





The European Heritage Days Series
Cultural Routes 2000 Guide to Monuments

PPC - Publication Catalogue Code
National and University Library, Ljubljana

930.85(497.4)(036)
7.025.3/.4(497.4)

CULTURAL routes 2000 : guide to monuments / [written by Anka Aškerc ... [et al.] ; editors Jerneja Batič, Damjana Prešeren ; english translation Barbara Simoniti ; photography Miran Kambič ; other photographs, plans and sketches archive of Institute for the Protection of Cultural Heritage of Slovenia, historical archives of Ljubljana, National Museum of Slovenia]. - Ljubljana : Institute for the Protection of Cultural Heritage, 2002 (The European heritage days series)

ISBN 961-6037-52-8
1. Aškerc, Anka 2. Batič, Jerneja
116797440

© 2000 INSTITUTE FOR THE PROTECTION OF CULTURAL HERITAGE OF SLOVENIA

THE EUROPEAN HERITAGE DAYS SERIES *concept by* JERNEJA BATIČ *written by* ANKA AŠKERC, UROŠ BAVEC, MAG. TADEJ BRATE, MODEST ERBEŽNIK, MAG. MOJCA GUČEK, IRENA KRAJNC HORVAT, DR. JOSIP KOROŠEC, MOJCA ARH KOS, SVJETLANA KURELAC, NIKA LEBEN, RENATA PAMIČ, DAMJANA PEČNIK, DARJA PERGOVNIK, ROBERT PESKAR, JUDITA PODGORNİK, JELKA SKALICKY, ANDREJKA ŠČUKOVT, DAMJANA PEDIČEK TERSEGLAV, ALENKA ŽELEZNIK *publisher* INSTITUTE FOR THE PROTECTION OF CULTURAL HERITAGE OF SLOVENIA, CANKARJEVA 4, LJUBLJANA, SLOVENIA *publishing executive* JANEZ KROMAR *editors* JERNEJA BATIČ, DAMJANA PREŠEREN *english translation* BARBARA SIMONITI *language editor* MARK ALEXANDER VALENTINE *photography* MIRAN KAMBIČ *designed by* ID STUDIO *main typography* SCALA & SCALA SANS, FS1 *other photographs, plans and sketches* ARCHIVE OF INSTITUTE FOR THE PROTECTION OF CULTURAL HERITAGE OF SLOVENIA, HISTORICAL ARCHIVES OF LJUBLJANA, NATIONAL MUSEUM OF SLOVENIA *printing coordinator* BOŽNAR & PARTNER *color reproduction* HIFI COLORSTUDIO *printed by* SCHWARZ 800 copies LJUBLJANA, MARCH 2002

Contents

IRN

	Baroque Organs	7
	Izola: Organ in the Church of the Virgin Mary of Alieto ...	11
	Črna near Kamnik: Organ in the Church of Sts. Primus and Felician	12
	Kamnik: Organ in Zaprice Castle	13
	Olimje: Organ in the Church of the Assumption of the Virgin Mary	14
	Petrovče: Organ in the Church of the Visitation of the Virgin Mary	15
	Svetina: Organ in the Church of Mather of God	16
	Zagaj, Svete Gore: Organ in the Church of the Birth of the Virgin Mary	17
1668	Breg near Žirovnica: Church of St. Radegund	19
1624	Draga near Bela Cerkev: Church of St. Helen	27
3057	Celje: Railway Signal Box	35
29	Dvor, Šmartno near Litija: Bogenšperk Castle	41
1628	Golčaj: Church of St. Agnes	51
9147	Gorenji Mokronog: Archeological Site	57
145	Gorišnica: The Dominko House	65
152	Gornji Grad: Church of Sts. Hermagoras and Fortunatus ...	73
211	Kamni Vrh near Ambrus: Church of St. Peter	79
273	Kočevski Rog, Komarna Vas: Zgornji Hrastnik Partisan Hospital	85
2881	Koper, Semedela: The Gravisi Castle	91
280	Kranj: Prešeren Grove	97
5109	Kranj: Monument to Dr. France Prešeren	101
1119	Ljubljana: Selo Manor	105
5635	Ljubljana: The Plečnik Green Avenue	111
6253	Maribor: Synagogue	119
9314	Mežica: Lead and Tin Mine	127
3512	Na Kamnu: Church of the Virgin Mary	135
594	Puštal near Škofja Loka: The Nace House	143
7467	Slap near Vipava: The Majerija Farmhouse	149
	Colour Reproduction	153

IRN is the registration number of items in the Collective Heritage Register (Zbirni Register Dediščine – ZRD) kept by the Ministry of Culture of the Republic of Slovenia Cultural Heritage Office pertaining to the regulations of keeping the collective register of natural and cultural heritage (RS Official Gazette No. 26/95).

Arthur

2
July

E

Can

Baroque Organs

The realisation that the organs, together with discovered music literature, formed part of an unusually vivid phenomenon of the past rendering more opportunities to appropriate interpretation and a more direct image for the audience of past creativity and the consequences resulting thereof, contributed to the more intensive and professional preservation of historical instruments according to general principles governing the protection of cultural heritage. It is ten years since the Restoration Centre of the Republic of Slovenia, in cooperation with external assistants, has begun to restore Baroque organs systematically by means of careful and strictly controlled interventions. A number of these instruments and also individual varieties are located in parish churches and, even more numerous, in succursal churches in Slovenia. Their condition is to be professionally maintained after the renovation and organ music included in concert programmes to a much greater extent. In a country that never had the opportunity to become addicted to the success of its own creativity, in spite of some excellent works, and could therefore have overlooked foreign achievements, the influences and several imitations contributed greatly to endeavours towards originality: the variety of cultural events caused, directed and coordinated initiatives in the country and its surroundings that were too great to remain limited to narrow geographic borders and were therefore preserved in the world together with their creators.

In the first part of the Baroque period, near-by Italy outshone all other creative inspiration, not only by the more prominent development of instrumental music and opera and the introduction of new musical forms, etc. but also by the expansion of its art through creative artists and performers to other countries. This domination was subsequently gradually appeased by the increasingly popular production of other, mostly northern countries led by Germany. Slovenia, located between the two artistic poles, experienced the new Baroque style relatively early in its own manner and adapted to its own circumstances, and reached culmination in its various musical fields in the 18th century.

According to archival and other evidence that facilitated a partial reconstruction of artistic developments, the Jesuit theatre was, apart from passion plays and processions, the source of musical and even dancing initiatives. In the capital of the province of Carniola (present-day Kranjska), Ljubljana, operatic works were performed by Italian and local artists in Auersperg Manor, the Palace of the States of Ljubljana, and the Town Hall; in the middle of the second half of the century, plays were performed in the new Theatre of the States.

About sixteen years earlier, Academia Philharmonicorum, the initiator and organizer of the creative and performance art of music with a relatively large number of performers consisting of members of the aristocracy and citizenry, concluded its work.

The organ changed on account of its intricate structure inside the increasingly architecturally created cabinet into the most complex and largest musical instruments soon after the Renaissance, and due to its expressiveness and value, it became appropriate primarily for religious music. Commonly located in the central area, the organ rep-



resented the instrumental pendant to the voice, and music written for it was connected with the fate of the church to a greater extent than any other variety of music. In harmony with the space in which it was regularly located, the organ symbolically presented the instrument that was able to create an atmosphere appropriate for rituals even using the organ stops of the 19th century, e.g. by means of *Vox coelestis* or *Vox angelica*. The organ was therefore to be understood as a link between the worldly and the sacred musical creation, as a musical tool adapted to its specific purpose and as an object in which musical aspirations of Baroque were joined by architectural and artistic ambitions of the period. As a result of that style, the organ was the first instrument to reach Slovenia and to become established there, in spite of its size and complex construction; the development of the organ was somewhat different in the period of the enlightenment reforms of Empress Maria Theresa of Austria and particularly those of her successor, Emperor Joseph II, and subsequently during the enlightenment movements and the growth of the upper bourgeoisie. The topography and evaluation of the organs in Slovenia are far from complete at present; however, the collected evidence and information on the range of instruments and their endangered conditions are exciting as well as alarming.

The history of organs in Slovenia followed the general development of the organ-building craft in outlying districts since Slovene ethnic territory has always been an indispensable part of the unified cultural area of Europe. The first organs in Slovenia certainly appeared in the developed city centres and were subsequently established as a fundamental part of church fittings and furnishings in minor parish churches and even succursal churches in the 17th and 18th centuries. No instruments from the first part of the 17th century were preserved, although some written documents have recorded the organs and the organ-building craft in Slovenia since as far back as the 14th century. An organ-builder was mentioned in Koper as early as 1381, the first organs were recorded in Ljubljana and Kranj in the second half of the 15th century, and organ-master Matej worked in Maribor at around 1501. Evidence of the organs in Piran, Gornji Grad and in most of the churches in Ljubljana dated from the 16th century.

The development of the organ-building craft in Slovenia can be systematically traced in Ljubljana since the 17th century (Krek, Zajc, Eisl, Kučera), and since the 18th century in Celje (Janeček, Marthal) and Maribor (Simon and Jožef Otonič). Substantial evidence from that period was preserved in the form of registers, city council records, contracts between organ-builders and church wardens, and also in the form of several instruments testifying to the skill of organ-builders during the Baroque period in Slovenia. Apart from the central local workshops in Ljubljana, Celje and Maribor, there were also products of foreign organ-builders. Organs from Venetian workshops (by Petar Nakić and Gaetano Callida) prevailed in the western part of Slovenia and in the coastal area, whereas some excellent organs made by organ-builders from Graz (Andreas and Ferdinand Schwarz) were discovered in the province of Styria (Štajerska).

The restoration programme for an organ is made on the basis of investigations and analyses, and the restoration itself usually comprises various works from the fields of organ-building, painting, gilding, joinery and occasionally even sculpture.

The conditions of the instruments vary. Organs that were properly maintained were an exception rather than the rule, and even those were mostly adapted or modernized. The organ by Callido in Petrovče is a case in point: a new keyboard was made in the 19th century and a pneumatic windpipe with two organ stops was added, which interfered with the concept of the Baroque organ. A typical example of a neglected or abandoned instrument was the organ in the church of the Virgin Mary of Alieto in Izola. The beautiful Baroque instrument inside the dilapidated church was covered with a thick layer of pigeon excrement. However, it turned out that the damage was not fatal, and the organ was successfully renovated.

It is interesting that most organs and positives (i.e. organs without pedals) were preserved in those areas where there was no money for the purchase of new, usually larger and more modern instruments. The organs were also severely damaged during the First World War since the army confiscated the prospective windpipes made of tin for military purposes.

The selection of appropriate materials presents one of the key issues of restoration of organs, either for the renovation of old parts or

for the reconstruction of missing or ruined parts. The purchase of some materials often causes difficulties: e.g. ass leather or box-tree wood.

Numerous measurements are to be performed on other instruments built by the same organ-builder for the reconstruction of a certain organ, so that the authentic mensuration of pipes and other missing parts is established to the greatest possible extent. Professional literature and various studies dealing with products and characteristics of a particular instrument are very helpful. Metal pipes are among the most damaged parts of an organ since they are often irreparably deformed due to unprofessional or negligent tuning. That presents the most common cause of difficulties in establishing the original tuning of the pipes. It is usually possible to restore the worm-ridden wooden parts or at least to use their preserved parts, e.g. the oak core or the legs of wooden pipes.

All interventions performed on the organs so far were in accordance with the opinions, evaluations and advice of Professor Milko Bizjak, and were performed by the Restoration Centre of the Republic of Slovenia, in cooperation with some assistants. The common rule on which all the interventions were based was to return the original form and composition to the organ, preserve only past reconstructions of the highest quality that did not harm the instrument, and use authentic materials. The purpose of restoration was not only to preserve the appearance, but also the functions of the instrument with all the acoustic and visual characteristics typical of individual workshops, schools and centres of Baroque music.

The remains of the earliest organs in Slovenia are part of our rich art and historical heritage. Due to their limited range of manual and pedal keyboards (a shortened octave in the bass), all Baroque organs are in constant danger of being replaced by new, modern ones that permit greater possibilities of execution.

Organ in the Church of the Virgin Mary of Alieto

<i>Location</i>	Izola
<i>Time of origin</i>	first half of 18th century
<i>Time of restoration</i>	1994
<i>Chief Conservator</i>	Aleš Sotlar <i>for the cabinet and assistants</i> Marko Butina, Nuška D. Kambič, Vito Dolničar; Boštjan Černe <i>for the instrument</i>
<i>Chief Conservators</i>	Anton Mikeln and Jure Bernik
<i>Visits</i>	The organ is temporarily in the church of St. Basso in Koper due to restoration of the church building. The key is kept in the parish office in Koper.

The positive with seven organ stops from the succursal church of the Virgin Mary of Alieto in Izola was built by an unknown Venetian workshop in the first half of the 18th century. The instrument obtained new prospective pipes made of zinc at the beginning of the Second World War. The condition of the instrument before the restoration demanded by the Inter-regional Institute for the Protection of the Natural and Cultural Heritage of Piran was relatively good in view of the area of the abandoned church. Despite humidity, the level of worm infestation was negligible; the keyboard was the most damaged part, apart from some damage to the metal pipes. Some of them were missing, together with the curtain covering the prospect. After a complex removal of the layer of dirt and varnishing the wood against pests, the damaged parts of the instrument were restored and the missing ones replaced: copies of the pipes were made according to the model of similar ones from the church of St. Anna in Koper. The organ was tuned and an electrical ventilator installed for working the bellows. The cabinet received a second coating of grey paint and the golden decoration that was bronzed were cleaned mechanically and using various solvents. It was established that the fields of the cabinet were originally covered with marmoreal painting and the remaining



polichromatism was of a light grey shade. Since there were hardly any remnants of the original paint, the commission decided for a reconstruction. After the dismantling, the wooden elements of the upper endpiece were cleaned, conserved and re-gilded.

Organ in the Church of Sts. Primus and Felician

Črna near Kamnik	<i>Location</i>
1680	<i>Time of origin</i>
1990	<i>Time of restoration</i>
Dare Tratar <i>for the cabinet</i> and Boštjan Černe <i>for the instrument</i>	<i>Chief conservators</i>
Olga Zupan and Damjana Pečnik	<i>Chief conservators</i>
The key is kept by Milan Šuštar in the sexton's house; t: (01) 831 32 62.	<i>Visits</i>

The first and earliest organ restored by the Restoration Centre team was built in the workshop of Janez Faller of Ljubljana for the Franciscan church in Kamnik in 1680. The instrument consisted of a positive with five organ stops, and was moved to the famous succursal church of Sts. Primus and Felician in Črna near Kamnik in the middle of the 19th century. It was established that the organ was repaired at that time. The present restoration of the instrument comprised: the dismantling and checking of composite parts, removal of dirt, restoration of old parts and reconstruction of missing ones, protective varnishing of wooden and metal parts, fitting and setting up the pipes, regulation of air pressure in the bellows and tuning. The organ cabinet that was in bad disrepair was first grouted in those parts where the painted decoration was destroyed, and the missing parts were reconstructed; metal parts were conserved, the wood was coated with protective varnish and the painting retouched. The restored instrument was kept in the parish church in Kamnik and subsequently returned to the succursal church of Sts. Primus and Felician, contrary to the decision of the Institute for the Protection of the Natural and Cultural Heritage of Kranj, the initiator of the restoration. The instrument is still kept there, despite the ill-suited conditions of the church.



Organ in Zaprice Castle

<i>Location</i>	Kamnik
<i>Time of origin</i>	1743
<i>Time of restoration</i>	1992
<i>Chief Conservators</i>	Mitja Pirnat <i>for the cabinet</i> and Boštjan Černe <i>for the instrument</i>
<i>Chief Conservator</i>	Mirina Zupančič
<i>Visits</i>	Open from Tuesday to Friday from 9.00 to 12.00 and from 16.00 to 18.00, on Sundays and public holidays from 10.00 to 13.00. The museum is closed on Mondays.

The fate of the portable organ from the Zaprice castle near Kamnik was somewhat different. It was built by master Marko Gšbel from Ljubljana, brother-in-law of organ-builder Janez Jurij Eisl, in 1743. The instrument with three stops was repaired in the 19th century and, apparently, in the 20th as well. An analysis of the condition of the instrument revealed that the pipes in the prospect were damaged and some of them were missing, similarly to several from the interior; the wooden parts were disintegrated and subsequently pasted together; the pistons were not tight, a third of the springs were broken, the bellows were torn and some keys were torn away from the keyboard. After dismantling and cleaning the instrument, the missing and dilapidated parts were reconstructed and pasted, wooden elements coated with protective varnish, bellows mended, pistons, channels and windpipes tightened and keyboard renovated. The air pressure was regulated and instrument tuned. The cabinet was newly polished, and the missing ornaments were renovated and re-gilded.



Organ in the Church of the Assumption of the Virgin Mary

	Olimje	<i>Location</i>
	1764 and 1765	<i>Time of origin</i>
	1999	<i>Time of restoration</i>
Anton and Gregor Podkrižnik	for the cabinet and Boštjan Černe	for the instrument
	Bogdan Badovinac	<i>Chief conservator</i>
For visits contact the parish office in Olimje; t: (03) 582 91 72.		<i>Visits</i>

The organ of the monastic church in Olimje was the subject of final restoration. The instrument was built by Janez Frančišek Janaček in 1764 or 1765. Despite damage caused by the course of time, it was preserved in its original form due to the abolition of the monastery at the end of the 18th century. The humidity in the church, the level of worm infestation and consequences of bats nesting in the instrument caused the severest damage. However, some was additionally produced by insufficient maintenance. After the programme confirmed by the Institute for the Protection of the Natural and Cultural Heritage of Celje, the instrument was dismantled, dirt removed and cleaned, and the damaged parts restored, to be followed by conservation, reconstruction of the missing parts and setting up new ones and, additionally, by tightening the rifts and perforations. The instrument with fourteen stops was tuned in the old, non-tempered manner. Anton and Gregor Podkrižnik renovated the painting of the cabinet, completed it using missing elements, restored the angels in the upper endpiece and re-gilded the relatively rich and elegant decorations.



Organ in the Church of the Visitation of the Virgin Mary

<i>Location</i>	Petrovče
<i>Time of origin</i>	18th century
<i>Time of restoration</i>	1996
<i>Chief Conservators</i>	Aleš Sotler, Vito Dolničar, Nuška D. Kambič and Mitja Pirnat
<i>Chief Conservator</i>	Anka Aškerc
<i>Visits</i>	The key is kept in the parish office of the Mother of God in Petrovče 199; T: (03) 570 82 02.

The bad condition of the organ in the parish church of the Visitation of the Virgin Mary in Petrovče was primarily the consequence of subsequent maintenance works and of various workshops. The instrument was built by the Venetian organ-builder Gaetano Callida, who originated from the renowned workshop of Peter Nakič, in 1796. In the second half of the 19th century, new bellows and a new keyboard outside the organ cabinet were made by the local artisan Franc Naraks, which transformed the entire treatment of the instrument. An even more thorough reconstruction of the organ was performed by Franc Jenko from Ljubljana in the middle of the 20th century. He removed three stops and added two new ones on the pneumatic windpipe. Transformations were additionally performed on the Contravassi pedal stop, yet the presence of pneumatic elements was to the disadvantage of the sound quality. Other damage was caused by worm infestation of the wood and dilapidated leather, wire joints and the lining of the keyboard; more than half of the pipes were damaged as well. The keyboard was returned to the organ cabinet and the transformations performed in the past removed in the restoration process performed at the behest of the Institute for the Protection of the Natural and Cultural Heritage of Celje. The instrument was thoroughly cleaned, conserved and protected, the decayed elements were

replaced, and the pipes retuned in the temperament typical of Venetian organs from the end of the 18th century. The cabinet was also subject to numerous renovations in the past. According to analytical results, the restoration programme proposed the removal of subsequent paintings and decorative elements and the reconstruction of some parts of the cabinet. It was structurally strengthened and extended depthwise, and the marmoreal paint on the frames was renovated. The statue in the upper endpiece was renovated as well.



Organ in the Church of the Mother of God

	Svetina	<i>Location</i>
	turn of 18th and beginning of 19th century	<i>Time of origin</i>
	1993	<i>Time of restoration</i>
	Tone Podkrižnik <i>for the cabinet</i> Boštjan Černe <i>for the instrument</i>	<i>Chief conservators</i>
	Anka Aškerc	<i>Chief conservator</i>
	The key is kept by Danilo Klinar; t: (03) 577 40 72, and in the parish office of St. Lawrence above Štore; t: (03) 577 10 27.	<i>Visits</i>

The organ in the succursal church of the Mother of God (Virgin Mary of the Snows) in Svetina consists of twelve stops and was built at the turn of the 18th or beginning of the 19th century. It was brought from the church in Teharje in the 20th century. The condition of the instrument that has not been used for forty years was bad: the wood was worm-ridden to such an extent that the pedal windpipe and one third of the pipes were useless, the bellows were entirely torn, the keyboard was dismantled and the metal pipes, particularly the prospective ones, were damaged. At the behest of the Institute for the Protection of the Natural and Cultural Heritage of Celje almost all parts of the organ were restored or replaced and all the wooden elements conserved and protected. A wide range of approaches was used in the process. The cabinet was renovated before the restoration of the instrument.



Organ in the Church of the Birth of the Virgin Mary

<i>Location</i>	Zagaj, Svete Gore
<i>Time of origin</i>	17th century
<i>Time of restoration</i>	1995
<i>Chief Conservators</i>	Rado Zoubek, Nuška D. Kambič and Mitja Pirnat <i>for the cabinet</i> , Boštjan Černe <i>for the instrument</i>
<i>Chief Conservator</i>	Anka Aškerc
<i>Visits</i>	The key is kept at the inn in Svete Gore, Zagaj 48; T: (03) 580 40 13, and in the parish office in Bistrica ob Sotli 7; T: (03) 809 40 42.

The organ in the pilgrim church of the Birth of the Virgin Mary in Svete Gore was the work of an unknown master of the Tyrolean-German school from the 17th century; it was repaired and reconstructed by organ-builder Frančišek Janaček from Celje in the first half of the 18th century. The instrument underwent a major intervention in the 19th century, when the mechanical manual was transformed and a new keyboard added facing the altar. Most of the metal and wooden pipes were preserved, particularly the valuable Principal 8 stop. The keyboard was relocated in its original position on the instrument and the manubria were returned to the old openings on the cabinet. All the dilapidated components of the organ were restored, protected or replaced. The relatively badly damaged organ cabinet was also renovated and the decorative parts and curtains above the prospective pipes were resilvered and regilded, all in accordance with the conservation guidelines of the Institute for the Protection of the Natural and Cultural Heritage of Celje.

DR. JOSIP KOROŠEC





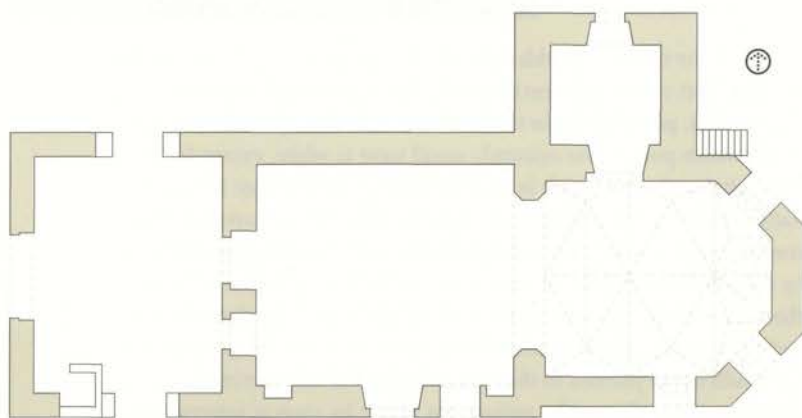
Church of St. Radekund

IRN1668

Location	Breg near Žirovnica
Time of origin	Romanesque, Gothic, Renaissance periods
Time of restoration	1994–2000
Chief Conservator	Nika Leben and assistants Milan Sagadin and Tone Marolt
Visits	The key is kept in the near-by house of Marija and Bogdan Lužnik, Breg 43.

The church of St. Radekund is located in Breg near Žirovnica in the Gorenjska region, above the canyon of the River Sava at the Moste power plant. Archaeological investigations proved that the area had already been settled in late Antiquity, primarily due to its important location along the still existing road connecting the village beneath the mountain of Stol and the Bled area. The earliest, unplanned archaeological find dated from 1988, when an old Slavonic skeleton with a bronze helmet (kept at the Kastelic house, Breg 52) was discovered during excavations for a lightning conductor. During investigations for the drainage of the foundations performed in 1994 under the guidance of archaeologist Milan Sagadin, remnants of a residential dwelling from late Antiquity were discovered in the direct vicinity of the narthex of the church consisting of a cabin made partly of earth from the 6th century and another old Slavonic skeleton grave from the period between the 9th and 10th centuries.

The church used to be located at the eastern edge of the clustered village; at present, it is squeezed among new houses. The historian and polymath J. W. Valvasor recorded in the 17th century that it was surrounded by stronghold walls that have subsequently disappeared without trace, except, coincidentally, to be discerned in the undulating lawn next to the presbytery.



- ▲ Floor plan of the church of St. Radekund: "The nave of the succursal church of the parish of Breznica consists of a rectangular nave covered with a flat ceiling, a vaulted presbytery with a three-sided conclusion, and an open narthex on the western side..." (scale: 6mm = 1m)
- ◀ "The ornament of the Cosma family, incised nimbi and the modelling of faces indicate a master descended from the Friuli school of painters..."

The nave of the succursal church of the parish of Breznica consists of a rectangular nave covered with a flat ceiling, a vaulted presbytery with a three-sided conclusion, and an open narthex on the western side paved with worked river cobbles and covered with a wooden ceiling. The bell-tower with a bell-shaped, voluted roof leans against the northern wall of the presbytery. Although the presbytery seems to be the most picturesque part of the church with its painted corners and the fresco of St. Christopher from the beginning of the 20th century, which indicates a Renaissance predecessor, the real



Discovery of a Gothic window on the presbytery: "In the 18th century, the side windows of the presbytery and the window in the southern wall of the nave were rebuilt in rectangular forms and the window behind the main altar was built up..."

wealth of the church is hidden inside. The entrance is either from the narthex, first recorded as early as 1657, through a slightly pointed early Gothic portal, or from the southern side through a rectangular Renaissance portal. The relatively small nave is white, except for the triumphal arch wall which is painted entirely with Gothic frescoes dating from the beginning of the 15th century. The picturesque frescoes in bright colours are complemented with the Baroque side altar by the northern wall in the nave and the main altar, which belongs to the outstanding examples of the golden altar type from the 17th century. The shiny gilding almost obscures the fact that the presbytery is not vaulted and painted in the typical fashion of the succursal churches of the Gorenjska region, but rather its vault is intertwined with a crested network derived from the consoles cut out of green stone from the Peračica quarry. The portals to the vestry beneath the bell-tower and in the southern wall of the nave are made of the same stone. A semi-circular tract paved with stone, in contrast to the original brick paving, is a particular feature of the presbytery. It indicated the size of the original altar area – the Romanesque apse, recorded in

the visitation record from 1657 that is kept in the archive of the Archdiocese, and confirmed by archaeological trial pits at the beginning of the survey in 1994.

The church, a subsidiary of the parish of Breznica, was first recorded in the Radovljica register in 1468, and the foundations of the apse testified to the fact that it had already been constructed in the 12th or 13th centuries. Just the nave was presumably preserved from that time, although investigations proved that the church was no longer unified then. The triumphal arch wall and the northern wall



Exterior of the church: "It is hoped that the monument is now saved from further ruin as a result of the enumerated works and that some of its original freshness has been restored..."

were the only remnants of the Romanesque nave. This had already been established by priest Franc Avsec who visited the church several times between 1897 and 1933 and made valuable recordings of its appearance. His thesis was confirmed by architectural investigations carried out before a thorough renovation of the building, when the dilapidated external plasterwork was removed. It was discovered that the entire northern wall was constructed in several layers, which was typical of the Romanesque period, while the southern wall indicated irregular construction with finer material, among which a larger stone was discovered with remnants of the fresco from the painted apse. The find confirmed the fact that the southern wall was built anew, simultaneously with the new presbytery that was mentioned in the visitation record from 1668. The bell-tower above the roof, recorded as late as 1657, was presumably removed at the same time and was replaced with a free-standing tower next to the presbytery.

The new presbytery was initially illuminated by means of pointed windows with stained surrounds built in the Gothic tradition. During the Baroque renovation of the interior when the walls were decorated with stucco ornaments, the side windows of the presbytery and the window on the southern wall of the nave were rebuilt in rectangular forms and the window behind the main altar was built up. The windows were glazed anew directly before the thorough restoration,

therefore the reconstruction of the original windows was not possible except for the window behind the main altar.

Archaeological and architectural surveys were connected with necessary maintenance works. Due to numerous rifts in the walls of the nave, primarily in the western part of the church, the floor had to be strengthened with concrete and drainage installed. Subsequently, ties were installed at the top of the walls in the nave and presbytery. However, the intervention revealed that the roofing and covering were not satisfactory either. The inhabitants therefore collected the money for



Interior of the church: "After renovation of the plasterwork on the facades and in the narthex, the work was continued in the interior of the church..."

a new roof together with the parish priest, Jože Klun. The dilapidated roof caused moisture permeation on the juncture of the roof and the bell-tower. Consequently, the fresco plasterwork began to fall off and the wooden supporting ceiling was rotten. The bell-tower seemed to be in good condition. However, after the construction of scaffolding and the opening up of plasterwork on account of architectural paintings, typical of the Gorenjska region, it turned out that the wooden ties above the belfry were completely rotten so that the roof was "standing" on the walls merely "out of habit". The rotten ties had to be removed and the openings filled with new ones, to be followed by the renovation of plasterwork and reconstruction of the painting in the fresco technique. Trial boreholes revealed three layers of painting: the earliest, Renaissance layer with corners in graphite grey, the early Baroque layer with green corners and a border beneath the eaves, and the late Baroque layer with the painting divided into fields. Since the early Baroque layer was artistically more complete and included painting of the embrasures, the decision was taken to renovate the second phase. After the renovation of the plasterwork on the facades and in the narthex, work was continued in the interior of the church, where the form of the Romanesque apse was indicated in the paving. Trial boreholes were made in the whitewash, plasters that were dilapidated and moist were removed, a new wooden ceiling was erected

and the plasterwork on the ceiling and partly on the northern wall was reconstructed.

Unfortunately, no fragments of the Gothic painted ceiling mentioned in the visitation record were discovered. The construction works were performed by Franc and Miha Pelko, and the painting on the bell-tower was renovated by Janez Škrlep with his assistants.

The investigation and restoration of the paintings on the triumphal arch wall and the surrounds of the former apse, the present triumphal arch, were performed simultaneously. Part of the frescoes



Discovered painting on the triumphal arch: "The identical drapery of the angel and, above all, the image of the Virgin Mary confirmed that the frescoes were painted by the same master who worked in Žiganja Vas near Tržič in the second decade of the 15th century..."

was discernible even before the renovation, so that Vladimir Snoj continued to uncover them in 1991. The process was subsequently completed by Tone Marolt who restored the frescoes. On account of moisture permeation, the fresco with the scene of the Annunciation with the angel was partly ruined in the top left-hand corner. Only a fragment of the drapery of the angel and the inscription stripe was preserved, while the depiction of God the Father handing the incarnated Jesus to the pregnant Virgin Mary was fortunately preserved on top of the triumphal arch. Mary was depicted sitting on a wooden throne next to a reading desk. Three saints were painted beneath the Annunciation: St. Michael in a picturesque knightly habit weighing souls on the left-hand side, St. Radegund, the patroness of the church, on the right-hand side, and St. Lawrence with a spit; the latter two were depicted holding a chasuble.

The entire interior of the apse was painted, as mentioned above, which was undoubtedly indicated by the amount of fragments of broken fresco plasterwork discovered in the fill when the foundations of the apse were opened. Regrettably, only two figures of saints were preserved: the apostles on the surrounds of the triumphal arch. The frescoes on the lower part were concluded by a curtain with patronage ornaments. The ornament of the Cosma family, incised nimbi

and the modelling of faces indicated a master descended from the Friuli school of painters, while the identical drapery of the angel and, above all, the image of the Virgin Mary confirmed that the frescoes were painted by the same master who worked in Žiganja Vas near Tržič in the second decade of the 15th century. The frescoes were cleaned, strengthened, and the damaged areas patched and re-touched. The architectural painting on the edges of the triumphal arch dating from the 17th century, when the newly constructed triumphal arch had its edges cut in the form of buckwheat grain according



The main Renaissance altar with the date 1658: "The central niche contained the patroness of the church, St. Radegund, holding a model of the church in her hand..."
.....

to the contemporary fashion, was also reconstructed. The restoration was continued in the presbytery, where the plasterwork was patched and whitewashed, and the stone consoles and two disc-shaped mouldings on the vault were cleaned of whitewash. The painting on the surrounds of the Renaissance window was merely refreshed.

The restoration of the altars was performed simultaneously. The main Renaissance altar dating from 1658 had a flat body with three semi-circular niches divided by columns covered with shallow cartilaginous ornaments. The central niche contained the patroness of the church, St. Radegund, with a model of the church in her hand featuring a semi-circular apse and the belfry above the roof. The left-hand niche contained the statue of St. Antony of Padua in a monastic robe with Jesus, and the right-hand one the statue of a bishop with a book and a sword. The Virgin Mary with Jesus and two martyrs was carved in the upper endpiece of the altar. The side altar was located by the present northern wall of the nave on a stone-built mensa covered with a stone slab made of tuff with obliquely cut edges. The body of

the altar was made of wood in the period between 1750 and 1770. The central niche contained St. Vitus with the crown of a duke standing between two lions holding a palm leaf in his hand and leaning on a wooden tub with two gold rings. St. Wolfgang holding a model of the church was depicted on his left, and St. Ignatius on his right.

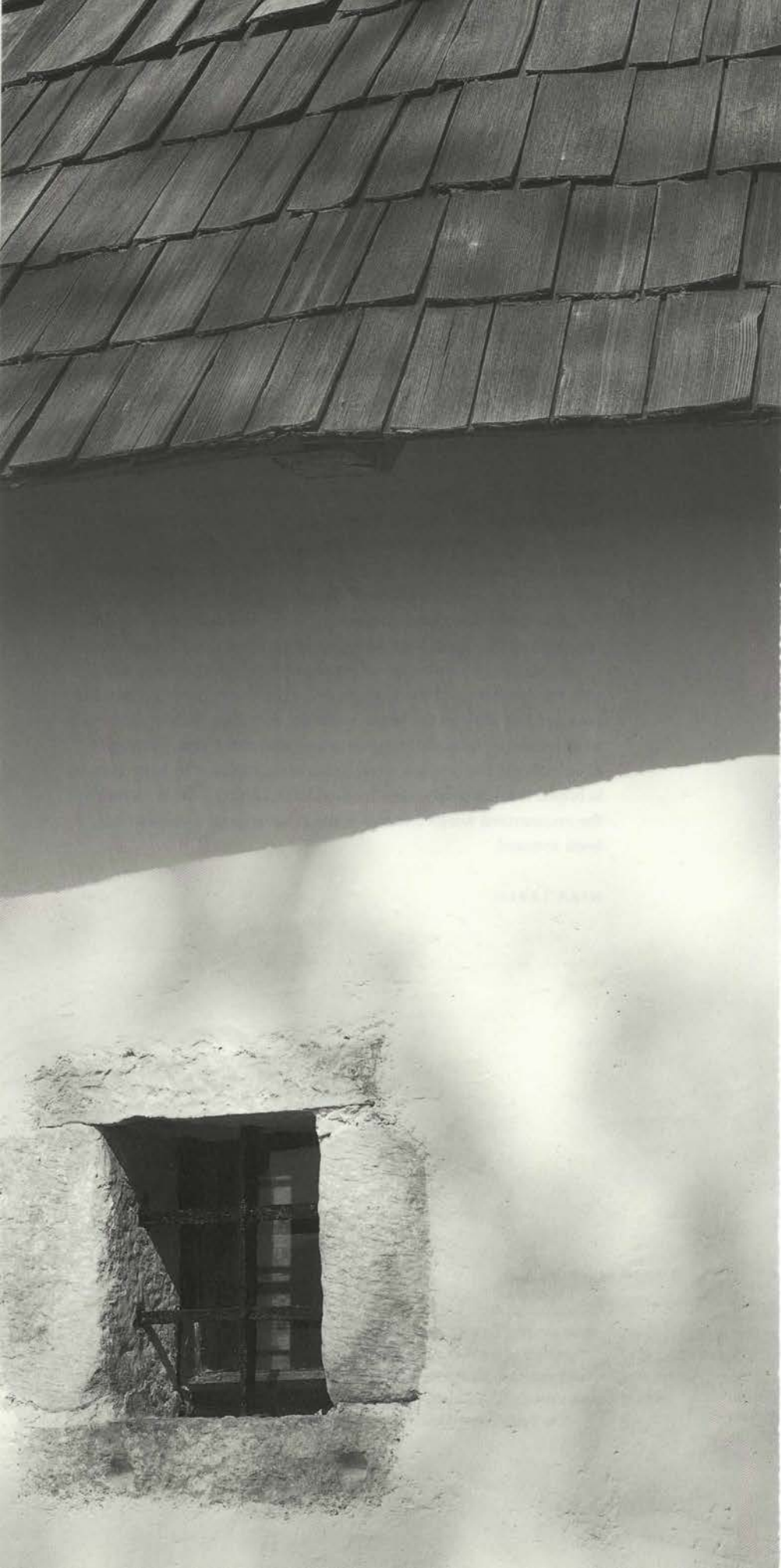
The picture of the Virgin Mary of Good Counsel in the upper endpiece was painted on canvas according to the model of the Baroque painter Fortunat Bergant. The altar was presumably painted anew and entirely renovated in the 19th century, therefore the restoration works were more extensive than those planned by restorer Erik Curk before the dismantling and making trial boreholes of the altar architecture. An attempt was made to restore the original composition of the altar by means of a more logical arrangement of the ornaments next to the central niche and by the reconstruction of the original colour of the marmoreal surface of the altar architecture. The inspection and analyses of samples were followed by cleaning, removal of the paintings, strengthening of the original painted surfaces and strengthening and protecting wood against insects. This was followed by repairs and conclusive modelling of the missing parts and by retouching the gilding and other patched damaged areas on statues and the altar architecture. The main altar was restored by Nuša Dolenc Kambič.

The thorough restoration of the church was concluded in 2000 with the renovation of the wooden ceiling in the narthex that used to bear the date 1833 on the beam above the entrance. Only some boards were preserved from the original ceiling decorated with geometric rosettes while the rest that were rotten were replaced by new ones. It is hoped that the monument is saved from further ruin as a result of the enumerated works and that some of its original freshness has been restored.

NIKA LEBEN

Literature

- FRAN AVSEC, "Župnija Breznica, p. c. sv. Radegunde", manuscript in the archive of the Archdiocese in Ljubljana.
- JANEZ HÖFLER, *Srednjeveške freske v Sloveniji, Gorenjska*, Ljubljana, 1996.
- ANA LAVRIČ, "Ljubljanska škofija v vizitacijah Rinalda Scarlichija 1631–1632", *Acta Ecclesiastica Sloveniae* 12, Ljubljana, 1990.



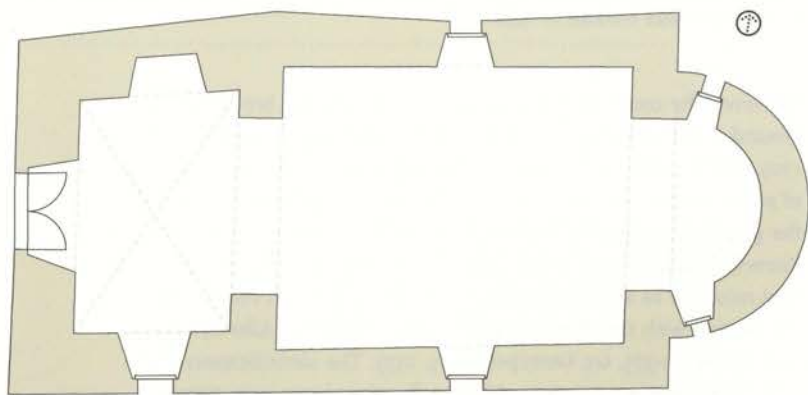
Church of St. Helen

IRN1624

Location	Draga near Bela Cerkev
Time of origin	from 13th to 18th centuries
Time of restoration	1992–1998
Chief Conservator	Robert Peskar and assistants Bojan Zaletelj and Marinka Dražumerič
Visits	Visitors have to be booked in advance in the parish office in Bela Cerkev or accompanied by the church warden from the near-by farm.

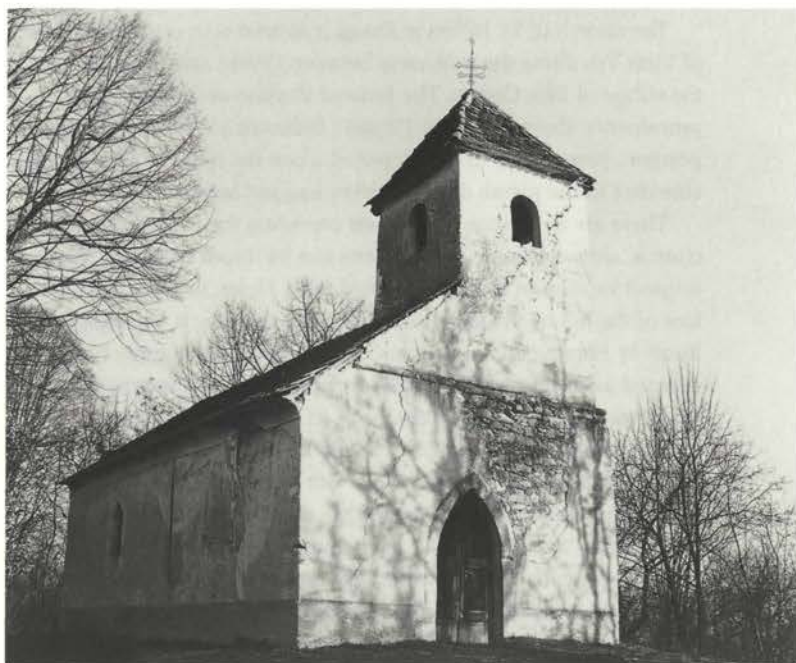
The church of St. Helen in Draga is located on a minor elevation of Vinji Vrh above the motorway between Otočec and Škocjan, near the village of Bela Cerkev. The isolated location at the end of the prominence above the gorge ('draga') indicates a carefully selected position, presumably from the period when the network of succursal churches in the parish of Bela Cerkev had not been completed yet.

There are no written documents recording the beginnings of the church, although some assumptions can be traced regarding the original location of a church devoted to St. Helen in the gorge at the foot of the hill by the presumed Byzantine fortress; it was supposedly burnt by Hungarians in the 10th century and subsequently reconstructed as the predecessor of the parish church by Hemma the Countess of Freising and Zeltschach (cf. Pirkovič 1985, 81–83). According to oral tradition, Sts. Cyril and Methodius said mass in the church on their way to Rome in the 9th century. The results of archaeological investigations around the church revealed remnants of burial places and presumed earlier foundations of the apse (cf. Stare 1977, 303), which were, however, not confirmed by archaeological excavations in the interior of the church. More data were preserved of the beginnings of the parish organization in this area. A document from the year 1074 and issued in Aquileia was discovered (Kos 1911,



- ▲ Floor plan of St. Helen: "The building represents a simple pilgrim church consisting of a rectangular nave, a semi-circular apse and a vestibule..." (scale: 8mm = 1m)
- ◀ Renovation works on the exterior: "The renovation works on the exterior included the construction of a new roof and roofing covered with shingles – the way the church was covered until 1869."

174–175), stipulating that Ellenhard the Bishop of Freising (1053–1078) was to build a church near the Slovene farms on the hill of Vinji Vrh (*apud Uuinperch*), at the behest of Sigehard the Patriarch, at a location determined by the latter. The document further demanded that the Bishop build another church or even two of them elsewhere on his estates as required and according to the desires of both. The definition of the location of the first church in the document was seemingly precise, i.e. on Veliki Vinji Vrh, at the present location of the church of St. Joseph (originally the Virgin Mary).



Church of St. Helen before the restoration: "Due to increasingly dangerous cracks on the tower, vault and the walls of the nave, an extensive restoration or rather structural repair of the church was initiated in 1986..."

However, the conviction that Vinji Vrh indicated the broader area around it has subsequently prevailed in literature (cf. Blaznik 1963, 170). The location of the first church was therefore identified, in spite of some doubts (Preskar 1999, 32–38), with the present location of the parish church of St. Andrew in Bela Cerkev beneath Vinji Vrh (cf. Komelj; Zadnikar 1982, 389–394; Höfler 1987, 36). The location was first recorded as a stone-built church (*Alba ecclesia*) in 1283 and in connection with the church festival (*sancti Andree de Alba ecclesia*) in 1376 (cf. Kos 1975, 65; Otorepec 1995, 257). The identification of the other two churches mentioned in the document was even more uncertain. One of them could have been the church in the former borough of Gutenwert (Otok near Dobrava) by the River Krka (cf. Gestrin 1972, 33), and the other one either the church of St. John the Baptist on Mali Vinji Vrh (the baptismal church of the parish) or the church in Šmarjeta or Škocjan. It was therefore improbable that the stipulation in the document of 1074 referred to the church of St. Helen in Draga, although it can be classified as belonging to the Romanesque

period on the basis of architectural remnants.

The building itself revealed more data on the beginning of the church and its construction history. It was first recorded in written documents in the Byzantium register of 1581 (cf. Höfler 1982, 45). An even earlier inscription of a donor from 1531 was preserved on the southern external wall of the nave next to the remnants of the fresco of St. Christopher, and a coin from the period between 1450 and 1460 was discovered during the excavations inside the church. Other archaeological finds (i.e. ruined frescoes) confirmed that the church



View of the church after the restoration: "The church is an important example of our heritage on account of its interesting history..."

was badly damaged by fire in the second half of the 15th century, so that it had even been abandoned for a period of time (cf. Mason 1998, 26–27). The removal of dilapidated plasterwork on the southern wall revealed a typically Romanesque structure of construction with regular layers, which served as a basis for defining the construction development and history of the church.

The original church that can be dated as belonging to the 13th century comprised a rectangular nave, a semi-circular apse and probably a belfry instead of a proper stone-built bell-tower constructed as an extension of the western wall with one or two embrasures for the bell. The same form of the tower characterized some other succursal churches in the vicinity (e.g. Močvirje near Bučka). The church was decorated with wall paintings on the triumphal arch and in the apse in the first half of the 15th century. Merely a fragment in the lower right-hand part of the triumphal arch wall, behind the subsequently added mensa, was preserved due to fire and subsequent renovations (cf. Peskar 1997, 70, 73). The fire that could have been caused by Turkish incursions destroyed the church in the second half of the 15th century to such an extent that it had been abandoned for a period of time, perhaps even in ruins, since only a part of the triumphal arch wall and the southern wall of the nave as far as the window surrounds were preserved. The church probably did not bring large rev-

enues since the monastery of Stična, to which the parish of Bela Cerkev was assigned in 1454, was obviously not in favour of the renovation of the church. An extensive restoration was undertaken only in the first third of the 16th century, definitely before the year 1531 when the fresco of St. Christopher was painted together with the inscription of the donor: *Hanc pictur[am] fieri fecit Matheus H[...]* Q Anno dni • M • CCCC • 31. It is interesting that the form of the Romanesque semi-circular apse was restored during the restoration in the first third of the 16th century. A modestly profiled late Gothic tabernacle

View of the interior: "The main altar was an outstanding piece of the modest interior furnishings of the church, apart from the full-size late Gothic statue of the Virgin Mary with Jesus..."



in the northern wall of the nave indicated a new stylistic orientation. A full-size statue of the Virgin Mary with Jesus with a typical system of drapery was made at that time as well, yet it defies a more precise art historical classification.

The church architecture underwent the first major transformation at the beginning of the 17th century. The nave was extended by a third of its length towards the west, and the western wall was rebuilt into a kind of triumphal arch. A vestibule was created in the process, vaulted with a crested cross arch, and a wooden tower with a new bell cast in 1618 was erected above its axis. The discovery of an earlier opening for bell ropes in the middle of the vault confirmed the original position of the tower at the axis of the nave. The year 1618 was also the time of a Baroque reconstruction that included new pointed windows and the portal. Pointed forms of window and door openings were not uncommon at that time and place (particularly in the sphere of influence of the monastery of Stična), since they were known in the near-by pilgrim church on the mountain of Trška Gora and in the

Chapter church in Novo Mesto. Soon afterwards, the church was furnished with a new altar with the statues of St. Helen in the central niche and Sts. Anna and Apollonia in the side ones. It has to be mentioned that the statue of St. Helen was of a later origin, perhaps from the turn of the 17th or beginning of the 18th century.

The church underwent its final major restoration at the turn of the 18th or beginning of the 19th century when the present bell-tower was built instead of the wooden Baroque one, and it was moved from the axis of the nave to the south-western corner; a new opening for the ropes was pierced in the process. The bell-tower was interesting from the point of view of its construction since the southern and western sides were actually extensions of the walls of the nave, while the eastern and northern sides were erected on oak beams, partly leaning on the walls of the nave and partly on the Baroque vault, which had gradually caused a serious structural imbalance. The construction fault was so severe that the vault of the vestibule and even the tower began to sink and crack under the weight of the north-eastern corner of the tower. Jakob Gruden, the parish priest, recorded in the parish chronicle as early as 1869 that the church was temporarily abandoned; the roof was covered anew with tiles (formerly shingle) in the same year and the tower was provisionally repaired. However, the church was neglected and abandoned again in 1902; the restoration was begun a decade later according to the directions of the then conservator of the Central Commission from Vienna, Franc Avsec; the facade was renovated, the interior was newly plastered and the altar renovated. Due to increasingly dangerous cracks on the tower, vault and the walls of the nave, an extensive restoration or rather structural repair of the church was initiated in 1986 and begun in 1992 after preliminary investigation of the plasterwork, whitewash and the walls.

The structural repair of the tower was the most demanding intervention of the latest renovation of the church. Its successful execution was the result of work performed by engineer Stojan Ribnikar and mason Lojze Mirtič. The structural problem was solved by the substitution of partly decayed oak beams of the northern and eastern walls of the tower with ferro-concrete supports leaning on the longitudinal walls of the church instead of on the Baroque vault. The reparation further included the installation of semi-circular horizontal ties against earthquakes and the injection of walls with lime. This was followed by the restoration and presentation of the church.

The renovation works on the exterior included the construction of a new roof and roofing covered with shingles – the way the church was covered until 1869. Investigations of the plasterwork on the southern wall of the nave revealed remnants of a large fresco of St. Christopher and a partly visible inscription of the donor. The remnants were copied on film and subsequently taken off since the dilapidated plasterwork of the facade was completely replaced with new lime-cast that was smoothed entirely using trowels.

The results of archaeological excavations performed in the interior of the church did not confirm the above-mentioned assumption of pre-Romanesque architecture, but rather shed light on the history of the church in the late Middle Ages and the early Modern Age. The discovery of two layers of traditional lime screed was important since

it dictated the reconstruction and presentation of the paving in the church. Lime screed was reconstructed in the apse and the nave, while the vestibule was paved with the existing 10 cm-thick slabs of worked sandstone of more or less regular forms and some new ones. Slabs of smaller dimensions indicated quarry stone and were used to represent the size of the original western Romanesque wall of the nave. Two layers of plasterwork were preserved (from the 17th and 20th centuries, respectively); however, they were dilapidated to such an extent that they had to be removed and replaced by new lime-cast, except for two fragments with consecrational crosses painted on them. The wooden ceiling from the beginning of the 20th century was likewise replaced with a new one made of wood and toned with a neutral white varnish, since the form and appearance of any earlier wooden ceilings were not preserved.

The main altar, unprofessionally restored in 1902, was an outstanding piece of the modest interior furnishings of the church, apart from the full-size late Gothic statue of the Virgin Mary with Jesus, renovated and partly reconstructed in the 17th century. Due to humidity, insects and the decay of the original binding, the altar with the images of three saints, an angel and the Crucifixion was in a very poor condition. Investigations of the body of the altar revealed that the original gilding and polychromatism were in such a bad state that they could not have been preserved. The restoration therefore included gassing, strengthening the wood, modelling some new elements, gilding and polychromatism. The restoration of the statues was professionally more difficult since only the side statues of Sts. Anna and Apollonia and that of the Crucifixion in the upper endpiece belonged to the altar, while those of St. Helen and the angel were of later origin. The side statues were relatively well preserved, although a part of the left arm of St. Apollonia was missing and had to be reconstructed on the basis of an old photograph, while the original polychromatism and part of the gilding could have been retained. The consequence of that was a slight discord of colours between the body of the altar, the side statues and the statue of St. Helen. Nevertheless, the decision was taken to present St. Helen in its original appearance discovered by means of trial boreholes.

The late Gothic statue of the Virgin Mary with Jesus deserved more attention and was also better preserved. The statue has not yet been the subject of an art historical analysis although its dating was not controversial. In view of the construction history of the church or its renovation, indirectly defined by the date 1531 on the fresco of St. Christopher, the statue could have been dated as belonging to the period of around 1530. It was thoroughly renovated in the 17th century. The drapery was even gilded at that time, the flesh colour was painted anew, the socle was somewhat transformed and crowns were added to the Virgin Mary and Jesus. The statue is at present still in the process of restoration, and the execution of a copy is planned in order to be set up in the isolated church. The painting of the Virgin Mary of Good Counsel was the only remaining item worth mentioning. After stylistic comparisons, it turned out that it was the work of the late Baroque painter Anton Postl from Šentrupert. Because it was well preserved the restoration works were limited to doubling and

varnishing, while the pseudo-Baroque fretted frame was new.

After the restoration works, the church has regained its appearance from the end of the 18th century when major construction transformations were executed. The building represents a simple pilgrim church consisting of a rectangular nave, a semi-circular apse and a vestibule with the tower with a pyramidal roof covered with shingles raised above it. Despite its modest artistic qualities, with the exception of the altar, the church is an important example of our heritage on account of its interesting history.

ROBERT PESKAR

Literature

- PAVLE BLAZNIK, *Urbarji freisinske škofije, Srednjeveški urbarji za Slovenijo IV*, Ljubljana, 1963.
- FERDO GESTRIN, "Otok (Gutenwerth)", *Zgodovinski časopis* 26, Ljubljana, 1972.
- JANEZ HÖFLER, *O prvih cerkvah in pražupnijah na Slovenskem. Prolegomena k historični topografiji predjožefinskih župnij*, Ljubljana, 1987.
- JANEZ HÖFLER, *Trije popisi cerkva in kapel na Kranjskem in slovenskem Štajerskem s konca 16. stoletja*, Ljubljana, 1982.
- IVAN KOMELJ, *Umetnostnozgodovinska topografija Dolenjske* (typewritten text).
- FRANC KOS, *Gradivo za zgodovino Slovencev v srednjem veku*, III., Ljubljana, 1911.
- MILKO KOS, *Gradivo za historično topografijo Slovenije (za Kranjsko do leta 1500) I*, Ljubljana, 1975.
- PHIL MASON, "Draga", *Varstvo spomenikov* 37 – poročila, 1998.
- BOŽO OTOREPEC, *Gradivo za slovensko zgodovino v arhivih in bibliotekah Vidma (Udine), 1270–1405. Viri za zgodovino Slovencev* 14, Ljubljana, 1995.
- IVO PIRKOVIČ, "Neznana zgodovina slovenskih Orehnikov – Gracarjev", *Dolenjski zbornik*, 1985.
- ROBERT PESKAR, "Gotsko stensko slikarstvo na Dolenjskem in v Beli krajini – nova odkritja", *Varstvo spomenikov* 37, 1997.
- ROBERT PESKAR, "Cerkev sv. Jožefa na Vinjem vrhu pri Beli Cerkvi, Stavbna zgodovina in problem prvotne funkcije", *Varstvo spomenikov* 38, 1999.
- VIDA STARE, "Draga pri Beli Cerkvi (poročilo)", *Varstvo spomenikov* XXI, 1977.
- MARIJAN ZADNIKAR, *Romanika v Sloveniji. Tipologija in morfologija sakralne arhitekture*, Ljubljana, 1982.



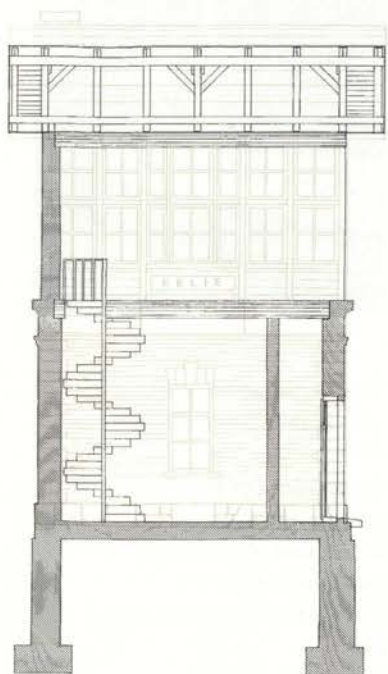
Railway Signal Box

IRN3057

Location	Celje
Time of origin	1908–1910
Time of restoration	1996
Visits	Visits are possible any time.

An old signal box is located by the railway line as part of the railway station in Celje, about 100 m to the north of the main building. It is a stone-built house with a staircase, a wooden gallery and a preserved switching mechanism that was used for working the switches and signals.

The building is a single-storey house, almost 10 m high. A spiral, cast iron staircase leads from the ground floor, where the wires and mechanisms for directing the steel cables were located, to the first floor. The upper room has large lattice windows facing north, east and south that facilitated a good view of the entire railway station. The room contains levers for the manual operation of the switches and signals, and all the communication devices were located there (telegraph, subsequently telephone, electromechanical security devices, etc.).



- ▲ Eastern facade and a cross-section of the signal box: "A spiral, cast iron staircase leads from the ground floor, where the wires and mechanisms for directing the steel cables were located, to the first floor. The room contains levers for the manual operation of switches and signals..."
- ◀ Switch levers: "When the signalman moved a switch, his activity was signalled to the railway transportation office..."

The construction of the railway from Vienna to Trieste was one of the most important national projects in the Austro-Hungarian monarchy. Linking the southern regions of Poland, rich with ores and coal, as well as connection with the Adriatic, were priorities that were to be realized as soon as possible. It was therefore not surprising that the "iron road" was constructed through Slovenia so early on. The first train reached Celje from Graz in 1846, and the railway line was completed in 1857. The railway track disregarded any conceivable desire of the Slovene population; it was determined merely as the short-



Renovated signal box:
 "The Southern Railway Board comprehended the new situation and granted the construction of the most advanced signal box of that time on its lines."

est and financially favourable option.

It was natural that the traffic soon exceeded all expectations, and consequently, determined the development and expansion of railway stations. The station in Celje underwent several reconstruction phases and was transformed several times. The problems of the confluence of the Rivers Savinja and Voglajna, their flooding and the vicinity of the city centre limited the spatial dimensions of the station. The final solution was the post-war construction of a large freight station to the north-east of the present station in Čret that largely took over the functions of the former railway station.

The construction of the local railway line from Celje as far as Velenje in 1891 was one of the substantial changes of the station, and it increased traffic to a great extent. Trains loaded with coal from the Velenje mine crowded the tracks additionally. The line was extended as far as Dravograd in 1899. The completed railway between Gobelno and Rogatec contributed a decisive share, since some of the trains going in that direction were starting from Celje as well. The

traffic in Celje increased substantially in the following decade. The original station, intended as a thoroughfare where the trains stopped to receive passengers and freight, developed into an important crossing that required its own shunting station.

A completely new concept was required and the railway station had to be transformed in its entirety. The Southern Railway Board comprehended the new situation and granted the construction of the most advanced signal box of that time on its lines. A similar building in Mürzschlag (today in Austria) served as a model. The Southern



Signalling mechanism:
"The signalman moved a switch to its left or right position by moving a certain lever, thus opening or closing the signal."
.....

Railway Board most probably planned that type of a signal box as a standard building in various railway stations. However, it is not known whether any further examples were ever constructed. Almost no information were preserved concerning the construction of the signal box in Celje – the post or No. 2 switch tower, as it was also called. The Building Permit was issued in 1905, and the construction was probably concluded between 1908 and 1910. A photograph from 1910 confirmed the existence of the signal box in Celje.

The appearance of the signal box did not change as long as it was in use. The changes that took place at the railway station influenced the positions of the controls; all the rest, however, remained unchanged.

The operating principle of the signal box was very simple, but the execution was rather complicated. The signal box was connected with the railway transportation office in the main railway station by telephone, through which basic commands were given for operating the switches or points and signals. They were moved in a very simple manner. Two steel cables connected each signal and switch with the

signal box. A complicated system of wheels, guides, conduits and brackets connected the switches mechanically with the control lever mechanism in the tower. The signalman moved a switch to its left or right position by moving a certain lever, thus opening or closing the signal. The entire mechanism was executed so smartly that it was electrically connected with the railway transportation office in the station. When the signalman moved a switch, his activity was signalled to the railway transportation office where it was recorded and the lever in the signal box was simultaneously blocked. Possible errors



Interior of the signal box:
 "A complicated system of wheels, guides, conduits and brackets connected the switches mechanically with the control lever mechanism in the tower."

were prevented by such a procedure since the signalman was prevented from moving the same lever twice by mistake. The mechanism was constructed in such a way that the entrance and exit signals could only have been opened in cases when the line was safely set up and protected (i.e. locked). The system operated safely using a series of electromechanical devices. It was produced by the company Siemens & Halske from Vienna.

The present system of switches is based on similar foundations. Due to the development of electromechanical and railway technology in general, the switching and signalling devices are operated by electricity. The use of human muscle is no longer required since the switches are moved by electronic motors and the signals no longer consist of mechanical parts so that they are basically transformed road signals.

The signal box with its operating system was apparently no longer equal to new demands and the development of technology in the 20th century. However, it is surprising that the mechanism has been

in operation for the entire century.

Jože Resnik, the well-known train enthusiast from Celje, is the person who initiated the preservation of the signal box. The Institute for the Protection of the Natural and Cultural Heritage agreed to renovate the facility in 1996 and drew up the conservation plan.

The 150th anniversary of Slovene Railways was celebrated on 2 June 1996. The signal box was partly dilapidated and neglected at that time. About ten days before the celebration, a building team arrived from Ljubljana and began to renovate the signal box. The roof was mended, metal plates of the covering were exchanged, windows and doors painted and facade renovated.

Unfortunately, the original conservation plan was disregarded in the process. Professional restorers are expected to conclude their task in the future.¹ The works are to be completed by further renovation works, and the signal box revived. The newly established society of railway enthusiasts in Celje is to take it over as their premises. A series of old railway signals was erected in the year 2000 in memory of the old railway station.

TADEJ BRATE

1 Marjana Slovnik, a young architect, wrote an essay on the old signal box in September 1997. She investigated its history and indicated some interesting solutions for its interior layout and a new function. Part of her data were used, with her permission, as a source for this paper, for which I would like to thank her.



Bogenšperk Castle

IRN29

Location Dvor, Šmartno near Litija

Time of origin beginning of 16th century

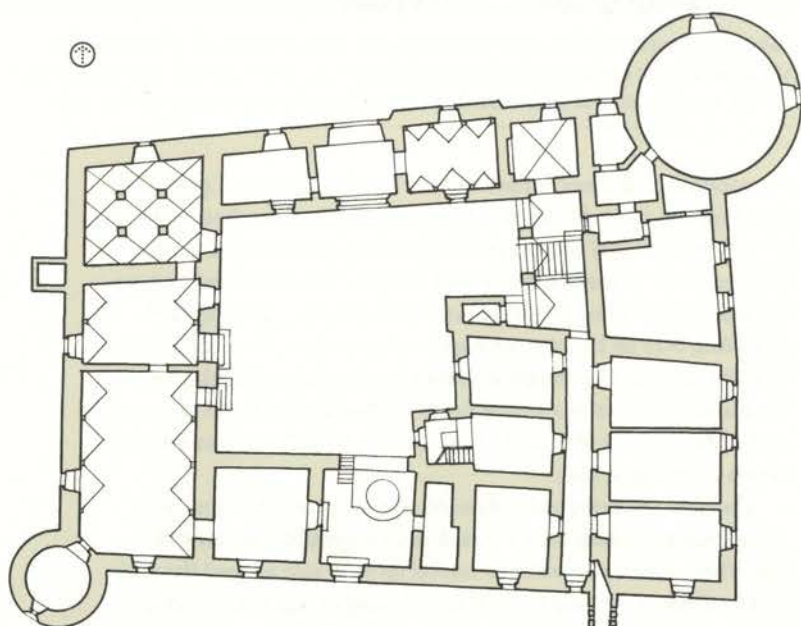
Time of restoration 1968–2000

Chief Conservator until 1982: Milan Železnik and assistants Oton Jugovec, Stojan Ribnikar, Staša Blažič Gjura, Jožef Oman and Mojca Gabrič; since 1982: Modest Erbežnik and assistants Oton Jugovec, Staša Blažič Gjura and Darja Pergovnik.

Visits From 1 March to 31 October: Tuesday to Friday from 9.00 to 15.00, on Saturdays and Sundays from 9.00 to 17.00, closed on Mondays. From 1 November to 28 February on Saturdays and Sundays from 9.00 to 17.00. Visits booked in advance T: (01) 898 76 64 or 041 70 39 92 are possible at other times as well.

www. bogensperk.si., e-mail: bogensperk@siol.net.

Bogenšperk Castle is located on a 412-metre-high crest of Strmec above Dvor, not far from Šmartno near Litija. It was built after the earthquake in 1511 when many buildings were damaged or ruined in the then province of Carniola (present-day Kranjska), most probably including near-by Lichtenberg Castle in the possession of the Wagen family. Lichtenberg Castle was in ruins at the time of the historian and polymath Valvasor (i.e. in the 17th century), while the foundations of the tower are still discernible in the forest 200 metres to the north from Bogenšperk. The earliest known record of Bogenšperk Castle is from the year 1533: a certain Jurij Benčič, steward at Bogenšperk (*Jorg Wentschitch, pfhleger zu Wagensperg*) was mentioned in a document connected with the tithes in Carniola. The castle was in the possession of the Wagen family until 1627 when the last proprietor, Georg Wagen, resided in the Augustinian monastery in Ljubljana and intended to leave his estates to the monastery. It turned



▲ Floor plan of the castle

◀ Wooden coffered ceiling: "The basic principle was to ensure the appearance and condition of the castle similar to those in Valvasor's time."

out, however, that Jurij was heavily burdened with debts to the apothecary and mayor of Ljubljana, Horatius Carminelli, therefore the estates passed over to him. In the period between 1643 and 1672 the castle was in the possession of the Kheysel family when Franz Albrecht Kheysel sold the estate to Johann Weichard Valvasor. Two decades later, Valvasor sold the castle to Janez Andrej Gandini. Subsequently, the castle was in the possession of several further proprietors, the last being the Windischgrätz family until 1943. After the Second World War, the castle was abandoned, the interior devastated,

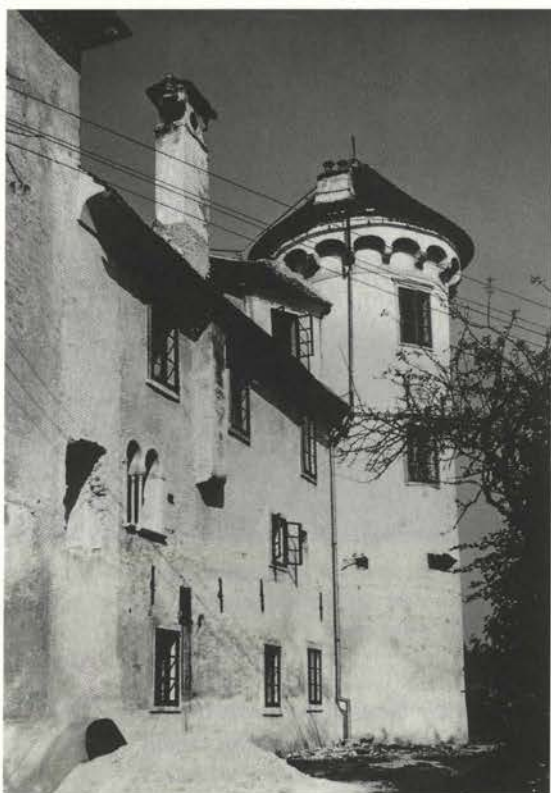


Valvasor's depiction of the castle in his book *The Glory of the Duchy of Carniola* from 1689: "Valvasor's engravings depicting the castle from all perspectives formed the basis for the reconstruction of several parts of the building and presentation of the castle."

the windows and doors ruined and the furniture removed (part of the furniture was taken by the Windischgrätz family). The then Institute for the Protection of Monuments of Slovenia endeavoured to renovate the castle. It was partly restored so that it was inhabited and provisionally maintained by the Jesuits until 1964. In 1968 the castle was taken over by Investment Bureau (Investicijski Biro) of Trbovlje with the intention to transform it into a museum and hotel. However, the plans failed due to a lack of funds so that the castle was returned to the Municipality of Litija in 1972 and a systematic renovation was begun in the same year.

The castle was originally planned as a two-storey building with four wings encircling the courtyard and connecting the corner turrets. The western side with the turrets on each side formed the main facade of the castle, and the entrance through a Renaissance stone portal was accentuated by a wooden gallery. The entrance wing was pierced by arcades on the first floor in the courtyard, and the arcades were repeated on the ground- and first floors of the northern wing and were concluded by the largest tower that presented the earliest part of the castle. A well was located next to the tower and dug into

solid rock that served as its direct foundation. The other exit from the courtyard was through the eastern wing of the castle. The north-eastern turret used to be free-standing. It contained a mixture of late Gothic and Renaissance stylistic elements expressed in a late Gothic corner balcony supported by semi-circular stone consoles, a Gothic window concluded with tracery and Renaissance windows on the upper floors. The Renaissance stone portal was brought from somewhere else and was walled in in 1976. The tower was probably originally connected with the high circular south-eastern turret by means



Southern facade and the south-eastern turret before the renovation: "The turret with a Renaissance console projection was an architectural unit of sufficient quality to be harmoniously integrated into the complex of the castle."

of walls with a wooden parapet that protected access to the well. The tower had subsequently still functioned as the basic residential unit of the castle, which was discernible from engravings depicting the form of chimneys and protruding toilets on consoles. The high south-eastern turret served for defence purposes, and the narrow, asymmetrically located embrasures indicated a spiral staircase leading to the top. The turret controlled the eastern and southern sides, since the youngest, eastern wing with the clock-tower was not connected with it in Valvasor's time. The castle expanded towards the west; the western turrets and the southern wing, as far as the south-eastern turret, were constructed almost simultaneously. Both the western turrets were formed in the Renaissance style, particularly the round one with a stone-built console projection with embrasures. The right-hand turret had embrasures as well, yet they were built in between 1679 and 1689. Another particularity of the facade was a three-sided niche supported by consoles on the first floor, which used to be the apsidal conclusion of the former Gothic chapel. The niche and the

wooden gallery above the entrance were reconstructed in the process of restoration as well as the series of embrasures on the circular turret that were discovered by trial boreholes. The south-eastern turret probably obtained its present form after the year 1759 when fire broke out after the castle was struck by lightning. The stone-built console projection was formed according to the model of the western turret. The courtyard arcades, the former staircase leading to the first floor and most of the window surrounds were built in the Baroque period.



Present appearance of the castle: "As a conservator of architectural heritage with a long standing, Professor Milan Železnik had a clear vision of the process that was to include, in the final stage, the presentation of the entire castle..."

Renovation Plan According to the State of the Castle in 1972

Architect Milica Detoni Kurent drafted the first graphic representations of the castle in 1960, including the floor plans and facades, that have subsequently served as the basis for the preparation of individual programmes and studies. The state of the castle in 1972 required basic renovation works essential for the structural repairs of certain parts of the castle: drainage, strengthening of the foundations and the regulation of sewage, which had to be performed simultaneously with the renovation of the roofs and facades on the exterior and in the courtyard. The basic principle was to ensure the appearance and condition of the castle similar to those in Valvasor's time. His engravings depicting the castle from all perspectives formed the basis for the reconstruction of several parts of the building and the presentation of the castle. It was therefore not difficult to reconstruct the three-sided projection (the apse of the former chapel) and the wooden gallery above the entrance. The clock-tower in the middle of the eastern wing was also reconstructed on the basis of an engraving and by means of measurements and trial boreholes performed in the attic.

The plan initially included raising the south-eastern turret to its original height. However, the decision was taken subsequently to leave the turret due to several arguments: financial, functional (the programme

included the presentation of a geodesic collection) and formal ones. The turret with a Renaissance console projection was an architectural unit of sufficient quality to be harmoniously integrated into the complex of the castle. In any case, the extension of the tower supported by a professional decision is still possible at any time in the future.

The restoration plans were formed on the basis of graphic representations and existing architectural elements covered with plaster. Apart from that, several discoveries were made by carefully making trial boreholes as well as several coincidental revelations directly dur-



View of the renovated courtyard: "Trial boreholes made from the inside of the wall indicated the original entrance. The present semi-circular portal was built in..."

ing the building works. A number of embrasures were discovered on both the western turrets. These were documented and presented in the process of restoration. Some finds dictated adaptations of the planned interventions, e.g. when the original position of the entrance to the north-eastern turret was discovered. The photograph of the courtyard facade from 1960 indicated a window on the ground floor (the same condition as in 1976). However, the trial boreholes made from the inside of the wall indicated the original entrance. The present semi-circular portal was filled in and a wooden staircase leading to the interior was constructed. Simultaneously, the decision was reached to remove the staircase leading from the courtyard to the arched hallway on the first floor – which could otherwise have discharged the narrow wooden staircase leading to the hall, in view of the present function of that part of the castle, i.e. wedding ceremonies. However, the removal of the staircase facilitated the discovery of a small Gothic window with a trefoil conclusion on the western facade of the turret. It was reasonable to take the decision to activate

the secondary chapel on the ground floor of the eastern wing. Therefore two windows were opened on the western side since the chapel had a single window facing the courtyard.

The renovation works were not performed on the castle only, but also in its direct vicinity. Graphic representations included a series of outhouses on the western and southern sides as well as walls and fences along the castle. Therefore the terrain in front of the western side was additionally archaeologically surveyed in 1980. However, the finds discovered by trial pits were meagre: remnants of a wall by the



View from the inside:
 "The north-eastern turret
 – the opening up of a
 Gothic window with a
 trefoil conclusion..."

entrance to the castle and some pottery from earlier historical periods. Plans were drafted for the planting of a formal garden on the southern side, which was performed by the horticultural company Arboretum from Volčji Potok. The main entrance to the castle and other paths in the direct vicinity were regulated, including part of the park concluded by an avenue of trees on the eastern side.

Chronology of the Renovation

The renovation was initiated by Investment Bureau Trbovlje in 1968. The preliminary design for the renovation was drafted by the Bureau in view of the expected future function of the castle as a business hotel. However, the castle was returned to the Municipality of Litija due to a lack of funding. A Committee for the Renovation of the Castle was established in 1972. It was led by Professor Milan Železnik, conservator from the Institute for the Protection of Monuments of Ljubljana, which drafted the concept and programme of the restoration. As a conservator of architectural heritage with a long standing, the Professor had a clear vision of the process that was to include, in the

final stage, the presentation of all elements of the building and the repairs to the castle in the form characteristic of Valvasor's time. He also supervised the works and took part in the Committee. The basic concept of renovation anticipated the presentation of the exterior of the castle as a monument, a partial historical reconstruction of individual eliminated elements (as well as the removal of the inappropriate ones) and the reconstruction of the features in order to present the work of Johann Weichard Valvasor and his legacy in the castle. The concept included a demonstration of his work using preserved originals and



Renovated Gothic window: "The removal of the staircase facilitated the discovery of a small Gothic window with a trefoil conclusion on the western facade of the turret."

copies and, additionally, the material he dealt with. The programme was drafted according to individual rooms of the castle, from the cellar to the attic, and various museums contributed the furnishings and arranged the collections. Valvasor's study and the printing shop connected with it created the basis of the exhibition so the renovation works were begun there in 1972. The electrical wiring was renovated in the same year. The building works were carried out as well as white-washing of the second floor and the museum of the Second World War was set up. In 1973, the excavation works were concluded, the foundations strengthened and the first floor was renovated. A restaurant was prepared on the ground floor in the same year, to be followed by the sewage, waterworks, the final layout of the rooms on the first floor and landscaping of the surroundings. The renovation subsided in the following years, and was again intensified after 1976 when the surveys were performed in the western circular turret; embrasures from the 16th century were discovered beneath the plasterwork and were displayed. The manner of construction was documented, including the size of old brick, the original screed in the niche, the surrounds made

of sandstone and the building technique of the walls in the 17th century. Another entrance to Valvasor's room was discovered on the first floor of the western wing as well as a supporting beam from the 17th century. A late Gothic window with a pointed conclusion was discovered on the first floor of the north-eastern wing after the removal of the external staircase. The western and southern facades were renovated according to the technology using ten-year-old slaked lime in a single layer. The three-sided prominence on the western facade (the apsidal conclusion of the former chapel) was reconstructed. The staircase in

Renovated arched hallway in the southern wing:
 "The most extensive construction intervention was performed at the beginning of the 1980s, i.e. the renovation of the attic and the second floor of the southern wing. The project was executed by architect Oton Jugovec..."



the courtyard, the only entrance to the arcaded part of the northern wing, as stated above, was removed, the position of the original entrance on the ground floor of the north-eastern turret was discovered simultaneously and a semi-circular stone portal was erected. Central heating was installed in 1978 and the restaurant on the ground floor was opened. Several rooms were renovated in 1980: the knights' hall in the western circular turret, the vestibule and the rectangular hall, Valvasor's study and the adjacent room. The furnishings for the reception on the ground floor and the knights' hall with the vestibule were purchased; the Technical Museum of Slovenia set up the exhibition of printing and the furnishings for the vestibule of the wedding hall. Excavations were performed in front of the western facade of the castle in the summer of the same year, and students from the Ljubljana Faculty of Arts performed some surveying work in the interior. The facades in the courtyard and the covering of the northern and western wings were renovated in the following years. The most extensive construction work was performed at the beginning of the 1980s, i.e. the renovation of the

attic and the second floor of the southern wing. The project executed by architect Oton Jugovec anticipated a unification of the hall on the second floor and the attic. After the removal of the hall ceiling the roof construction was built in a new style, i.e. with strained steel ties connecting the ridge of the roof with two horizontal junctures. The geodesic collection was exhibited in the hall covered with a hanging ceiling concluded by the circular south-eastern turret. The next major intervention was the reconstruction of the clock-tower according to the plan by the Regional Institute for the Protection of the Natural and Cultural Heritage of Ljubljana. The construction of the eastern wing roofing was replaced simultaneously. The rafters were joined in the old manner by tree-nails. The illuminated interior can be viewed through glass. The cellar of the northern wing including the tomb, the knights' hall with the vestibule in the circular turret, and the chapel next to the entrance to the castle had been renovated by 2000. The renovated altar painting for the chapel was a contribution of the Religious Museum from Stična. The well, deepened at the behest of Valvasor from eight to ten fathoms (a fathom was 1.896 metres), was thoroughly cleaned and a water pump was installed, so that water is available to visitors. The furnishings and fittings were gradually completed with the purchase of antique furniture, and the exhibited items were renovated (cabinets, chests, tables, chandeliers, armour and weaponry). Some furniture was lent by the City Museum of Ljubljana, mirrors and the organ cabinet for the library (wedding hall) were made according to the plan by architect Staša Blažič Gjura, and the organ was the work of the Organ-Building Workshop of Maribor. The cellar rooms in the northern wing and both turrets were intended for the restaurant with the preservation and inclusion of all the original architectural elements, while the present premises of the restaurant are to be transformed into promotion and information premises in the future. Basic renovation works were performed in the cellar of the northern wing; the preliminary design and structural evaluation for the cellar of the north-eastern wing are being prepared so as to connect them with the ground floor.

The Bogenšperk Public Institution was established in 1998 to manage and coordinate all the activities that take place in the castle. All the planned collections are exhibited including a presentation of the life and work of Johann Weichard Valvasor, his study and the reconstructed printing shop for copper engravings, and other exhibitions in the gallery. The library is intended for wedding ceremonies and other cultural events, and the courtyard for concerts.

MODEST ERBEŽNIK

Literature

- IVAN JAKLIČ, *Vsi slovenski gradovi, Leksikon slovenske grajske zapuščine*, Ljubljana, 1997.
- BOŽO OTOREPEC, *Iz zgodovine gradu Bogenšperk*, Litija, 1974.
- BOŽO OTOREPEC, BRANKO REISP, *Bogenšperk (Kulturni in naravni spomeniki Slovenije)*, Vodnik 70, Ljubljana, 1976.
- BRANKO REISP, *Gradovi dežele Kranjske*, Ljubljana, 1998.
- MAJDA SMOLE, *Graščine na nekdanjem Kranjskem*, Ljubljana, 1982.
- IVAN STOPAR, *Gradovi na Slovenskem*, Ljubljana, 1986.



Church of St. Agnes

IRN 1628

Location	Golčaj
Time of origin	between second half of 12th century and turn of 19th century
Time of restoration	1993–2000
Chief Conservator	Damjana Pečnik and assistants Nika Leben, Milan Sagadin, Tone Marolt, Momo Vuković, Mitja Pirnat, Aleksander Neševič, Paola Korošec, Aleš Sotlar and Drago Bac
Visits	The church is locked. The key is kept by priest Jože Vrtovšek, Blagovica 9, Blagovica.

The church of St. Agnes is located at the top of the sunny slope of Golčaj at 677 m above sea-level. A sexton's house stood next to it until 1941, when it was burned down. Only the ruins have remained. The church was first recorded in written documents in a church register in 1526. It was one of the wealthiest churches in the Črni Graben valley. It was to contribute 6 Rhenish florins, a chalice and two silver goblets for the war against the Turks. According to oral tradition, the church belonged to the manor on the mountain of Limbarska Gora, and subsequently to the lords of Venice.

The church in Golčaj was recorded by Rinaldo Scarlichi, bishop of Ljubljana, in his visitation records of the years 1631 and 1632. Three altars were mentioned: the main one consecrated to St. Agnes, virgin and martyr, the right-hand one to St. Erasmus, and the left-hand one to St. Margaret. The same data appeared in the visitation record from the year 1654. The visitation of 1668 mentioned a small, cracked altar area that was to be replaced with a larger, new one.

The church of St. Agnes was recorded as a succursal church of the church in Krašnja by Johann Weichard Valvasor in his book *The Glory of the Duchy of Carniola* from 1689.

On 14 February in 1784, in the period of enlightenment reforms of Emperor Joseph II, the church was closed up. However, there were no data of the re-opening of the church.

A narthex was built as an extension to the church at the turn of the 19th century, and the nave was extended by the length of the organ loft. The record in the parish chronicle stating that the painted wooden coffered ceiling was replaced in 1870 was somewhat misleading since the original ceiling was not actually removed, but rather covered with a new plastered ceiling with a decorative painting.

The report by Schumi from 1882–83 indicated that the church was extended twice. It was damaged during the Second World War and had subsequently been abandoned for eleven years, from 1941 until 1952.

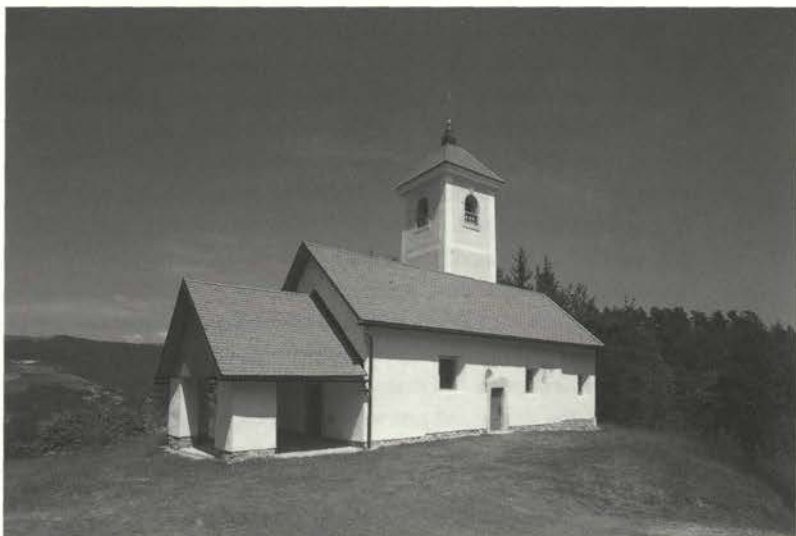
The records of the Institute for the Protection of Monuments of Slovenia documented in 1961 that the church was in a such bad state of disrepair that access to valuable statues inside the church was simply open due to the crumbled entrance.

The interior of the church was photographically documented by Peter Fister, conservator from the Institute for the Protection of Monuments of Kranj, before the removal of the statues in 1967. The photographic records included information of the existence of an ear-

◀ Painted wooden ceiling from about 1680: "The church of St. Agnes was recorded by Johann Weichard Valvasor in his book *The Glory of the Duchy of Carniola*."

lier coffered ceiling discernible beneath the crumbled plastered ceiling.

A comprehensive renovation of the church began in 1993, when the bell-tower was renovated at the behest of priest Jože Vrtovšek. The building works comprised the renovation of the roof covering and the exchange of dilapidated plasterwork. Trial boreholes made in the old plasterwork did not reveal any traces of architectural paintings. The tower was roughcast and coated with paint in an ochre shade with white grouting according to the sketch by architect Bojan Schlegel from the Institute. The roof construction was damaged to such an ex-



Church of St. Agnes after the renovation: "The church obtained its present form around 1870, when the nave was extended by the length of the organ loft and an open narthex was added to it..."

tent that it leaked in several places; the construction and the covering were replaced. The problem of the wooden ceiling in the nave, plastered onto reeds and decorated with a painting from the 19th century, was to be solved simultaneously. The ceiling crumbled in several places and was generally in a bad state. The painted coffered ceiling was partly discernible beneath it. The subsequent plastered ceiling was documented and removed. The earlier ceiling was documented as well and taken off. Fragments of an even earlier painted wooden ceiling were discovered on the rafter in the nave. The coffers were temporarily kept in the attic of the parish office in Blagovica. Some fragments of the plaster with the blue decorative painting were preserved as documents. A new supporting wooden ceiling was constructed in the nave as the foundation for the restored ceiling.

The works continued in 1995 with the renovation of the facade. Trial boreholes in the plasterwork of the southern wall of the nave, next to the Renaissance portal, revealed a small Romanesque window of a semi-circular form indicating that the church nave was built as early as the 12th or 13th century. The layered ashlar, typical of the Romanesque period, was not very prominent in the church of St. Agnes, therefore the walls were covered with new plasterwork. The only prominent layered construction was on the northern side, therefore the

new plasterwork did not extend as far as the floor. Trial boreholes revealed that the existing windows were originally somewhat narrower and lower. There were no traces of architectural paintings in the nave and the presbytery. The fragment of a fresco near the southern entrance was part of a larger composition with the image of St. Christopher, the patron saint of pilgrims. The fresco was painted by an anonymous painter and could be dated as belonging to the late 15th or early 16th century. The dilapidated doors and windows were replaced by newly made copies, except for the door on the western facade. The floor in the narthex was paved with river cobbles – so-called cat's heads.

The works continued in the interior of the church of St. Agnes. Archaeological investigations were carried out before the replacement of the paving, which has become an established routine in the case of renovations of mediaeval churches. As usual the survey turned out to be well grounded. The foundations of an earlier, Romanesque square presbytery were discovered inside the present one, which was surprising, in spite of possible expectations. Romanesque churches in Carniola (present-day Kranjska) regularly had semi-circular apses, while square presbyteries appeared merely in Styria and Carinthia (Štajerska and Koroška) under the influence of Northern and Central European models. There were only a few examples of such presbyteries in Carniola: Šmarjetna Gora above Kranj, St. Primus above Kamnik, Špitalič in the Tuhinjska Dolina valley and the lower chapel in Mali Grad in Kamnik. They were dated as belonging to the second half of the 12th or the first half of the 13th century. It is interesting that most square presbyteries in Carniola were located around Kamnik. Dr. Emilijan Cevc presumed on the basis of the church of St. Primus above Kamnik that the occurrence of that architectural type could have been connected with the influence of the Counts of Andechs, who had their seat in Kamnik. Archaeological surveys in the church of St. Agnes further discovered the foundations of the original western wall and thus the size of the Romanesque predecessor of the church. An intensive layer of charcoal next to the northern wall raised the even more interesting question of the existence of a possible timber narthex or church at that location. The discovered remnants of the Romanesque predecessor were indicated by ashlar laid in brick paving. The plan for the presentation was designed by the architect of the Institute, Aleš Hafner. The walls inside the church and presbytery were plastered and white-washed anew. No traces of paintings were discovered in the process.

Several years passed after the completion of building works, before the funding for the restoration of the interior furnishings and fittings of the church and the painted coffered ceiling was provided. The restoration of the ceiling, dated by Dr. Nataša Golob as belonging to the period of around 1680, began in 1999. The coffers were in bad disrepair. 13 out of 78 were entirely ruined. The decorative laths and central tassels were removed as early as 1870, when the ceiling was plastered. The coffers in the extended part of the nave, above the organ loft, were of subsequent origin. They were somewhat larger and were distinguished from earlier ones by the painting technique and by colours. All the boards were strengthened, the missing parts were replaced and the coffers grounded. 13 coffers were made anew. Since more than 70 per cent of the painting was ruined and the preserved

painting was badly fixed, the commission decided to reconstruct as many coffers as possible. The reconstruction of the layers of paint and the drawing were facilitated by the preserved painting. The border fields contained stylized tulips on a white background with additional fruiters consisting of pomegranates, grapes, figs, apples, pears, turnips, pumpkins, carrots and some imaginative flowers and fruits. The painting differed from coffer to coffer, despite apparent regularity. The internal coffer had a blue background and the corners were ornamented with white stars. The original holes for tassels were still



Archaeological surveys in the interior of the church: "The conservation and restoration surveys contributed some new discoveries about the phases of development of the building. It was established with certainty that the original single-nave church with a square presbytery came into being in the second half of the 12th or beginning of the 13th century."

discernible in the middle. New coffers were adapted to the whole corresponding to their colour and shade. The reconstruction was executed with coats of varnish and hatching. The laths and tassels were made on the basis of analogies with similar or contemporary ceilings. The entire ceiling was strengthened and protected and the restored coffers were fixed on a blind ceiling.

There were three altars and a pulpit in the church. The main altar was signed by Franc Lah, painter and goldsmith from Mengeš, and dated 1858. The side altars were made by the Baroque painter Valentin Vrbnik (ca. 1714–1799) or his workshop. The pulpit was only partly preserved and could be attributed to the workshop of Valentin Vrbnik as well. The fields of the altars used to contain paintings of the four Evangelists and their attributes painted on wood, but they were stolen. The altar architecture, the statues, pulpit and banister of the organ loft were restored in 2000. All the church interior was gassed with argon. The side altars and the pulpit were cleaned and their secondary painting removed so that they were painted anew. The wood was strengthened, the damaged parts of the altar architecture repaired, and the original marmoreal painting retouched. The silvered and gilded decorative elements were in bad disrepair, therefore the decision was taken to silver and gild them anew. The main altar was not painted over, therefore the restoration was limited to cleaning, repairs and freshening up of the painting and gilding. The banister of the loft was marmoreal and decorated with four simple wooden coffers. The painting was partly

retouched and freshened up.

The restoration of the interior furnishings and fittings completed the renovation of the church of St. Agnes on Golčaj. The conservation and restoration surveys contributed some new discoveries about the phases of development of the building. It was established with certainty that the original single-nave church with a square presbytery came into being in the second half of the 12th or beginning of the 13th century. However, the question of an earlier wooden narthex remained open. In the Renaissance period, the church obtained the



View of the renovated interior of the church: "The restoration of the coffered ceiling, dated by Dr. Nataša Golob as belonging to the period around 1680, began in 1999."

presbytery with a polygonal conclusion and a tub-shaped vault with lateral arches. Simultaneously, the bell-tower was added on the northern side, in the junction of the nave and the presbytery, so that its ground floor served as a vestry. Some transformations were executed in the nave as well: a new Renaissance portal was pierced in the southern facade, the entrance on the western facade was transformed, new windows were pierced and the nave was covered with a new painted wooden coffered ceiling. The church obtained its present appearance around 1870, when the nave was extended by the length of the loft and the narthex was added. The embrasures on the bell-tower were transformed in 1894 when two new bells were purchased. The earliest bell bears the date 1423.

DAMJANA PEČNIK

Literature

Kronika župnije Blagovica, I., II., III.

BLAŽ RESMAN, *Acta historiae artis Slovenica*, Ljubljana, 1996.

MILAN SAGADIN, "Poročilo o arheološkem izkopavanju", 1995.

FRANZ SCHUMI, "Die Filialkirche St. Agnes auf dem Berg Golčaj", *Archiv für Heimatkunde*, I, Band, Laibach, 1882/83.

STANE STRAŽAR, *Črni graben*, Lukovica, 1985.

MARJAN ZADNIKAR, "Golčaj", documentation of Republic of Slovenia Cultural Heritage Office, *Zapiski XLVIII*, 1961.



Gorenji Mokronog: Archaeological Site

ESH 9147

<i>Location</i>	Gorenji Mokronog
<i>Time of origin</i>	from 6th or 7th centuries
<i>Time of restoration</i>	1999
<i>Chief Conservator</i>	Uroš Bavec and assistants Dr. Andrej Pleterski and Tomaž Golob
<i>Visits</i>	Access from the village of Trebelno or from Mokronog, or along a somewhat longer route from Šmarješke Toplice through Male Strmice and Velike Strmice.

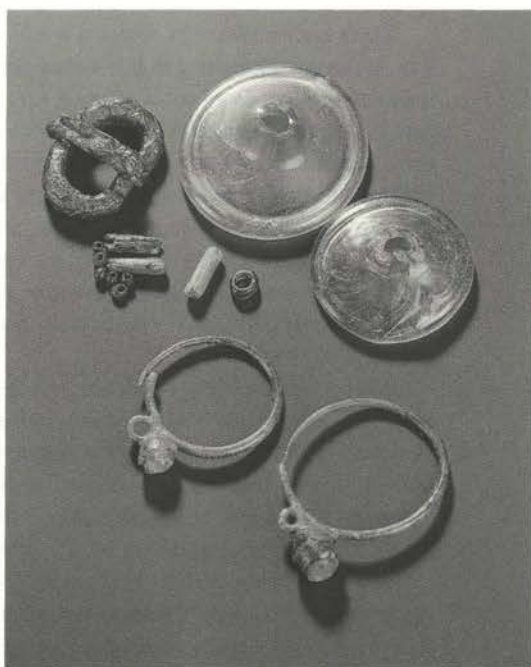
There are few places in Slovenia as vividly rooted in the oral tradition as Gorenji Mokronog in the central Dolenjska region. Rather than describing it as an archaeological site, it would be better to denote it with the expression “mythical landscape”, since archaeological sites, sacred monuments, written sources and oral traditions are indivisibly connected, rendering the landscape a touch of olden times.¹ The landscape can be divided into three parts that are worthy of attention: the so-called Vrajk with a cemetery from late Antiquity, the area of the former castle Gorenji Mokronog as a settlement and the only still discernible part, and the sacred area with an ossarium and the church of St. Peter.

Vrajk or Vrajski Breg is a dialect form of the genitive case of the Slovene phrase ‘v rajū’ (‘in paradise’). The old word “paradise”, i.e. Christian Heaven, indicated for the pagans a country where the souls of the righteous resided. The antiquities excavator, Jernej Pečnik, who was active in this area in the last third of the 19th century, recorded the discovery of “strange graves built up of stone slabs and very similar to Roman graves” in the “Perko estate”. Oral tradition indicated the existence of an early Christian timber church located in the vicinity. A visit to the near-by sand quarry where human bones have been discovered for years, incited the Institute for the Protection of the Natural and Cultural Heritage of Novo Mesto to make some trial pits in 1996. The result was the discovery of the south-eastern border of a damaged skeleton burial-ground from late Antiquity with sixteen preserved graves, two partly preserved ones and two completely destroyed ones. Traces of twelve holes for props were discovered in the plain above the burial-ground, which indicated the existence of a small circular wooden building. The notion of an early Christian wooden church expressed in oral traditions seemed very probable. Unique and decayed artefacts contained in the graves typical of the turn of the 6th or beginning of the 7th century, indicated a self-sufficient and isolated community. That was the period when the pagan, Slavonic-speaking inhabitants of Carinthia (i.e. the historic predecessor of Slovenia) already enthroned their first dukes. The authority of the Byzantines as heirs of the centuries-old Roman Empire was

1 Acknowledgement is due to Franc Hočevar, sexton and village chronicler, who kindly related the oral tradition to the author. For a more detailed analysis as to the meaning of the data see Bavec 1999, pp. 231–245.

◀ Chapel of St. Michael: “Between 1335 and 1372, the Lords of Scharfenberg of the near-by Gorenji Mokronog castle had the vault embellished with cross ribs.”

contracted to the province of Liburnia Tarsaticensis (present-day Istria with the Quarnero islands in Croatia, and perhaps even a part of the Bela Krajina region in Slovenia). The central area of Slovene ethnic territory was left over to the ingenuity of sparse groups of the remaining native inhabitants – Wallachians. A typical pair of basket-shaped ear-rings executed in bronze, discovered in two individual graves, not in a single one, testified to that period. The grave of a woman over forty years old contained a unique form of such an earring on the right side of her head, while another, younger woman



Ear-rings, baby's rattles:
 "Unique and worn out artefacts contained in the graves, typical of the turn of the 6th or beginning of the 7th century, indicated a self-sufficient and isolated community."

wore a bad local imitation of the Byzantine ribbed form of such an earring on her left side. Was it a peculiarity of the local garb or merely a simple consequence of modest means? Some finds indicated nothing by themselves, e.g. two carefully polished, pierced fragments of goblets from late Antiquity. However, with the additional information of the fragments having been used as baby's rattles and laid in the arms of a four-or five-year-old child, a vivid picture of distant grief was revived. The anthropological study by Leben-Seljak presented the lives of those people indicating that most of them died at the so-called *adultus* 11 age (30 to 40 years), and nobody from the trial pits surpassed the *maturus* 11 age (50 to 60 years). Badly healed fractures of bones and arthritis at an early stage were discernible from the skeletons, with additional traces of heavy burdens having been carried by women on their heads. Even some family ties could have been discovered indicated by the aquiline form of noses in the case of two men. The deceased were laid in the sunrise direction, according to Christian tradition, and they were buried in shallow holes with no grave architecture indicated in the above-mentioned report by Pečnik.

The question of what was cut through by the forest road additionally incited the protective surveys in the area of the Gorenji Mokronog castle (*Obernassenfuss* in German). The ruins of the former

castle first recorded in written documents as early as 1137 are still discernible on the wooded crest between the two tributaries of the brook Laknica. It used to be one of the most important castles in the Dolenjska region. When the lower castle was erected in the present Mokronog, the earlier castle was gradually denominated with the adjective Gorenji ('upper').² Protective excavations begun in 1996 partly surveyed the tower in the forecourt of the castle in question. With the support of the Institute of Archaeology of the Scientific Research Centre of the Slovene Academy of Arts and Sciences (ZRC SAZU) in



"The forecourt was also walled in and fortified with a deep moat to the south. Traces of walls, defence turrets and stone-built castle buildings of unknown purpose were discovered on the eastern and western sides."

1998 and 1999, the settlement area was chronologically and partly functionally defined by means of a series of 78 manual excavations (in an intensive sub-surface survey) and some non-destructive methods like the execution of a digital model of the relief and the geophysical measurements of the area (geolectrical charting and the use of georadar). The surveys revealed that the prehistoric fort on the top of the crest was the first to come into being. Remnants of the edge of a rampart on the south-eastern and north-eastern sides were still slightly discernible, while the northern side was probably never included due to the steep, almost precipitous slope. The village of Wallachians buried on the hill of Vrajski Breg came into being on a hidden and somewhat more graded north-eastern slope at the turn of the 6th or in the 7th century. It seemed that the village was deserted in the period between the 7th and 9th centuries; wooden houses were at least partly burned. Four early Mediaeval settlement terraces were entrenched in the crest to the north of the fort. The old Wallachian refuge was thus not entirely forgotten and was again occasionally inhabited during the dramatic period of Hungarian incursions at the

2 Acknowledgement is due to Andrej Pleterski, who kindly related the information of the earliest written record of the castle to the author.

turn of the 9th and beginning of the 10th century. The construction of the castle tower on the top of the crest largely destroyed traces of the earlier settlement. The tower was divided from the level of the forecourt by a moat. The forecourt was also walled in and fortified with a deep moat to the south. Traces of walls, defence turrets and stone-built castle buildings of unknown purpose were discovered on the eastern and western sides. The only partly excavated and presented archaeological remnant was the defence tower by the southern entrance to the forecourt.

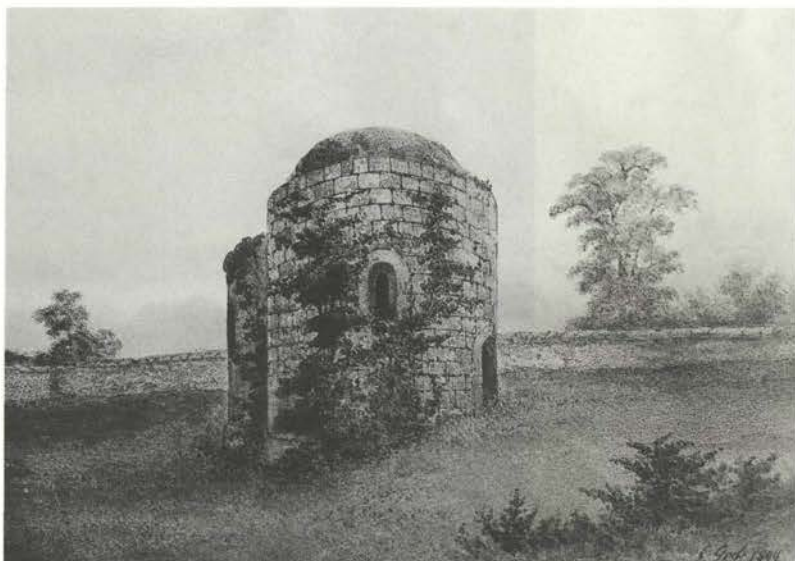


“The only partly excavated and presented archaeological remnant was the defence tower by the southern entrance to the forecourt.”

The sacred area consisted of the church of St. Peter and an ossarium with the chapel of St. Michael. The church basically originated from the 12th century; a small Romanesque window was preserved from that time. Surveys employing georadar indicated the remnants of earlier floor plan structures. A minor archaeological excavation performed next to the northern side of the church in 1998 discovered 34 graves; all the grave holes were indistinct or dug through, despite very careful excavations. An interesting change in the orientation of burials was discovered: from the traditional (east-west) to the subsequent orientation “facing the church”, which was to take place at the beginning of the 16th century, in view of the articles in the graves (holy images, coins). In 1780 the burial-ground was moved to Trebelno. The earliest phase of the graves was at least partly older than the southern wall of the church nave located on one of the graves. The ossarium from the 12th century was located in the steep hill above the church. The Romanesque rotunda was concluded by a lower, semi-circular apse on the south-eastern side. The lower part of the building contained bones discovered when new graves were dug up, while the upper part comprised the chapel of St. Michael. Between 1335 and 1372, the Lords of Scharfenberg of the near-by Gorenji Mokronog castle had the vault embellished with cross ribs supported by cube-shaped consoles with obliquely truncated sides. The model

for the design of the vault was the parish church of Svibno.

The conservation works in Gorenji Mokronog can be divided into two phases: the survey and the conservation with a presentation of the remnants. The above-mentioned results of archaeological surveys executed on the cemetery of Vrajski Breg from late Antiquity, Gorenji Mokronog castle and the church of St. Peter, facilitated the execution of the foundations for the scheduling of buildings as monuments. The idea was initiated to create an archaeological route along the forest path with the presentation of the ruins of the partly excavated



Chapel of St. Michael as seen by K. Grefe at the turn of the century in the *Old Carniola* album.

tower in the forecourt of the castle. The basic rule was to preserve the authenticity and durability of the excavated walls. Larger quarry stones from the layer of the ruins, separated in the process of excavation, were used for that purpose. It was still possible to trace the Romanesque manner of construction on the partly damaged external side with the use of lime mortar and some added white cement. The crown of the wall was somewhat heightened and slanted in order to drain rain-waters. For the purposes of drainage in the interior, the original walkway was protected by a membrane and drainage fill (of gravel and sand) on a thin levelling layer of foundation concrete slanting towards the drainage pipe. Additional layers of felt and sod were laid on it in order to ensure easy maintenance. The foundations, built very firmly and deeply into the decayed dolomite sandstone, facilitated the solution of problems of frost and erosion in the interior of the tower.

Preliminary archaeological trial pits were made by the southern wall of the church of St. Peter primarily due to renovation works. In the recent past, the problems of pressure of earth layers and humidity on that wall were tackled by means of a stone-built supporting "dry wall" erected along the entire southern side of the church. The wall had to be temporarily removed for the excavation by the southern facade. After the execution of drainage and insulation of the filled sections, the original condition of the wall was restored and the repairs

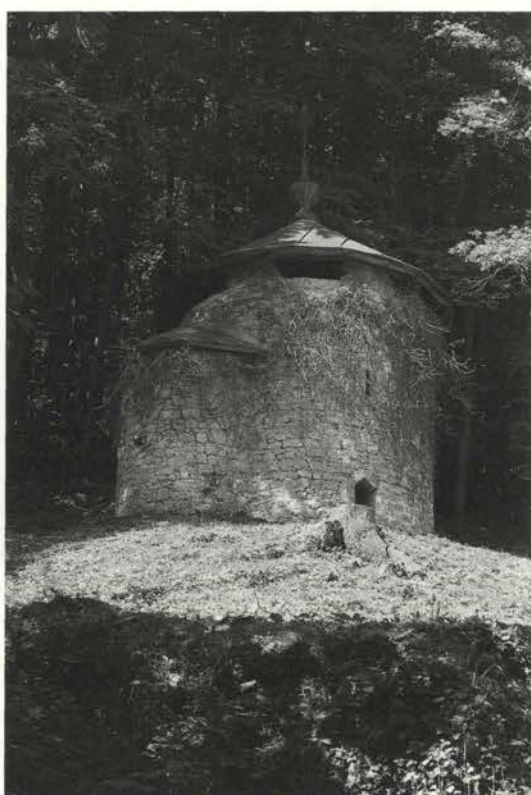
were continued. The same held true for the rotunda; the problem of vandalism was solved by fitting a metal grate over the entrance.

The establishment of the archaeological route with four information boards was accomplished in cooperation with a utility company from Trebnje; clearing the undergrowth, physically building the trail and removing illegal refuse pits and sand quarries would have been a difficult problem to solve without their assistance. Acknowledgement is due to the company that is to regularly maintain the trail in the future.

The information boards containing the basic data on individual

"The lower part of the building contained bones discovered when new graves were dug up, while the upper part comprised the chapel of St. Michael."

.....



sights are written in English and Slovene. The first one contains an overview of the trail and is located at the car park. The second one is erected at the location of the Vrajski Breg cemetery dating from late Antiquity. The excavated part is to be covered with grass and marked in the future. The route leads through a forest to the third board by the renovated tower, and the final board was erected by the entrance to the church area of the Church of St. Peter with the chapel of St. Michael. Different shades of colours used on the boards indicate different features (e.g. red – the colour of the dead). More information is contained in a leaflet that is about to be published in English and Slovene.

UROŠ BAVEC

Literature

- UROŠ BAVEC, "Arheološko najdišče in legenda o umrlih: primer Gorenji Mokronog", *Etnolog* 9/1, Ljubljana, 1999.
- TOMAŽ GOLOB, *Umetnostnozgodovinska topografija župnije Trebelno* (unpublished diploma thesis; mentor: M. Komelj), Ljubljana University Faculty of Arts and Sciences, 1994.
- TOMAŽ GOLOB, "Kostnica v Gorenjem Mokronogu", *Glasilo občanov občine Trebnje* VIII/5, 1999.
- PAVEL HICINGER, "Stara kapelica pod Trebelnim", *Novice gospodarske, obrtniške in narodne*, Ljubljana, 1863.
- FRANC PEČNIK, "Karta in opis karte Novo mesto iz prazgodovinske dobe", State Archive of Slovenia, Priv. A xxxix fasc. 2., Ljubljana, 1889.
- JERNEJ PEČNIK, *Slovenec* 15, Ljubljana, 1889.
- JURE SODEVSKI, "Sled Cirilovega obreda (ritus) na Kranjskem", *Kmetijske in rokodelske Novice* 1, Ljubljana, 1844.

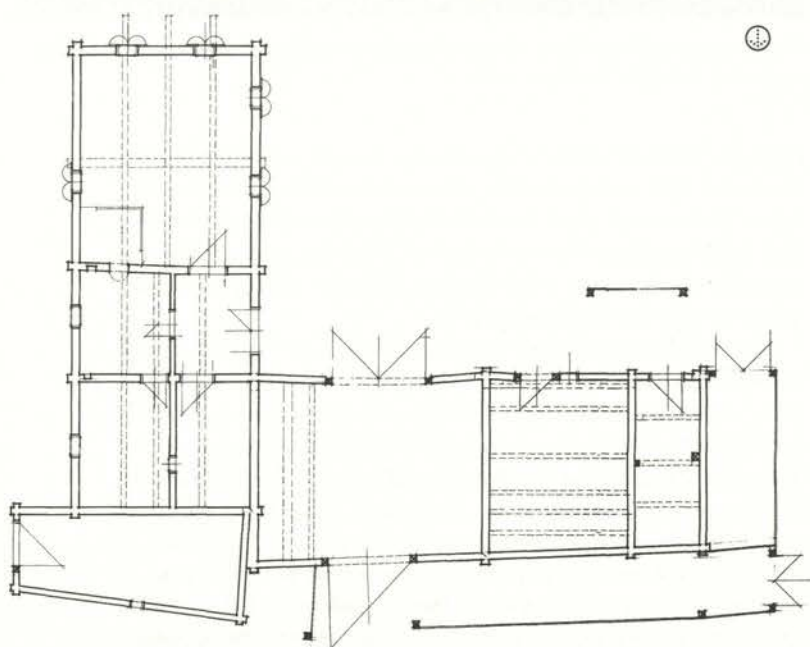


The Dominko House

IRN 145

Location	Gorišnica
Address	Gorišnica 12
Time of origin	from 18th century
Time of restoration	1997–1998
Chief Conservator	Jelka Skalicky
Visits	Visitors are requested to contact the Municipality of Gorišnica by T: (02) 743 11 10.

The village of Gorišnica, also called Sveta Marjeta (St. Margaret), is located in the Ptujsko Polje plain, between Ptuj and Ormož. The southern edge is delineated by the steep ridge of Haloze, while the northern edge ends in the hilly area of Slovenske Gorice. The Dominko house is situated slightly off the main road, protected from busy traffic. A brook prone to flooding used to flow behind the house. After regulation of the River Pesnica it dried out so that the former bed is only occasionally filled with water during heavy rain. The pond behind the house is the only reminder of the former water meadow, apart from countless snowdrops blooming beneath the old alder trees in spring-time. The old house beckons of times filled with joyful sound of children playing. Numerous generations passed through the house. An old document was discovered during cleaning works at the beginning of renovation: it was written in the office of Count Ignaz Maria von Attems in 1824 confirming that Jožef and Marija Golob,



- ▲ Floor plan of the Dominko house: "The house is an L-shaped building consisting of a residential part and an outhouse." (Scale: 5mm = 1m)
- ◀ "An old shed for maize of a matching type was erected at the location of the original shed, and another old wicker shed of the variety described by local inhabitants was located next to it."

subjects of the Dominion of Gornji Ptuj from Sobetinci, sold the croft in Gorišnica to Jurij Krajnc from Gorišnica, subject of the Dominion of Zamošek. The Krajnc family have resided in the house to the present.

The house is an L-shaped building consisting of a residential part and an outhouse. The building has a timber construction with simple roof consoles. It is plastered with clay plaster and whitewashed with lime. The parapet wall is painted in dark grey. The ridged roof with gables is thatched. Broad eaves cover the walkway serving as a communication route between the residential part and the outhouse. The



The renovated Dominko farm: "The Dominko house is situated slightly apart from the main road, protected from busy traffic."

southern, front side of the house is bi-axial, with a wooden gable of the hayloft with ventilation slots. The entrance to the house is in the corner of the western side. The windows used to be protected with iron crosses and furnished with shutters. Entrances to the outhouses are in the southern side of the building. The large folding door leading to the barn has timber hinges.

The distribution of rooms in the house is typical: the hall and the so-called 'black kitchen' (without a chimney on the vault over the fireplace, so that smoke passed freely to the attic; hence the name 'black kitchen') in the centre, the main residential part, the so-called 'house', to the right, and the chamber and larder to the left. The outhouses consist of the grain cellar, barn, stable, cellar and a workshop.

The Dominko house has undergone no major transformations, with the exception of the renovation in the second half of the 19th century. New, larger windows with shutters and a new entrance door were built in at that time, and the former open barn in the outhouse was closed with a folding door. The renovation revealed a former door in place of the present kitchen window. That used to be the shortest way to the grain cellar. The hall was paved with brick and the access route along the house with river cobbles or cat's heads. The workshop originated from the same period and was erected for the purpose of the renovation. The bread oven was renovated in 1934 when

the dilapidated tiles were replaced with new ones. The wooden ledge in front of the fireplace in the 'black kitchen' was removed in 1945 and replaced with a concrete one, and a wooden floor was laid in the house. Electrical wiring was installed in the house in subsequent year.

Katarina Nemec, the last proprietor who spent her entire life there, maintained the house with care and kept its original appearance and furnishings. She was helped by her daughter with her husband, who built a house of their own in the vicinity. Katarina was over ninety, and her daughter always found time to look after the old



"The well in front of the house that was filled in before the Second World War was dug out again and renovated."

house. She painted the windows, repaired the plasterwork and saw that the roof was regularly mended. The thatched roof was completely renovated with the funding of the Republic of Slovenia and the Municipality of Ptuj at the beginning of the 1990s. The proprietor died soon after the renovation, and the house with the estate was inherited by her son who, regrettably, did not share her attitude towards heritage. He locked the house and left it to the ravages of time, not even permitting the most basic maintenance works. The house dilapidated, the roof leaked badly and the surroundings became increasingly neglected.

The two-year renovation was initiated at the beginning of 1997 when the house was successfully purchased. The starting-point of the renovation was to preserve the house as it was, since it underwent no major transformations in the past. The house was cleaned and all the fittings, furniture and other artefacts were catalogued and numbered. Their locations were precisely marked on a plan to facilitate their relocation after the renovation. The foundation of the house was rotten,

therefore it was strengthened with waterproofing. The timber frames were partly damaged; the clay plasterwork had to be removed inside and outside the house in order to ascertain the damage. The forms of the original square window and the door in the kitchen were revealed on the eastern facade during the process and a square window next to the entrance door on the western facade. The dilapidated parts of the timber construction were replaced and the collapsed grain cellar on the northern side of the building was reconstructed. The roof of the outhouse was damaged by humidity and was therefore replaced. The



'Black kitchen': "The vaulted 'black kitchen' contained the fireplace with all the necessary utensils and old pots. The oak ledge in front of the fireplace was intended for iron pots and earthenware."

construction of the roof was entirely renovated, including the timber chimney, and the roof was thatched anew. The variety of timber matching the dilapidated parts was utilized in the process, and it was hewn in the same manner. The house was roughcast with clay plaster, the clay being mixed with chaff and cut up straw, and it was manually applied and smoothed, thus matching the original procedure of roughcasting. The building was whitewashed with lime and the parapet wall was painted in grey with a mixture of lime and soot. The walkway was made of trodden clay and paved with river cobbles in the western and southern parts; the cobbles had to be removed while strengthening the foundation of the house.

The interior was completely refurbished as well. The new clay roughcast was whitewashed with lime. New floors were made of trodden earth and the brick paving in the 'house' was renovated. Timber ceilings were coated with protective varnish while the entirely preserved windows and doors were merely cleaned.

After the renovation, the rooms in the residential part of the

house and in the outhouse were furnished with the preserved fittings and furniture dating from various periods of time. The vaulted 'black kitchen' contained the fireplace with all the necessary utensils and old pots. The oak ledge in front of the fireplace was intended for iron pots and earthenware, a water stand was located in the corner and a bowl stand hung on the wall. The house with a finely made, simple timber ceiling was furnished with a bread oven featuring a colourful pattern on the tiles and with old furniture: a wardrobe, a chest of drawers and a bed; sometimes there were two of them or an addi-



"The 'house' with a finely made, simple timber ceiling was furnished with a bread oven featuring a colourful pattern on the tiles and with old furniture: a wardrobe, a chest of drawers and a bed."

tional bed beneath one of them to be extended in the evening for children. A hanger was fixed on the wall behind the door, and there was a table with a bench opposite to the oven. A crucifix was hung in the corner above the table with religious images around it, and a house altar was placed on the chest of drawers. The closet intended for the retired farmers was furnished with a wardrobe, a bed and a chest. There used to be a typical Pannonian chest with a geometrical pattern that is now kept in the museum in Ptuj. Before the electrical wiring was installed in 1945, oil lamps were used for lighting, or even carbide lamps and wax candles.

The outhouse was furnished as it was in the past: with various farming tools, machinery and equipment, a rack wagon, wine barrels, joiner's tools and an old joiner's bench.

The outhouse consisted of a grain cellar, barn, stable, cellar and a joiner's workshop. The barn housed the wagon and farming machinery and tools. Produce stored for the winter was temporarily kept there in the autumn; onions to be sold were dried on the roofing. Various tasks were performed in the barn as well: maize was husked, straw was prepared for thatching, grain was winnowed and corn thrashed. In bad weather, the barn was utilized for further tasks: the cleaning of cabbage, cutting of beet, etc. The hayrack was in the

stable. There also used to be two cows and several hens. Stores for the winter were kept in the cellar, and the tools were stored there as well: hoes, rakes, shovels and picks as well as the cow-collar. A wine barrel was not to be missed.

Two small boards that were used for drying cheese cut into small cones still jut out of the finely shaped slots in the front gable. A latticed closet for drying sausages and ham intended for meals on great festivals was located in the attic. A rod for hanging seed maize was hung beneath the eaves.



"A series of successful initiatives has taken place there in order to revive the otherwise lifeless museum."

The landscaping of the surroundings took place simultaneously with the renovation of the house. An old shed for maize of a matching type was erected at the location of the original shed that was removed by the heir of the house. Additionally, another old wicker shed of the variety described by local inhabitants was located next to it.

The allotment was reconstructed according to oral communication: a kitchen garden with a fence, fruit trees and trellis-work for vines. The trellis-work for fruit and the wooden fence were reconstructed corresponding to old photographs. The well in front of the house that was filled in before the Second World War was dug out again and renovated. The pond was also dug out and planted with water-plants. A wooden footbridge was constructed over the pond behind the house, reminiscent of the original one that led to the fields while the brook was still there.

A series of pigsties and a wooden toilet that were located to the west of the house according to information passed by word of mouth are still to be reconstructed. Once the fruit trees planted instead of

the original plum, apple, cherry and pear trees grow, the proper appearance of the Dominko house will be completely revived.

A neat board by the road indicates that the Dominko house is the pride of the neighbourhood at present. A series of successful initiatives has taken place there in order to revive the otherwise lifeless museum. A chance traveller passing through Gorišnica in December 1996, when the renovation was merely begun, encountered an unusual scene: the meadow in front of the house was full of fairy-tale creatures – the skillful work of the drawing master from the Gorišnica school and his pupils. Impressively lit by night, the statuettes were an invitation to fairy-tale sessions taking place in the house. Furthermore, numerous other events took place there in the years to follow, during the extensive renovation works. A traditional wedding was staged there in springtime, old crafts were presented, a potter's workshop was held, maize was husked in the autumn and several old customs were revived so that the competitions resounded with laughter. An exhibition of home-made Christmas cribs was prepared by children. An impersonated Christmas crib was staged there during the year. In that way, numerous events associated with the time of the year have taken place at the Dominko house.

Originally the house of a minor peasant, the Dominko house has acquired a new purpose, which is of particular importance since it represents one of the few entirely preserved buildings of the traditional rural timber architecture of the 18th century. It is a unique model of a Pannonian corner (L-shaped) house with preserved surroundings in Slovenia.

JELKA SKALICKY



Church of Sts. Hermagoras and Fortunatus

IRN152

Location	Gornji Grad
Time of origin	18th century
Time of restoration	1970–1997
Chief Conservator	Anka Aškerc and assistants Ivo Gričar, Bogdan Badovinac, Momo Vukovič, Albin Ambrožič and Janez Kovačič
Visits	Visitors have to be booked in advance in the parish office.

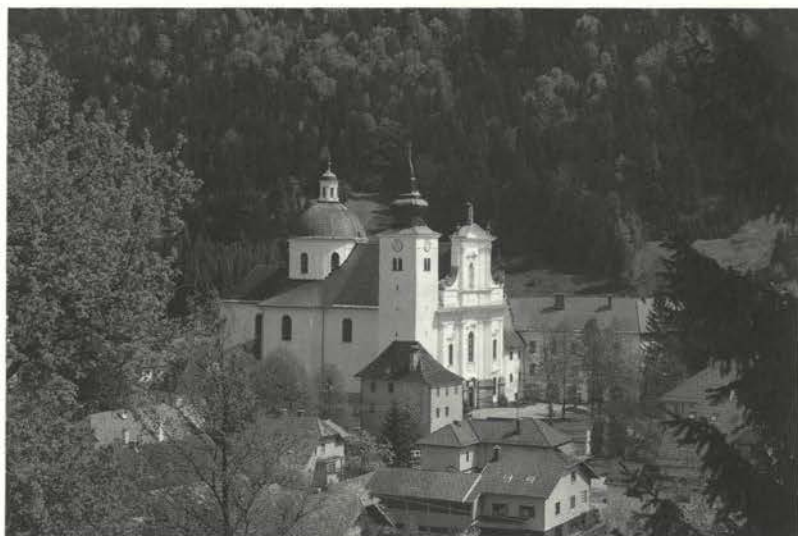
Gornji Grad as the seat of the original parish was in possession of a parish church even before the establishment of the Benedictine monastery in 1140. No traces were discovered so far of the original pre-Romanesque church; the friars must have pulled it down with certainty and erected a new monastic church by the year 1209. Although archaeological investigations that could render valuable data about the appearance of the former Benedictine monastery have not been carried out yet, the image of a three-nave Romanesque basilica was reconstructed by experts on the basis of written documents, preserved masonry details and relevant comparisons. Even less is known about the rest of the monastic buildings; some preserved masonry details indicate that the stone-built cloister replaced the original timber one in the second half of the 13th century. The original semi-circular apse was probably replaced by a higher Gothic presbytery with a turret – discernible in the depiction by Vischer from 1681 – as early as the 14th century. The monastery was assigned to the diocese of Ljubljana in 1461 and dissolved in 1473.

The bishops of Ljubljana set up their residence in Gornji Grad. The complex underwent the greatest transformation in the period of bishop Krištof Ravbar (1493–1536), who had a manor built in front of the facade of the church, and the entire complex surrounded by walls, defence towers and a moat in 1517. The northern entrance tower, the so-called Štekl, was erected somewhat later, in the period of bishop Konrad Glušič (1571–1578). The industrious period of bishop Tomaž Hren, otherwise documented in written sources, is indicated by his coat of arms installed on the southern wing of the manor. The image of the then Gornji Grad is best presented in the copper engraving by Vischer. The four-sided bishop's manor is located in front of the monastery with the church and it surrounds the court containing the well. Only three defence towers are preserved: the round one on the southern side, the mighty Štekl of two storeys, and the rectangular tower called Kajha to the east of Štekl with Gothic architectural elements that are still preserved, despite its transformed appearance.

Bishop Ernest Amadeus Attems (1743–1757) initiated a thorough and extensive Baroque renovation of the complex in the middle of the 18th century. The church was pulled down together with most of the surrounding walls; only the bell-tower from the 17th century was preserved. The bishop's residence was transformed in the Baroque spirit as well.

◀ "The exterior is moderately divided by means of pilasters, with special emphasis on the richly divided facade, concave in the central area."

A new church was erected at the location of the former one in 1752: a hall-shaped building with side chapels, a lateral nave, a two-sided presbytery and an oval dome above the intersection. A chapel with the Holy Week commemorative altar was located on the northern side, next to the presbytery, and the vestry with an oratory above it on the southern side of the presbytery. The interior of the church was most vividly described by Stegenšek saying that a typical trait of the floor plan was “the avoidance of any extended straight line” (Stegenšek, 1905). The exterior was more moderately divided by



Cathedral of Gornji Grad: “Bishop Ernest Amadeus Attems (1743–1757) initiated a thorough and extensive Baroque renovation of the complex in the middle of the 18th century.”

means of pilasters, with special emphasis on the richly divided facade, concave in the central area, decorated with statues by Jožef Straub: the statues impersonating Faith, Hope and Love at the conclusion of the facade, and that of St. Nicholas in a niche.

The construction of the church was directed by Matija Perski, while the plan is attributed by some authors to architect Josef Hueber from Graz.

Altars were reduced to frames containing paintings. The outstanding four: Birth, Last Supper, Resurrection and Ascension were the work of Martin Johann Schmidt from 1773–75, while the rest were made by Leopold Layer (the painting of the Virgin Mary with Sts. Hermagoras and Fortunatus in the great altar) and Pavel Kühnl.

A series of Renaissance tombs is kept in the church including outstanding works by sculptor Osbald Kitell: the altar of St. Andrew (1527) and the tomb-stones of bishop Ravbar (1527) and army commander Kacjanar (ca. 1540).

The screen of the Holy Week commemorative altar in the north chapel is dated 1863. At that time, the presbytery of the church was painted by Tomaž Fantoni and Jakob Brollo; Emilijan Cevc presumes that the Holy Week commemorative altar was painted by them as well.

The Renaissance manor was replaced by a mighty two-storey Baroque building with an irregular pentagonal floor plan that is open on

the northern side. Regrettably, the manor has not been entirely preserved; it was burnt in the Second World War and removed after it, with the exception of the southern part. The former appearance of the building can only be reconstructed on the basis of photographs and the existing wing. The shallow rustified ground floor of the courtyard facades was ornamented with arcades and divided from the upper floors by a profiled projection, while the floors were connected by means of pilasters. The windows were connected with tables and the fronts were divided and more ornately formed on the first floor. According to the



Baroque facade of the church: "The construction of the church was directed by Matija Perski, while the plan is attributed by some authors to architect Josef Hueber from Graz."

photographs examined so far, the external facades were less divided, while the four central axes of the northern entrance wing were more emphasized. The former interior of the manor is more of a riddle. Few old photographs and pre-war documents testify to its magnificence. Fran Kocbek described it: "The present castle is very large; it comprises a splendid apartment for the bishop with a chapel, maintenance rooms, the district court of law, tax office, recording office, a three-class primary school, and apartments for priests, the steward and some clerks. The great hall is distinguished by its Italian fireplaces and a huge allegory with mythological images on the ceiling depicting 'Carniolia' as bowing to the bishop of Ljubljana and holding the plan of the castle in her hand..." (F. k., 1894, 22–26, 55–59). The preserved records¹ have not been thoroughly analysed yet.

The entire complex of the bishop's residence was partly demolished after the war and partly fell into decay. The major part was transformed into flats of a rather low standard, which caused the gradual destruction of what was left after the arson. Individual buildings are regaining more appropriate functions like the Štekl as the place of the local museum collection. Conservation works in 1970 and in past years corrected some of the ill-suited after-war interventions.

1 In addition to quoted literature: "Na sedanjem domu vladike Antona Bonaventure", *Ilustrirani Slovenec*, VII, 216–217, Ljubljana 1931. A large collection of postcards and other documents is kept by Janez Mavrič from Gornji Grad and in the library in Celje.

The appearance of the cathedral of Gornji Grad some twenty years ago was very poor since the maintenance of such a complex was beyond the abilities of the inhabitants of Gornji Grad. The roofs leaked, the plaster was falling off, the interior was neglected, and the tombs on the southern wall of the nave and the stonecut elements were decaying. Only the paintings by Kremser-Schmidt were renovated for the exhibition prepared by the National Gallery in Ljubljana.

Valuable tombs were moved inside the church at the beginning of the 1970s. They are not appropriately presented at the present loca-

View of the interior: "Trial boreholes on the exterior and interior revealed that the church was not painted or shaded in several colours, despite some conjectures."
.....



tion, therefore a new one is to be found within the complex in the future. The altar of St. Andrew was set up in a glazed niche beneath the staircase leading to the rectory, which seems to be the best solution at present.

Intense renovation works could only have begun after 1985. The roofs were mended, the frescoes in the presbytery renovated, a new facade was made on the church, and the interior was whitewashed. The works posed no major conservation dilemmas. The decision was taken to use historical materials and quality execution was insisted on, which was not always easy since the exceptional size of the church occasioned very high costs.

The roofs were the first to be repaired: the covering remained unchanged while the dome was covered with shingles, the rest of the roofs with tiles, and the gutters were made from copper.

Trial boreholes on the exterior and interior revealed that the church was not painted or shaded in several colours, despite some conjectures. The presbytery was the only exception: it was painted in

the 19th century. In spite of differing opinions, the decision prevailed to preserve the painting.

The renovation of the facade included the well preserved stone statues by Straub.

The severest problem of the restoration concerned the stone-built part of the western facade, the parapet walls on the exterior and interior of the church and the stone-built stairs in front of the altars and the presbytery. All these parts were made of indigenous stone – tuff of varying quality. In some places the material was well preserved, while it was utterly decayed in others.

The original intention to replace the dilapidated stone could not be executed since no appropriate stone was found, not even by performing geological surveys. The dilapidated parts were therefore removed as far as the base was 'stable', and they were subsequently replaced by artificial stone. Special attention was paid to the precision of execution and to the shade of the material.

The Holy Week commemorative altar, one of the rare examples of that variety in Slovenia, was damaged beyond repair. The renovation works were performed in the period between 1992 and 1993.

The renovation of the church has not been completed yet. Apart from some minor tasks, e.g. the restoration of the painting by Leopold Layer from the great altar, an appropriate solution has to be found for the paving since some fragments of the original stone paving executed in tuff were discovered beneath the present, rather dilapidated tessellated paving from the 19th century. The exchange of paving presents an opportunity for archaeological investigation, by means of which some earlier, mediaeval stages of the construction could be revealed.

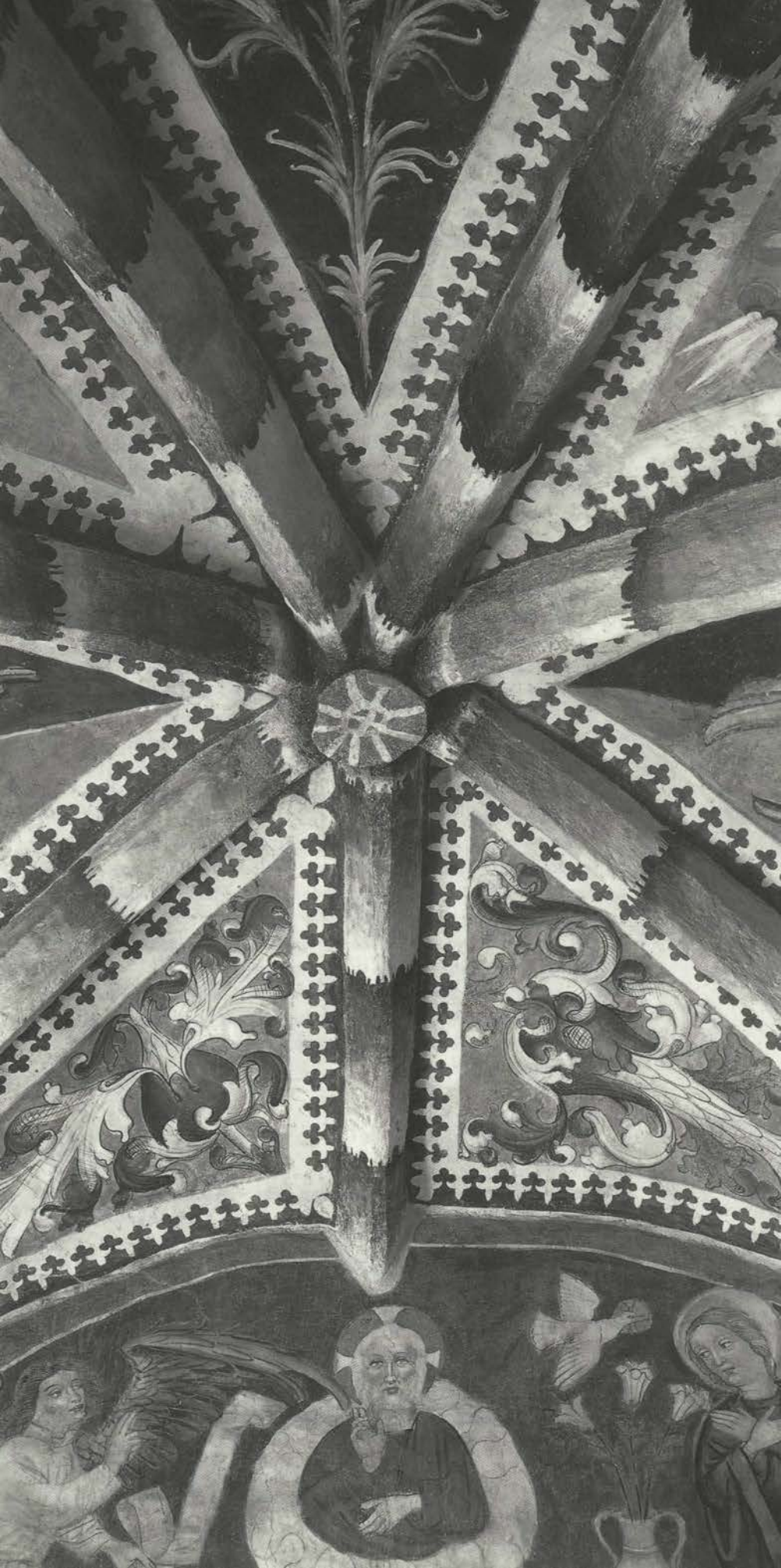
No systematic archaeological investigation has been performed so far, not even of a non-destructive variety, although experts were tempted to execute them in anticipation of important discoveries rendered probable by the rich historical heritage of Gornji Grad. Priority was due to the renovation of the existing buildings, and further investigations were postponed to a more favourable future.

The church and individual defence towers have been renovated to a large extent, while the bishop's manor still awaits restoration with a possible reconstruction of individual parts, which would facilitate the presentation of the complex.

ANKA AŠKERC

Literature

- EMILIJAN CEVC, *Kiparstvo na Slovenskem med gotiko in barokom*, Ljubljana, 1981.
JOŽE CURK, "Topografsko gradivo – Sakralni spomeniki na območju občine Mozirje".
AVGUŠTIN STEGENŠEK, *Cerkveni spomeniki levantinske škofije – Dekanija gornjegrajska*, Maribor, 1905.
IVAN STOPAR, *Grajske stavbe v vzhodni Sloveniji, Med Solčavskim in Kobanskim*, Ljubljana, 1993.
NACE ŽUMI, *Ljubljanska baročna arhitektura*, Ljubljana, 1961.
SERGEJ VRIŠER, *Baročno kiparstvo na slovenskem Štajerskem*, Maribor, 1963.
MARIJAN ZADNIKAR, *Romanika v Sloveniji*, Ljubljana, 1982.
F. K., "Gornji grad na Štajerskem", *Dom in svet*, Ljubljana, 1894.



Church of St. Peter

IRN211

Location	Kamni vrh near Ambrus
Time of origin	15th, 17th and 18th centuries
Time of restoration	1987–1999
Chief Conservator	Alenka Železnik and assistants Mojca Torkar, Restoration Centre of the Republic of Slovenia
Visits	The church is closed; the key is kept by church warden Hrovat, Kamni Vrh 6.

The succursal church of St. Peter is located on a scenic hill called Stražarjev Vrh, 500m above sea-level, not far from the settlement Kamni Vrh near Ambrus. The succursal church is an important Gothic monument, not curtailed by Baroque renovation, but rather enriched with outstanding Baroque church ornamentation.

The rectangular nave is concluded by a Gothic pointed portal on the western facade. The side entrance with its rectangular stone portal on the southern side and the rectangular window with a stone frame at the axis of the northern side all date from the period of Baroque renovation. A three-sided, somewhat narrower presbytery with three narrow, slightly pointed windows was added to the nave on the eastern side. The rectangular windows on the northern and southern walls dated from the Baroque period. A massive bell-tower was added to the western side of the nave. The square base of the bell-tower with three semi-circular openings was extended to an octagonal form with four biphoras (mullioned windows) in the upper part. The Baroque cap of the bell-tower was covered with shingles similarly to the nave and the presbytery.

The exterior of the church is modest. With the exception of the fresco of St. Peter with the inscription *HIC DEUM* above the side portal on the southern wall, there are no decorative elements on the facade, otherwise typical of Gothic succursal churches in Slovenia.

Dr. Ivan Komelj dated the beginning of the church as belonging to the first half of the 15th century, while the relatively short presbytery, the absence of the floor base of the presbytery and the form of the ribs typical of the early Gothic period all indicate the possibility of an even earlier construction.

In contrast to the exterior, the interior of the church is richly marked with distinctive features of the Gothic and Baroque periods, the outstanding styles in Slovenia that create the harmonious unity of the church.

The presbytery is vaulted with ribbed arches. The ribs are truncated on both sides and concluded by indistinct consoles. More common mouldings are replaced with circular discs. The vault is divided by the ribs into seven fields.

The entire presbytery and the triumphal arch wall are covered with frescoes by Janez of Ljubljana. The frescoes dated with the year 1459 are the final and, simultaneously, best known work of that master. The frescoes are characterized by a clear and stern concept. Sym-

◀ "The entire presbytery and the triumphal arch wall are covered with frescoes by Janez of Ljubljana."

bols of the Evangelists are depicted in two fields of the vault, Christ the Redeemer is presented in the field of the conclusive wall, and a kneeling angel in the field next to it, while the rest of the fields are filled with floral ornaments. A portrait thought to be of the master is painted on an acanthus leaf in the field next to the Redeemer. The triangular conclusion of the eastern wall contains the Virgin Mary with Child, while images of Sts. Margaret, Catherine, Barbara and Dorothea are depicted in the remaining fields. The central section of the presbytery levelled with the height of the windows is painted with



Dilapidated roof of the bell-tower: "The utterly decayed roof construction and covering of the Baroque cap of the bell-tower were replaced in that year (i.e. 1987)."

images of the Apostles, while the lower part beneath the windows is covered with a painted curtain. The eastern wall of the triumphal arch is painted with an image of the Annunciation and images of Sts. Magdalen and John the Baptist. The inside of the triumphal arch is painted with images of Sts. Ursula and Helen, apart from floral ornaments. Fragments are preserved on the western side of the triumphal arch depicting an unknown female figure in a Gothic frame, Abel with an angel in the background and St. Jacob in a Gothic frame on the southern side of the triumphal arch. The inner jambs of Gothic windows are painted with floral ornaments. The fragment preserved on the northern side of the triumphal arch indicates that the presbytery was painted before the painting by Janez of Ljubljana.

The nave is covered with a flat wooden coffered ceiling. The coffers are of hexagonal and square forms and of a natural colour. Passion flowers are painted in the middle of square coffers in black and white and with central fretted rosettes. Dr. Nataša Golob dated the ceiling as belonging to the second half of the 17th century.

Apart from the wooden ceiling, the rest of the church ornamentation is executed in the Baroque style as well. The main altar consecrated to St. Peter is dated 1660. It is a typical example of early golden altars in Slovenia, its base being covered with cartilaginous ornaments enriched with berry-shaped decorations. The southern side altar consecrated to St. Lawrence, dated with 1709, is still made according to old architectural rules while indicating new elements of the mature Baroque style with the use of spiral columns. The northern side altar is presented by the painting of St. Apollonia in a rich



Church of St. Peter after the renovation: "The succursal church is an important Gothic monument, not curtailed by Baroque renovation..."

Baroque frame dated 1710. The harmony of the church is completed by a Baroque wooden pulpit with images of the four Evangelists framed with rich floral ornaments.

The first improvement works on the succursal church were performed in 1973 and 1974, when the Regional Institute for the Protection of the Natural and Cultural Heritage of Ljubljana replaced the utterly decayed wooden roof covering above the nave and presbytery, thus preventing further damage to the architecture, painting and ornamentation of the church. After that intervention the works had been interrupted for over a decade.

In 1987 the church was again listed among the so-called scheduled monument campaigns funded by the state and the municipality. The improvement works were directed by architect Špela Valentinčič Jurkovič. The utterly decayed roof construction and covering of the Baroque cap of the bell-tower were replaced in that year, and the tie against earthquakes was executed under the directions of structural engineer Ribnikar.

In the period between 1989 and 1991, the coffered ceiling was dismantled, renovated in the studio and subsequently fitted again on the newly made ceiling that additionally functioned as a floor. The exterior of the church was renovated simultaneously.

Restoration works were performed primarily in 1992. Restorators

under the guidance of Professor Bogovčič made trial boreholes on the surrounds of the nave and the triumphal arch wall. Paintings were discovered beneath the secondary layers of plasterwork and white-wash on the triumphal arch wall, while none were detected on the surrounds of the nave. The badly damaged fresco of St. Peter above the side entrance was renovated in the process of restoration of the interior of the church. After the trial boreholes on the surrounds, the dilapidated plasterwork was removed and replaced by a new one. The side altar of St. Apollonia was moved to the studio of the Restoration



"The southern side altar consecrated to St. Lawrence, dated with 1709, is still made according to old architectural rules..."

Centre of the Republic of Slovenia.

The restoration of the painting by Janez of Ljubljana in the presbytery and on the triumphal arch wall was continued in 1993. After the removal of the whitewash containing the newly discovered floral and figurative ornaments on the inner side of the triumphal arch, other endangered painted parts were preventively protected. Empty surfaces on the triumphal arch wall and in the presbytery, where the painting was ruined when the secondary windows were made, were coated with appropriately shaded plaster.

The windows in the nave and the presbytery were replaced in 1994, after further restoration works executed on the frescoes.

New paving in the church was laid in 1996. The traditional floor screed that was damaged in several parts was removed. It turned out that four stone slabs located in the centre of the church nave were parts of a natural rocky terrain and were utilized as sections of paving. New paving was added to the slabs, matching the original ones in structure and shade. After the restoration of the paving, the reno-

vated altar of St. Apollonia was returned to the church. It was not placed at the original location on account of newly discovered frescoes on the triumphal arch wall, but rather by the wall of the nave.

The southern side altar of St. Lawrence was renovated in 1997 and returned to the church with the pulpit that was renovated several years prior to it. The location of the altar was selected next to that of St. Apollonia for the same reason.

The main altar of St. Peter was the last to be renovated in the studio of the Restoration Centre of the Republic of Slovenia in 1998.



View of the church towards the presbytery: "In contrast to the exterior, the interior of the church is richly marked with distinctive features of the Gothic and Baroque periods, the outstanding styles in Slovenia that create the harmonious unity of the church."

The restoration works performed on the frescoes, including the finalising procedures like retouching, accentuation of colours of the floral ornaments, reconstruction of the curtain on the lower part of the presbytery according to the preserved original, and the improvement works of several years were completed in 1999.

An exceptional monument of cultural heritage of Slovenia was thus restored by means of a comprehensive renovation of the Church of St. Peter.

ALENKA ŽELEZNIK

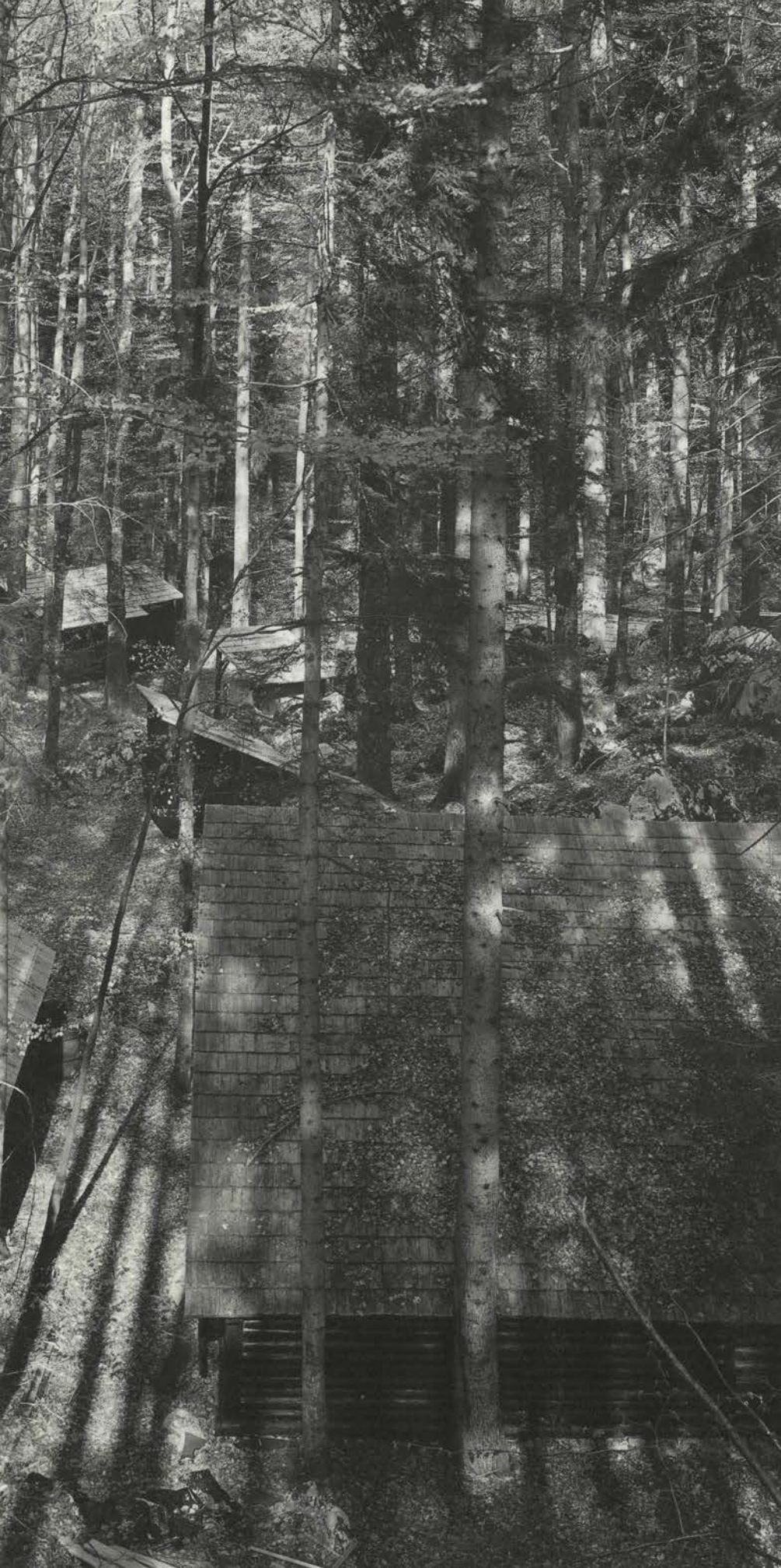
Literature

NATAŠA GOLOB, *Poslikani leseni stropi na Slovenskem*, Ljubljana, 1988.

IVAN KOMELJ, *Gotska arhitektura na Slovenskem*, Ljubljana, 1973.

IVAN SEDEJ, *Janez Ljubljanski – umetnik*, Ljubljana, 1994.

FRANCE STELE, *Slikarstvo v Sloveniji od 12. do srede 16. stoletja*, Ljubljana, 1996.



Zgornji Hrastnik Partisan Hospital

EŠD273

<i>Location</i>	Kočevski Rog, Komarna Vas
<i>Time of origin</i>	1943–1945
<i>Time of restoration</i>	1995–1999
<i>Chief Conservator</i>	Judita Podgornik and assistants Jože Saje from Dolenjski Regional Museum as warden
<i>Visits</i>	From 1 April to 30 September, from Monday to Friday from 8.00 to 16.00; at other times and on Saturdays and Sundays as booked. Opening hours are valid for guided tours only. For guided tours contact the guide by T: 0609 63 31 54. Visits with no guide are possible at any time.

The Zgornji Hrastnik partisan hospital is located at Bukova Gorica, to the north-west of the former village of Smrečnik inhabited by the so-called Kočevarji, descendants of German colonists who settled in Rog in the 14th century and had preserved their language as an ethnic island for over 400 years. It is the only partisan hospital in Kočevski Rog that was not built in a sinkhole (i.e. a funnel-shaped hole occurring in limestone in the Karst region) but on an elevation. A burial ground with a monument to those who died there is located near-by, to the north of the hospital. The cemetery is surrounded by a low stone-built wall and it consists of planned mounds. It was arranged according to the plan by architect Miloš Lapajne in 1956.

Access to both the objects is from the roads Komarna Vas–Smrečnik and Komarna Vas–Kočevske Poljane. The branches leading to the hospital are marked and the paths to the hospital and cemetery are blazed.

The Zgornji Hrastnik partisan hospital came into being in the spring of 1943, originally as a temporary secret refuge in case the hospital of Škrilj located in the Kočevar village of Štale was endangered. When the abandoned village was burnt by the Germans in the offensive in the autumn of 1943, the wounded remained in Zgornji Hrastnik (cf. Milčinski, 1965, 420–421).

Originally, the hospital consisted of two buildings constructed for occasional use. Those were two low, dark huts with bunks for the wounded, typical examples of huts prevailing in the hospitals of Kočevski Rog, as described by doctor Milčinski:

“The hut was about 10 m long, up to 7 m wide and 2 to 3 m high. The roof on both the longer sides reached almost to the ground; there was a door on one side and a window on the other. The only source of daylight, except for the window, were slits in the roof. The walls were made of roughly hewn logs and the roof of shingles. Such a hut, located at the bottom of a ravine and covered with pinewood, could really have remained hidden until you bumped into it” (Milčinski 1965, 408).

Bunks were located inside, along the longer sides of the hut. One of the huts in Zgornji Hrastnik, the so-called kennel, has been preserved almost unchanged to the present (cf. Milčinski, 1965, 422), while the other was transformed into a cabin for the personnel of the hospital.

The building material for the hut originated initially from the forest. “Pine logs and bark for the huts, pinewood and fern for mattresses. Nails and bricks were collected in burnt villages; an occa-

◀ “Such a hut, located at the bottom of a ravine and covered with pinewood, could really have remained hidden until you bumped into it...”

sional window or door was discovered in abandoned houses, a plate for the stone or a pipe for the oven. A board was a rarity in the hospital." (Milčinski, 1965, 408–409).

At the end of 1943, the hospital came under doctor Janez Milčinski, with the partisan name Peter, who soon transformed it into a base for badly wounded. In January 1944 the aseptic room was built, a wooden hut with large windows, an earthen stove and appropriate surgical material, which facilitated more demanding surgical operations (cf. Milčinski, 1965, 422). All the furniture was manufac-



Hut for personnel in the Zgornji Hrastnik hospital, one of the hospital's two buildings; photographed by Janez Milčinski at the end of 1943 or beginning of 1944.

tured by joiner Jože Malnarič, a member of the personnel of the hospital, according to the plans by Milčinski (cf. Jarc, 1977, 267).

The same plans were subsequently used for similar equipment and furnishings for other partisan hospitals in Kočevski Rog. The construction of the aseptic room facilitated the prevention of the infection of the badly wounded. Over 60 surgical operations were performed there until the liberation (cf. Jarc 1981, 267).

Soon after the aseptic hut, the septic hut intended for the reception of new wounded people was constructed. It consisted of a large room for the wounded and an adjacent surgery with all necessary equipment. The bunks in the septic hut were separated and furnished with mattresses. The hut was well lit since one of the walls was almost entirely glazed. Preserved photographs testify to its appearance, since Dr. Milčinski successfully documented the life of the hospitals in Rog. The hospital was provided with a kitchen and a bread oven, two secret larders, a repository for medical equipment and a bunker where the badly wounded could have been hidden in case of danger (cf. Milčinski, 1965, 424–425). All the buildings, with the exception of the hidden repositories and the bunker, have been preserved to the present.

The first manager of the hospital until the autumn of 1943 was Dr. Božena Grossman, with the partisan name Vida (cf. Ravnihar,

1973, 73). Milčinski managed the hospital until November 1944, when it was taken over by Dr. Martin Benedik, and subsequently by the Italian major, Dr. Augusto Nordio, in the period between the end of 1944 and May 1945 (Jarc, 1981, 268).

Due to the building material (timber) and the purpose of the construction (i.e. immediate and temporary use), the deserted buildings deteriorated rapidly after the end of the Second World War. The natural environment contributed substantially to the decay of the buildings with severe winters, abundant snow and high levels of humidity.



Septic hut, interior of the room after evacuation of the wounded in the period of danger in July 1944; photograph by Janez Milčinski.

Dr. Milčinski noted that the Zgornji Hrastnik hospital was still standing in 1946, yet he continued, "The next winter weighed down the roofs. The windows and doors were dismantled even prior to that. Subsequently, a team turned up there, consisting partly of those who had initially built the huts. They reconstructed the huts, matching the original state of affairs" (Milčinski, 1965, 425).

In 1955 the hospital was still standing, yet it was in bad need of maintenance. The greatest intervention, with the exception of the repairs on the roof and the exchange of individual boards, was the elevation of the inclination of the septic hut roof. The previous roof gradient was too low so that it hindered drainage and caused leaking of the roof. The old construction and inclination of the roof were preserved, while a new roof with a more appropriate slope was constructed over it. Such a state of affairs was also preserved in the restoration of the facility in 1996.¹

1 From the minutes of the inspection of the condition of the buildings from the National Liberation War in sectors Jelendol, Base 20 and Zgornji Hrastnik on 20 May 1955, and from the report of the performed renovation of the monuments in Kočevski Rog sent to the Institute for the Protection of Monuments of the People's Republic of Slovenia in September 1955 by Alojz Murn. Photocopies of the minutes and the report are kept by the Institute for the Protection of Cultural Heritage, Regional Unit of Novo Mesto.

Minor repairs were performed in the following years. The floor in the septic hut was mended in 1959, and the roof of the aseptic hut in 1962 as it was damaged by a fallen branch. The state of affairs of the hospital was constantly supervised by its interwar manager, Dr. Milčinski.

A thorough renovation of the Zgornji Hrastnik hospital was undertaken by the Institute for the Protection of the Natural and Cultural Heritage of Novo Mesto in 1996. A tree that fell down in strong wind damaged the aseptic hut in December 1995. The actual damage



Renovated complex of the Zgornji Hrastnik hospital: "It came into being in the period when the enemy in occupied Europe was most powerful. It is a monument of the humane struggle and perseverance of the Slovene people..."

to the hut was revealed only after the removal of the tree by foresters in April 1996. The shingle covering was destroyed and partly the construction of the roof as well. Fortunately, the interior was not destroyed with the exception of damage to the internal panelling made of roofing board, caused by humidity. Part of the construction of the roof and the entire covering were therefore replaced, as well as the damaged part of the panelling in the interior. The equipment and furnishings of the aseptic hut were preserved, while the photographs documenting the interwar activity of the hospital were temporarily removed.

The hut for the wounded with the surgery, i.e. the septic hut, was also in a bad condition. The entire covering had to be replaced. The elevation of the roof from 1955 was preserved in the process. The rotten logs of the lowest wall of the hut were replaced with new ones. The interior has remained unchanged since 1955. An attempt was made to reconstruct the original condition of the hut to the greatest possible extent on the basis of preserved photographs. Thus the walls were newly panelled with roofing card and whitewashed with lime. The entire hut was coated with wood preservatives.

The renovation of the other buildings of the hospital took place in 1999. The roof covering was replaced on all of them, and the dilapidated parts of the panelling were replaced with new ones. With the

exception of the roof covering, still made of shingles, the rest of the improvement works consisted of maintenance works and minor repairs. The kitchen was renovated in 1999, besides the hut for the wounded, the so-called kennel, the hut for personnel, laundry and sterilization room, bread oven and a minor repository.

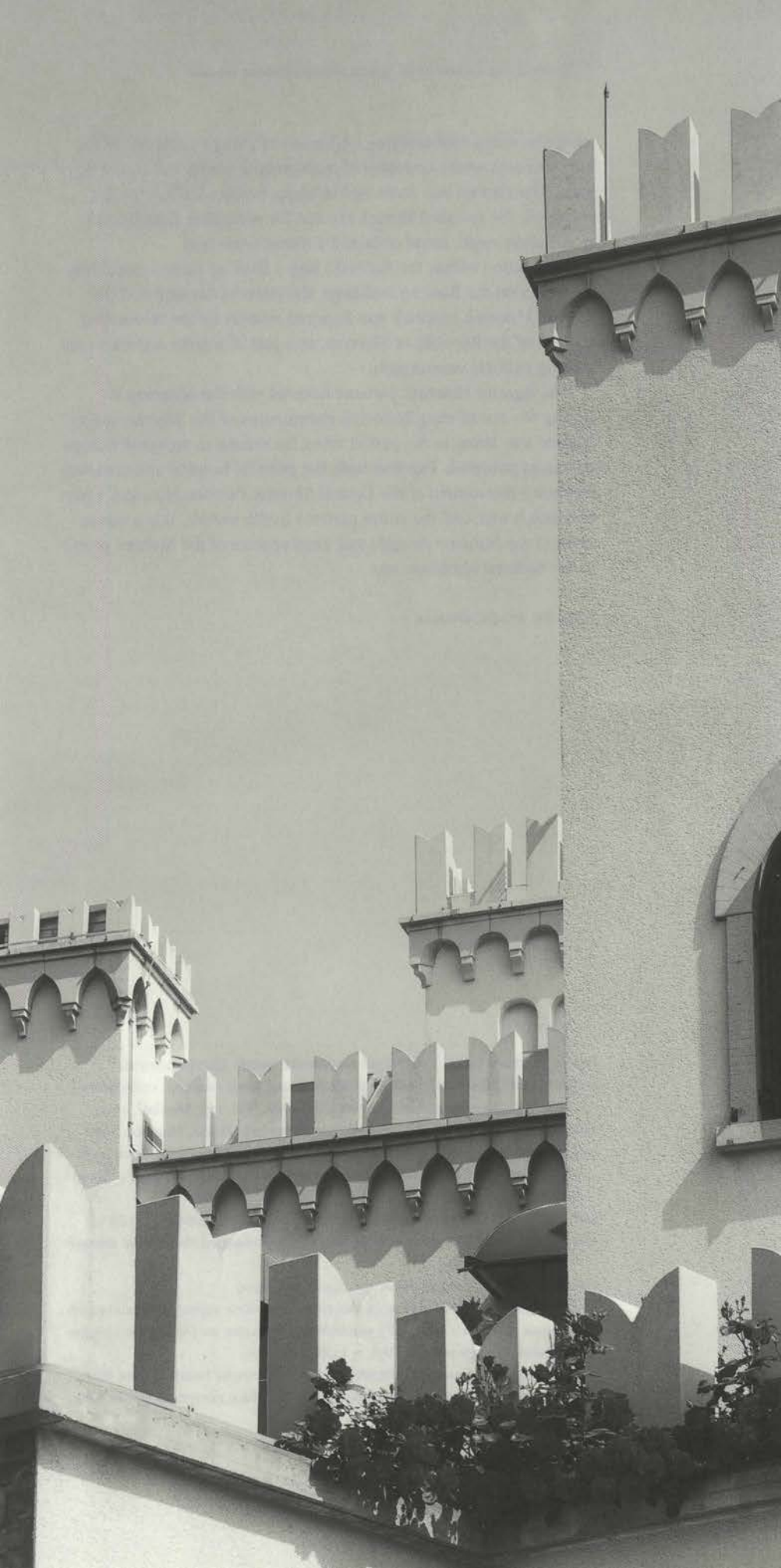
Renovation within the Kočevski Rog – Base 20 project (including the works on the Base 20 buildings, the Jelendol hospital and the Zgornji Hrastnik hospital) was financed entirely by the Ministry of Culture of the Republic of Slovenia, as a part of regular activities concerning cultural monuments.

The Zgornji Hrastnik partisan hospital with the cemetery is among the outstanding historical monuments of the Slovene nation. It came into being in the period when the enemy in occupied Europe was most powerful. Together with the Jelendol hospital and cemetery it forms a monument of the Central Slovene Partisan Hospital, a part of which it was, and the entire partisan health service. It is a monument of the humane struggle and perseverance of the Slovene people in the national liberation war.

JUDITA PODGORNİK

Literature

- FRANC BENEDIK (et. al.), *Vodnik po partizanskih poteh*, Ljubljana, 1978.
- MITJA FERENC, *Baza 20 in bolnišnici Jelendol ter Zgornji Hrastnik*, collection of guides *Kulturni in naravni spomeniki Slovenije*, Vol. 179, Maribor, 1992.
- JANKO JARC, *Partizanski Rog*, second supplemented edition, Maribor, 1977.
- JANKO JARC, *Rog, Središče slovenskega narodnoosvobodilnega boja, Spomeniki delavskega revolucionarnega gibanja in narodnoosvobodilnega boja v Sloveniji*, Vol. 5, Ljubljana, 1981.
- METOD MIKUŽ, *Oris partizanske sanitete na Slovenskem*, Ljubljana, 1967.
- JANEZ MILČINSKI, "Mi pa nismo se uklonili...", *Poslanstvo slovenskega zdravniška*, Ljubljana, 1965.
- JANEZ MILČINSKI, *Leta za pet drugih*, Ljubljana, 1990.
- BOŽENA RAVNIHAR, "Oris razvoja slovenske centralne vojno partizanske bolnišnice – SCVPB v Rogu", *Zgodovinski oris zdravstva na Dolenjskem, Knjižnica zdravstvenega vestnika*, Vol. 1, Ljubljana, 1973.
- RUŽA ŠEGEDIN, "Slovenska centralna vojno partizanska bolnišnica na Rogu", *Zgodovinski oris zdravstva na Dolenjskem, Knjižnica zdravstvenega vestnika*, Vol. 1, Ljubljana, 1973.



The Gravisi Castle

IRN2881

Location	Koper, Semedela
Address	Cesta za Gradom 8
Time of origin	1885
Time of restoration	1991–1992
Chief Conservator	Mojca Guček and assistants Jure Bernik and Dare Tratar
Visits	Visitors have to be booked in advance with the proprietor.

The Gravisi Castle in Semedela is located at the top of an elevation raised above the Bay of Koper, by the main road connecting Koper and Izola. The exposed location of the castle represents a dominant spatial feature in the direct vicinity that has been built-up in recent decades. The castle surrounded with walls is visible from various perspectives from the sea and the surrounding area. Simultaneously, the castle affords a magnificent view of the historical centre of Koper and the broader area of the Bay of Koper.

The wealthy family of Gravisi was undoubtedly among the outstanding aristocratic families of Koper. The Gravisis were in possession of palaces and manors and also of extensive estates in the vicinity of Koper. The inscription preserved on the facade indicates that Pius Gravisi, Doctor of Medicine, had the building erected in 1885. The castle, including the surrounding walls and a garage, was of relatively modest dimensions. It is certain that a typical tri-axial, residential, single-storey house used to be located there, and due to its exposed position and the then prevailing fashion of the Historicist style, it was transformed into a small castle. The results of the investigations performed prior to planning the renovation of the castle confirmed the basic floor plan of the earliest building – a typical tri-axial, residential, single-storey house that acquired two corner extensions in the renovation. The Historicist renovation of the castle in 1885 transformed the simple residential building in the neo-Gothic style with various additions: towers and turrets with neo-Gothic merlons and crenels, neo-Gothic doors and windows, a balcony above the main entrance and the walls surrounding the entire plot. A shed was included in the walls and was also utilized as a garage on account of its access to the road.

The transformation of the building presented an exceptional stylistic intervention and was undoubtedly the expression of the prevailing taste of the time characterized by a Romantic view of former historic and stylistic periods and the interpretation of historic styles that only wealthy proprietors could have afforded. A simple residential house was transformed into a castle that acquired a new purpose, i.e. that of a summer villa. The uniqueness of the intervention was emphasized by the fact that a new material, concrete, was used for all decorative neo-Gothic additions. The building had a rich and decoratively formed exterior that continued in the interior as well. Trial

◀ "The Historicist renovation of the castle in 1885 transformed the simple residential building in the neo-Gothic style with various additions: towers and turrets with neo-Gothic merlons and crenels..."

boreholes performed in the interior revealed a rich painting on the ground floor in the reception hall and the side parlour.

The distribution of rooms on the ground- and first floors indicated that the villa was based on the well-established scheme of a residence of the upper classes as an expression of their way of life. The large hall on the ground floor was intended for the reception of guests, and the small parlour functioned as an adjacent room. The kitchen and cupboards were also on the ground floor. The staircase was removed to the side wing of the building. Residential quarters intended for

"The transformation of the building presented an exceptional stylistic intervention and was undoubtedly the expression of the prevailing taste of the time characterized by a Romantic view of former historic and stylistic periods."

.....



bedrooms were located on the upper floors. The mezzanine between the ground and first floors functioned as the area intended for work.

Unfortunately, it is not known when the castle was abandoned by the Gravisi family. However, there is no doubt that it subsequently fell into decay very rapidly. It was inhabited again after the Second World War, yet also transformed in such a manner so as to house several families. A bathroom was constructed on each floor. Despite the transformations, all the wooden ornamentation and furnishings were preserved. Since the castle had been abandoned for several years prior to its final renovation, it rapidly decayed. In the late 1980s, it was bought by Franjo Nemeč, and the new proprietor immediately began with the renovation. All the works were performed in accordance with regulations and under the supervision of the Inter-regional Institute for the Protection of the Natural and Cultural Heritage of Piran, which performed conservation surveys and drew up a conservation plan. The castle was to be properly renovated and revived in its Historicist appearance as a residential building, therefore the architecture and the discovered painting were to be presented. After a thorough consideration of various possibilities, meth-

ods of renovation and the desire of the investor, the decision was reached to pull down the castle due to its extremely bad material conditions, and to reconstruct it with new materials. The guidelines and conditions of the castle renovation according to the conservation plan postulated the collation of documents of the existing building in order to facilitate the creation of plans for its reconstruction with all pertaining architectural details. The original paintings were therefore to be taken off the walls. A reconstruction of the painting of the main hall and the adjacent parlour was made. Since the castle was of mod-



View of the renovated castle: "The castle was to be properly renovated and revived in its Historicist appearance as a residential building."

est dimensions and no additional extensions could have been added, the investor decided to construct a basement and thus expand the residential area.

The renovation of the castle was begun in 1999. The structural design was prepared according to the guidelines and conditions of the conservation plan. A basic architectural scheme of the castle and details to the scale of 1:50 was made as a starting-point for further plans. Trial boreholes were to be made on account of the existing paintings. The painting of the main hall was discovered beneath two layers of paint. Since the trial boreholes indicated intense painting of the room in its entire height and also on all the walls, the recent layers of paint were to be uncovered and removed. The concept of the original painting from the Neo-classicist period confirmed the assumption that the hall was the most representative room in the castle. The painting depicted the illusion of an open space. The walls were concluded with painted architecture: columns, beams and an architrave in the foreground. The lower part of the room with parapet walls was painted with a balustrade and manifold drapery. Two types of columns with different decorations, i.e. gryphons, sphinxes, blossoms, wreaths and garlands, were included in the whole. The view was continued over the above-mentioned painting into a landscape. The window openings, entrance and fireplace were framed with particularly rich decorations.

The painting of the room belonged to the variety of stucco techniques, indicating that the painting was applied onto dry plasterwork. On account of that, uncovering the painting was a relatively difficult and time-consuming procedure, since the layer of paint that was not well bound with the base peeled off. Nevertheless, the entire painting was uncovered.

The adjacent parlour in the extension had a different painting. The entrance to it from the hall passed through a neo-Gothic biphora with a mullion and capital in the middle. There was no need to un-



“The decorative painting of the hall and parlour was complemented by a painted wooden ceiling.”

cover the painting of the parlour since it was not preserved. Despite the fact that it was made according to the model of a Gothic painting in a typical brick-red shade, it belonged to the Historicist period when the neo-Gothic painting complemented neo-Gothic architectural elements. The painting was limited to the wall between the hall and the parlour, while the room was decorated with the signs of the zodiac on simply formed shields.

The decorative painting of the hall and parlour was complemented by a painted wooden ceiling. Timber beams with painted coffers between them were discernible in both rooms. The patterns differed in design and colour. The painted wreaths could have been compared with the painted garlands on the walls of the hall. The parlour was painted with a simpler geometrical pattern on the ceiling in white, yellow and brick-red shades, harmonising with the painting on the walls. The wooden ceiling was reconstructed according to the model of the original coffers. The timber construction of the ceiling was replaced with a new concrete construction, not visible due to the wooden panelling.

The rich decoration of the hall and the parlour was complemented with stone-flagged paving in black and white. New paving was made after the original, matching its decorative appearance.

The only painting preserved on the first floor was a triptych located at the conclusion of the staircase that was preserved since it had never been whitewashed. A brick-red Gothic triphora with pointed conclusions was painted in the foreground. Three full-size figures were painted in the openings: Mark the Evangelist, a warrior-saint and a bishop. The selection of the saints was most probably con-



"A triptych located at the conclusion of the staircase [...]. Three full-size figures were painted in the openings: Mark the Evangelist, a warrior-saint and a bishop."

nected with representatives of the family who commissioned the painting. A landscape was depicted in the background that could have shown the surrounding area of the castle since a castle similar to the Gravisi castle was painted behind the central figure.

The renovation of the Gravisi castle presented an exceptional challenge in the experiences of the monument protection service of long standing as the desire of the investor to re-create the original appearance of the castle completed in the Historicist style was a guideline for the experts. The demanding restoration and conservation interventions were studied by the monument protection service, despite the fact that all the construction works were financed entirely by the investor.

MOJCA GUČEK

Die herten
Die herten
Die herten
Die herten
Die herten

Die herten
Die herten
Die herten
Die herten
Die herten

Prešeren Grove

IRN280

<i>Location</i>	Kranj
<i>Time of origin</i>	18th and 19th centuries
<i>Time of restoration</i>	1951, 1987–2000
<i>Chief Conservator</i>	Renata Pamić

The original cemetery in Kranj was the churchyard by the church of St. Cantianus. It was abandoned at the end of the 18th century and transferred to the so-called Malo Kranjsko Polje ('small plain of Kranj') where the first burial took place in 1787. The cemetery with a ground plan of 100 x 50 m originally had a single entrance from the present Partizanska Ulica that is marked with a stone portal. The position at the axis of the original entrance afforded a view of the Chapel of the Holy Cross. In the interwar period, architect Jože Plečnik endeavoured to preserve the chapel and open a museum in it presenting the life of men of stature of Kranj. Regrettably, the chapel was pulled down by the Yugoslav army. Even the traces of the original boundary wall marking the size of the churchyard behind the chapel have disappeared. The boundary of the churchyard and the location of the former chapel are therefore discernible merely from the preserved cadastre. In the 19th century, lack of space required the expansion of the cemetery towards the west, up to the present second entrance to Prešeren Grove (Prešernov Gaj) by Gregorčičeva Cesta. For the same reason and also due to the intended construction of a primary school in the vicinity of the cemetery, burials were discontinued there as early as before the Second World War. After a period of discontinuance, the remains of the dead and the tombstones were transferred to Planina, where a new cemetery came into being. Due to their special cultural significance, some graves were preserved in the abandoned cemetery, the present Prešeren Grove, for future regulation: the grave with the tombstone of the poet Dr. France Prešeren, the grave with the tombstone of the poet Simon Jenko, the mausoleum (i.e. chapel) of the Majdič family of Kranj and the monument to the victims of Bazovica.

The tombstone of the poet Prešeren in the neo-Renaissance style was manufactured by the sculptor Ignac Toman, Jr., according to the plan by an unknown Viennese architect, and it was erected by venerated of Prešeren in 1852.

The grave of Prešeren was originally located by the eastern wall of the cemetery, not far from the entrance portal, and was marked merely with a black cross. A committee was established within the Slovene Society (Slovensko Društvo) soon after the death of the poet to collect money for the tombstone. The action was led by Dr. Janez Bleiweis. The remains of the illegitimate daughter of the poet, Ernestina Jelovšek, were subsequently transferred to Kranj from

◀ "A committee was established within the Slovene Society soon after the death of the poet to collect money for the tombstone."

Ljubljana in 1967. Her grave was located close to that of her father and was marked with a marble plaque on a stone base. The tombstone of another major Slovene poet, Simon Jenko, was manufactured at the instigation of the National Reading Society of Kranj (Kranjska Narodna Čitalnica) by sculptor Ivan Vurnik in 1872. The mausoleum of the Majdič family also presents an exceptional sculptural creation with the relief of the Resurrection, the work of sculptor Ivan Zajec from 1908.

The monument to the victims of Bazovica from 1831 is located in



"An open hovel with a triply parted, semi-circular, concrete roof supported by eight circular columns was built at the location of the former chapel."

the north-western part of Prešeren Grove. The pyramid with a metal memorial plaque was dedicated to members of the secret organization *The Struggle (Borba)* who were killed on account of their anti-fascist activities. The pyramid was made of artificial stone and enclosed by four small columns and chains. It was erected in memory of Vladimir Gortan killed in Pula (in Croatia) on 17 October 1929, and those of Zvonimir Miloš, Franjo Marušič, Ferdo Bidovec and Vekoslav Valenčič, who were killed in Bazovica (in Italy) on 6 September 1930. The monument was made according to the plan of Drago Žerjal by members of *The Dawn (Zarja)* emigrant society for the Primorska region. It was the first monument to commemorate the victims of fascist terror in Europe.

The plan for the transformation of the abandoned cemetery into a grove named after Dr. France Prešeren, who was buried there, was drafted by architects Marjan Šorli and Urška Ogorevc in 1951. That was the first and authentic regulation of the Prešeren Grove. An open hovel with a triply parted, semi-circular, concrete roof supported by eight circular columns was built at the location of the former chapel. The columns were made of tuff, and tombstones and other stone plaques were built into them. The plaque of the inventor of glass photography, Janez Puhar (1814–1864), with a relief copper medallion of his head, is among the outstanding examples. It was erected by mem-

bers of the Photographic Club of Kranj to celebrate the 50th anniversary of the establishment of their club. The architect had some fragments of tombstones built into the wall of the cemetery and several worked blocks of stone placed by the shrubs. Paths paved with irregular slabs of quarry stone were laid, leading from the hovel to individual monuments.

A mirrored water motif was regulated in the grove, presenting one of the weak points of the project. Low and located among the birch trees, it did not turn out well. As a symbol of continuity of life, the



"To preserve and respect the reverential and historical character..."

water motif should be architecturally and functionally transformed. The combination of materials and forms used by the architect in the grove created the impression of transparency and unity. The hovel made of tuff, the entrance portal in Gregorčičeva Cesta, and the base of the bust of Dr. France Prešeren – the work of sculptor Lojze Dolinar from Kranj from 1968 – all indicate that the architect sought the materials in his native area. The hovel was designed as the central space with paths leading to the monuments, or as a shelter in case of bad weather. The regulated grove presented an acquisition for the town of Kranj, a place for meditation and relaxation, yet, unfortunately, also a very vulnerable place on account of vandalism. Regardless of the primary reverential and cultural character of the grove, the monuments are often aggressively damaged. The question must be raised with regard to how often to perform cleaning and how to protect the monuments from further damage. Graffiti, paint and other damage to monuments or their elements present problems that are not easily solved since chemical cleaning or stonecutting works on monuments are not recommendable and can harm the materials if repeated too often.

Restoration and conservation works on individual monuments were performed on Prešeren Grove in the last decade under the professional guidance of the Institute for the Protection of the Natural and Cultural Heritage of Kranj. The ceiling in the Majdič chapel was

painted anew, the original entrance portal was reconstructed and the monument to the victims of Bazovica was renovated; the tombstones of Prešeren and Jenko were restored; graffiti were removed from the Majdič chapel and the hovel; the cemetery wall was improved by reconstruction, grouting and replacement of dilapidated caps, and a new iron fence was installed in it. The new fence and wrought iron door emphasized the spatial, reverential and cultural character of Prešeren Grove. The trees were damaged by sleet some years ago, therefore the plantation was to be improved. A cadastre of the trees was established simultaneously, together with a rejuvenation programme for the grove.

Apart from regular maintenance works in Prešeren Grove, lighting is to be properly installed, lawns and trees renovated, depressions in the terrain levelled, equipment and the access paths renovated, and the vicinity of Prešeren Grove landscaped, including the children's playground on the southern side. Prešeren Grove is to become a central cultural facility according to certain initiatives; the task of the professional service and civil society is therefore to preserve and respect the reverential and historical nature of the grove.

Monument to Dr. France Prešeren

IRN5109

<i>Location</i>	Glavni Trg in Kranj
<i>Time of origin</i>	1952
<i>Time of restoration</i>	1998–1999
<i>Chief Conservator</i>	Renata Pamić

28 December 2002 will be the 50th anniversary of the official opening of the Prešeren monument in Glavni Trg (Main Square) between the parish church of St. Cantianus and the theatre in Kranj. On that day 50 years ago, people thronged there to pay their respects to the greatest Slovene poet, Dr. France Prešeren, who shared his life with the citizens of Kranj as well as with the poor in the period between the autumn of 1846 until his death in 1894. Prešeren was buried in the present Prešeren Grove, where a monument was erected by his veneratorators in 1852. A century later, on 28 December 1952, the main postal authority of Ljubljana granted the post office of Kranj the use of a special postmark and stamps to celebrate the centenary of the death of the poet. The prices of public transportation were reduced by half on that day, the houses of Kranj were decorated with flags and several cultural events took place in the town. The whole of Kranj was celebrating the anniversary.

A special committee was established in conjunction with the Kranj Town Council for the erection of the monument in 1952. The artistic work was entrusted to sculptor Francišek Smerdu and his assistant Peter Loboda. The bronze cast of the 5 m-high statue was made by the Artists' Society (Umetniška Zadruga) from Ljubljana. The construction works were performed by the company Megrad. According to architect Nande Jocif, the sculptor approved the pedestal of dimensions of 1 x 2 x 1.35 m. It is discernible from the contract between the committee and the Artists' Society of 1952 that the committee was obliged to provide 10 graphite pots of 250 kg, 10 graphite pots of 200 kg, 20,000 kg of smelting coke and 4,000 kg of old bronze on receipt of the plaster cast. The Artists' Society was bound to make a perfect cast and erect the monument. The quality of the cast was judged by a committee consisting of four sculptors: the two authors as well as Stane Dremelj and Božo Pengov. The date planned for the opening was moved from 21 to 28 December so as to avoid the event coinciding with the birthday of Stalin. At that time, the facade of the theatre was regulated according to the plan by architect Jože Plečnik, and the park of poets, Prešeren Grove, according to the plan by architects Marjan Šorli and Urška Ogorevc, a year prior to that. The bronze statue of the poet was erected on a pedestal made of granite from Pohorje, in the vicinity of the facade of the theatre, so that they created a monument composition of great quality. Minister Boris Zihelr was requested to open the monument officially and Professor Anton Slodnjak was the official orator.

The statue has withstood the ravages of time with the acquired patina; however, several areas of damage in the stone and rifts in the

bronze have gradually been revealed. Consequently, the monument was structurally endangered and posed a threat to visitors. Kranj Town Council and the Institute for the Protection of the Natural and Cultural Heritage of Kranj renovated the monument completely in 1998 and 1999. Endoscopic and technoscopic tests revealed that the statue was standing merely on its legs without any additional support. The bronze was badly cracked in critical places. Water leaked between the base plate and the pedestal so that the juncture of the base plate, stone block and holdfast was loosened by water and ice. A detailed plan of the rifts



“The artistic work was entrusted to sculptor Frančišek Smerdu.”

was drawn and a chemical analysis of the bronze made.

The bronze monument was a structurally self-supporting monolith statue with a bronze base plate attached through the plate to the pedestal. The interior of the statue was hollow, and not additionally braced.

An analysis revealed that the sculpture was made of several casts that were welded together. Only the legs of the statue were filled with concrete, thigh-high. The bronze was severely cracked in those parts. The rift on the right thigh was particularly bad. The right leg thus functioned as the support for the vertical load or weight of the statue, but not for horizontal loads like a gust of wind or shock of an earthquake. The left leg, practically without any cracks, was the only part that afforded stability to the statue. Water was accumulating inside the statue due to the porosity of bronze, and deformations and rifts occurred in winter due to ice. There were further cracks on the top of the head, on the arms and in the lap of the statue. Complete insulation was practically impossible, therefore drainage was provided in the new base.

The statue was cleaned by microsanding, renovated and re-coated with patina. It was strengthened from the inside and braced to the bronze plate that was strengthened as well and fastened to the new granite pedestal. A weeping willow was planted behind the monument and three maple trees in the line of the theatre arcades. The vicinity of the monument, or rather the square, was fenced in with metal posts. The plan for the improvement of the monument and the horticultural landscaping was prepared by the Institute for the Protection of the Natural and Cultural Heritage of Kranj. The name of the poet and a verse from his poem "Zdravljica" were inscribed in gilded letters on the front of the pedestal.

RENATA PAMIĆ

Literature

.....
JOSIP ŽONTAR, *Zgodovina mesta Kranja*, Ljubljana, 1939.

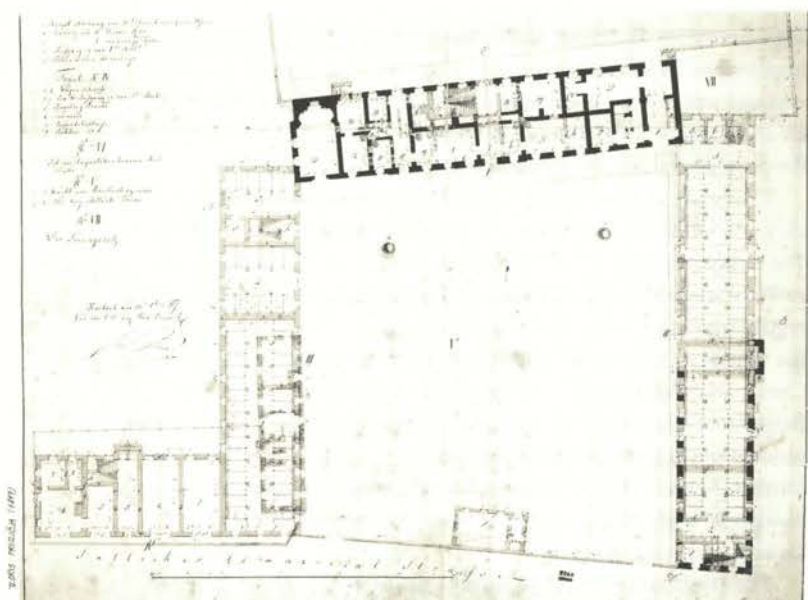


Selo Manor

IRN1119

Location	Ljubljana, Moste
Address	Zaloška Cesta 69
Time of origin	first half of 18th century
Time of restoration	since 1995
Chief Conservator	Mojca Arh Kos and assistants Lidija Avbelj Jelovac and Irena Vesel Kopač
Visits	Visitors have to be booked in advance with the proprietor, Givo Real, Real Estate Agent, Zaloška 69, Ljubljana.

The area of the village of Selo in Moste near Ljubljana was recorded in written documents as early as the 14th century. Selo Manor was built in the middle of the 18th century as a summer residence in the then rural environment for the Jesuit College from Trieste. The most important manufacture was located opposite the manor – a cloth mill that proved very influential in its subsequent development and existence. The states of Carniola (present-day Kranjska) were granted the imperial privilege to set up the mill in 1724. The mill was of great benefit to the states since it provided their frontier regiments with cloth of their own making. A water mill on the River Ljubljanica was transformed for the use of the cloth mill where the production of cloth increased greatly. Since the mill was largely dependent on merchants, primarily on the dealers Peter Anton Codelli from Ljubljana and subsequently on Michelangelo Zois, who collected all the profits, it was not financially consolidated. In 1747 the estate was bought by the merchant Friderik Weitenhiller from Ljubljana, who was granted the same privileges by Empress Maria Theresa as were formerly en-



- ▲ Floor plan of the ground floor, OAS, map II/19 from 1817.
- ◀ "The outstanding Baroque elements have been preserved in the interior of the manor as well, i.e. the painting and the stucco decorations."

joyed by the states. However, Weitenhiller sold the entire estate again to Valentin Ruard, a merchant from Vienna, as early as 1762, and to Josip Desselbrunner from Ljubljana, who became the only proprietor of the cloth mill in 1781. His name has remained as the synonym for Selo Manor: the Desselbrunner manor.

The mill and the manor soon became Desselbrunner's exclusive possession and developed into the leading factory in the Austria of that time. However, the factory became heavily burdened with debts in the course of time due to several family withdrawals, shares and



Renovated entrance wing of the manor: "Despite all transformations in the historical construction development, the Selo Manor complex has been preserved."

large payments associated with them. The factory was additionally impaired by Napoleonic Wars. War contributions, disrupted traffic connections with markets and difficulties with the purchase of raw materials and the sale of products all plunged the mill into a severe crisis. All the possessions of Josip Desselbrunner went bankrupt in 1803.

The estate and manor were bought at auction by Andrej Malič in 1817. He built a flour mill there and sold his product as far as Trieste. The entire complex of the manor was handed over by Malič to the military administration as early as 1820. In view of the project for the regulation of the bed of the River Ljubljanica between the estuary of the Grubar canal and the rapids near Studenec beneath the Fužine Castle, and with regard to a new initiative for the drainage of the Barje moor following the Ljubljana Congress in 1821, the government ordered the demolishment of the Selo dam in 1824. The Malič mill came to an end. The premises of the mill were transformed into a residence, while the warehouses were used by innkeepers of Ljubljana as wine cellars.

The entire complex of the manor passed over to the military administration in 1854, and a stud farm was organized in the out-houses. The complex was owned by the military administration until 1918, and subsequently it served similar purposes.

The former Malič complex by the River Ljubljanica was bought by Kristina Bernard, the establisher of a mendicant order in Ljubljana in 1887. She donated it to the Carmelite convent for their premises in

1889. The western wing of the former mill was transformed into the convent and the Church of St. Joseph was erected there in 1890. The church was badly damaged in an earthquake and subsequently pulled down in 1891.

The Ministry of agriculture moved the stud farm from the complex to the castle in Ponoviče near Litija in 1937. The entire complex was assigned to a boy's school. However, history repeated itself. After the Second World War, the complex was again allotted to military purposes, until it passed over to a construction company in the second half of the 20th century. The company used it for their administration, workshops and warehouses.

The renovated house at Zaloška 58, standing opposite the complex, is at present the seat of the Minorite Province of St. Joseph of Slovenia – the so-called Koblarjev Dom.

The purpose of the Selo Manor complex and the activities taking place there have completely changed with the planned renovation during recent years. The present proprietor wants to revitalize the complex on the basis of a conservation plan.

Despite all the transformations in its historical development, the Selo Manor complex has been preserved. Moreover, a comparison of the present appearance of the manor with the depiction by Leopold Wiser from the middle of the 18th century reveals that the architectural elements of the Baroque facade have remained in their original form. The outstanding Baroque elements have been preserved in the interior of the manor as well, i.e. the painting and the stucco decorations.

The proprietor began with a planned functional renovation of the complex on the basis of a conservation plan in 1995. Initially, the works presented merely an improvement of the existing bad conditions of the roofs and rooms. After a structural and construction evaluation of the building and the anticipated works involved it was acquired by the proprietor. Improvement works on the roof began, including renovation of the rooms on the mezzanine for future offices. Stucco decorations have been preserved on the ceilings of the halls on the first floor, and two vedutas painted in the fields above the door in the central hall. In the first phase, essential improvement works were performed on the stucco to be followed with restoration works on the stucco as well as the painting. A fairly well preserved Baroque painting was subsequently discovered in an auxiliary room next to the right-hand staircase beneath a thick layer of plaster. The pilasters with golden yellow Corinthian capitals surrounded pink fields in Baroque forms with broad ochre borders and stucco ornaments painted in white. The paintings in oil were decorated with sparse branches of greenery with red and blue blossoms occasionally intertwining the fields and connecting them with architectural elements. The lower part consisted of a stone parapet painted in the Baroque illusionistic style with wreaths, pilasters and pink oblong coffers. The jams of the windows were formed in the same manner.

The first phase of the renovation consisted of strengthening the marl base and the removal of installation remnants. Old damaged areas were used for new installations so as to avoid new damage. The restoration works planned for the future include the precise cleaning of the painting surface, putting the damage, application of new plas-

terwork where necessary, microinjection of hollow areas and, finally, a complete reconstruction.

The functional programme of the renovation dictated the preservation and renovation of the reception rooms adjoining the connecting Baroque staircases. The rooms at the rear side underwent several transformations in the historical development of the manor. The rear rooms were renovated for offices and business activities including the intermediate hallway. The hall with the preserved stone supports of the ceiling and the central column in the right-hand wing of the

Baroque mirror staircase:
 "The proprietor began with a planned and functional renovation of the complex on the basis of a conservation plan in 1995."



manor was renovated and is intended for formal business activities. Regrettably, there are no traces left of the former Baroque chapel in the left wing of the manor that was recorded in archival documents from the year 1817. The architectural scheme and plan of the renovation were entrusted by the proprietor to architect Jani Vozel, who followed the established principles and conditions of renovation of the manor. Due to the complexity of the renovation works (e.g. of the painting and the portal) and great financial burden for the investor, the renovation has lasted for five years and is far from concluded. With the purpose to attract the attention of the public to the valuable Baroque external appearance of the manor, the investor has already executed the improvement and renovation works on the facade, prior to the final works in the interior. Regrettably, the execution has not taken into consideration all the provisions for the conservation renovation of Baroque plasterwork. The sculptor and restorer Bine Ambrožič renovated the front of the facade in voluted forms including the clock and stucco decorations and additionally the central com-

position of the rich portal made of tuff. Simultaneously, the rear facade of the right-hand building was renovated in 1999. The ground floor rooms were cleared since they used to function as stables and subsequently as warehouses. All the Baroque columns and the vaulted construction have been preserved.

The restoration works are to continue in this year in the painted room that is intended for official purposes. Renovation of the connecting staircases is also taking place. This, regrettably, does not include the renovation of the existing stone-flagged paving due to a shortage of funds. The improvement and renovation of all the doors and windows on the facades as well as in the interior is in progress. Numerous wooden elements (e.g. bars and ornamentation) have namely disappeared during the renovation works and are therefore to be made anew on the basis of existing models.

Apart from the art historical evaluation of the Baroque manor complex in its historical architectural and construction development, the preservation of the entire complex is of crucial importance. Despite several transformations that took place in its historical development, Selo Manor has preserved its original architectural groundwork to the present. The floor layout and heights, including the shape of the roofs, have basically not changed since the planning of major construction works on the complex in 1817. Therefore it is preserved and protected as such, and all the anticipated renovation works, regardless of the proprietor and investor, are to be subordinated to the recovery and preservation of the historical urban planning and architectural properties. They have to be presented and emphasized, which means that all the inappropriate extensions and transformations are to be removed. The planned architectural works are to be subordinated to the basic historical and architectural properties of individual rooms and buildings as entities.

MOJCA ARH KOS

Literature

- MARKO HABIČ, BLAŽENKA FIRST, MARJAN DRNOVŠEK, *Prestolnica Ljubljana nekoč in danes*, Ljubljana, 1997.
- SILVESTER KOPRIVA, *Ljubljana skozi čas*, Ljubljana, 1989.
- BRANKO KOROŠEC, *Ljubljana skozi stoletja*, Ljubljana, 1991.
- MOJCA ARH KOS, IRENA VESEL KOPAČ, *Konservatorske smernice in funkcionalni program za prenovu graščinskega kompleksa Selo*, Ljubljana, 1995.
- DAMJAN OVSEC, "Oris družabnega življenja v Ljubljani od začetka dvajsetega stoletja do druge svetovne vojne", *Arhitektov bilten 40-41*, Idrija, 1979.
- DAMJAN OVSEC, *Pozdrav iz Ljubljane, Mesto na starih razglednicah*, Ljubljana, 1985.
- IVAN STOPAR, *Gradovi na Slovenskem*, Ljubljana, 1986.
- IVAN STOPAR, *Crajske stavbe v osrednji Sloveniji - I. Gorenjska*, Ljubljana, grad in dvorci, Ljubljana, 1999.
- NACE ŠUMI, *Ljubljanska baročna arhitektura*, Ljubljana, 1961.
- NACE ŠUMI, *Baročna arhitektura*, Ljubljana, 1969.
- Starejša ljubljanska industrija*, Catalogue to the exhibition of Historical Archive, Ljubljana, 1973.



The Plečnik Green Avenue

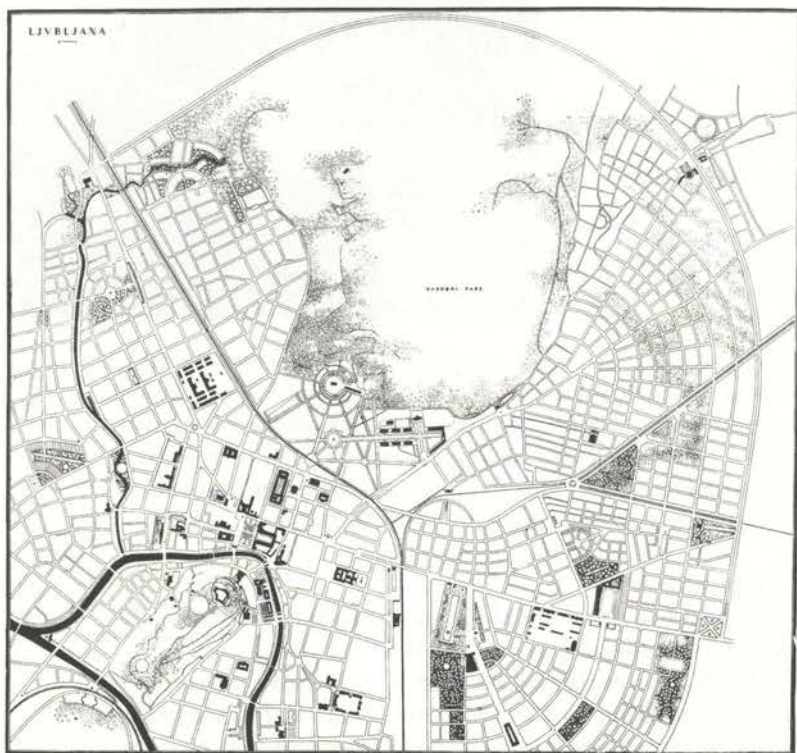
IRN 5635

Location	Ljubljana
Address	Vegova Ulica, Emonska Ulica, Zoisova Cesta, Levstikov Trg
Time of origin	1930–1940
Time of restoration	since 1990
Chief Conservator	Darja Pergovnik

Avenues appear in towns as a planned linear occurrence of trees of the same variety, and they are a pronounced urban form of introduction of a natural element in a built-up area. Apart from their urban, landscape and biological characteristics, they also acquire dendrological and biotopological values.

Kranjska Regional Building Association (Kranjska Stavbna Družba) had a pioneering role in the holistic planning of the urban setting of Ljubljana with the avenues along Prešernova, Cankarjeva and Resljeva Cesta. The unified quarters became the most representative part of the city and a model of the construction at the turn of the 19th century precisely due to tree-lined avenues.

Architect Jože Plečnik had a similarly important role in the formation of the urban setting of Ljubljana. In 1936 he prepared a blueprint for the planning of Južni Trg (South Square) with propylaea at

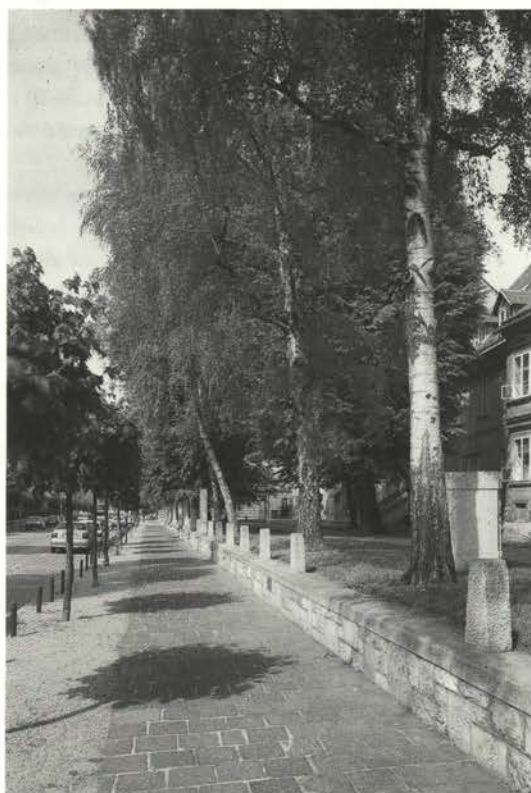


- ▲ Urban plan by Plečnik from the year 1929.
- ◀ "Avenues are a pronounced urban form of introduction of a natural element in a built-up area."

the conclusion of the lateral axis of Park Zvezda (Star Park) that was located at the conclusion of the urban element of Kongresni Trg (Congress Square) and the green avenue of Vegova Ulica, Trg Francoske Revolucije (French Revolution Square), Emonska Cesta as far as the church of Trnovo and then along Zoisova Cesta across the River Ljubljanica up to Šentjakovski Trg and Ulica na Grad.

The avenue connected various sequences of urban setting, historical periods, architectural elements and green areas: a square, a street, a road, a promenade on the terrace between the Philharmonic Society

Vegova Ulica: "Plečnik began by planning the street in 1932 with the concept of having a cultural thoroughfare connected with park areas and monuments."
.....



(Glasbena Matica) and music school, a terrace with benches by the National University Library, a children's playground by Križanke, a park with lapidary behind the walls of Križanke along Zoisova Cesta and the Zois pyramid with the Virgin Mary column in Levstikov Trg. Plečnik thus created his famous green avenue that now represents the identity of Ljubljana greenery designed by Plečnik.

Vegova Ulica

Vegova Ulica was created inside the eastern Roman city walls and on the fill of the western mediaeval moat.

Plečnik began by planning the street in 1932 with the concept of having a cultural thoroughfare connected with small parks and monuments. He created it gradually by connecting monuments, architecture and parks in eight lateral and longitudinal streets, thus uniting them into a compositional whole. The concept of a monumental main road was to be continued towards the north, across Zvezda Park as far as Južni Trg, and to the south past the Illyrian column to the church of Trnovo.

The main motif along the public buildings of Vegova Ulica, i.e. the Philharmonic Society and music school, was formed on an elevated terrace along the former mediaeval city walls, with herms of Slovene musicians, beech trees growing behind them and birches as the conclusion of the terrace formation. The 'tree of gods' (*Ailanthus glandulosa*) was planted as a special memorial in front of the entrance to the music school.

Part of the terrace by the National University Library was regulated anew by Plečnik in the years 1941–42 with statues of Slovene



Vegova Ulica: "The walkway along the entire course of Vegova Ulica was paved with porphyry slabs and separated from the road with a sand surface planted with ball-shaped maple trees..."

linguists and a monument to the poet Simon Gregorčič by the city wall. The conclusions of Gregorčičeva Ulica and Rimska Cesta were accentuated with vertical poplars and ball-shaped weeping willows among them, so that the unevenness of the facades and buildings was hidden by the voluminosity of large, tall trees.

The walkway along the entire course of Vegova Ulica was paved with porphyry slabs and separated from the road with a sand surface planted with ball-shaped maple trees unifying the street and creating the appearance of an avenue. Plečnik's assistant was Anton Lap. The plan for planting of the avenue was already discernible from Plečnik's urban blueprint from 1929.

The trees in the avenue have been partly damaged in their growth by snow and other causes during a period of approximately six decades. Consequently, they have been replaced by new ones at several locations over various periods of time. The avenue has thus lost its original unified appearance and its basic spatial function. At the beginning of the 1990s, the trees were replaced in individual sections

of the avenue. However, they were increasingly damaged by careless parking. Metal posts were therefore erected as a necessary evil, so that the trees were protected and were able to grow. The original appearance of the Plečnik avenue has thus finally been restored.

Emonska Cesta

An obelisk – Napoleon's column – was erected according to a concept of Plečnik in 1929. It was located at the intersection of spatial axes at the beginning of his regulation of Emonska Cesta with a



Emonska Cesta: "The trees on that side of the road were removed in the 1970s. They have been replaced several times since, but have always died away due to improper growing conditions."

.....

children's playground by the Križanke walls that was discernible from his urban plan from 1929. The road was planted with avenues of ball-shaped maple trees growing in sand with borders made of artificial stone, which represented a unique solution along the entire course of the avenue.

A hotwater main was laid beneath the avenue by the playground in the 1970s so the trees on that side of the road were removed as a result. They have been replaced several times since, but have always died away due to improper growing conditions. The remaining part of the trees were removed in 1998 due to the beginning of the construction of the new University Library. The precondition for this intervention was, naturally, the reconstruction of the avenue along both sides of the road with the necessary removal of the main in order to facilitate appropriate growing conditions with a suitable distance and depth.

Zoisova Cesta

The former complex of the monastery of the order of the Teutonic Knights (present-day Križanke) leaned on a part of the Roman city walls and on a corner of the mediaeval city walls where Zoisova Cesta came into being on the filled-in moat by the southern city walls. Plečnik began with the regulation of that area in 1927 when he had

the pavement made, the avenue planted and the Zois pyramid erected, which was originally overgrown with ivy.

Initially, he intended to transform the broad area of the former moat into an avenue with two separate lanes and an axial plantation of trees. Subsequently, he replaced the former chestnut avenue with one of pyramid-shaped oak trees along the walls of Križanke and the wall of the Faculty of Architecture. The internal side of the road was planted with a two-sided avenue of ball-shaped maple trees, similarly to the one along Vegova Ulica and Emonska Ulica. The draft for



Zoisova Cesta: "The interior of the road planted with ball-shaped maple trees created a perspective impression leading the view along the road towards the River Ljubljana."

Zoisova Cesta, on which it was regulated and planted, is shown on the map from 1927.

The double avenue consisting of pyramidal oaks on the external side unified the front sides of the facades and created the impression of a green border screen, while the interior of the road planted with ball-shaped maple trees created a perspective impression leading the view along the road towards the River Ljubljana, or Emonska Ulica, respectively, and showed a part of the avenue between Šentjakovski Trg and Zvezda Park.

Similarly to the avenue along Vegova Ulica, the one along Zoisova Cesta has obtained an uneven appearance in the course of the growth of trees due to the replacement of individual damaged trees. In 1993 the entire course of the avenue was replaced with new trees and they were protected against cars by means of metal posts, so that they grow fully at present and the road is regaining its original appearance. Simultaneously with the avenue of ball-shaped maple trees, poplars were planted at the intersection with Emonska Ulica accentuating the beginning of the road and the corner of Križanke. The poplars were not planted there before, although they were drawn in the plans by Plečnik.

Levstikov Trg

The former Šentjakovski Trg developed at the site of the former

the square was covered with sand and ball-shaped maple trees were planted around the edges. Two variants of the plantation are discernible from the plan of the square in front of the church, with the German inscription "Kugelakazien", i.e. ball-shaped robinias, instead of ball-shaped maple trees that were actually planted there. A creeper, *Ampelopsis Veitschii*, was also indicated for "masking" the church tower and a group of maple trees as a green screen in front of Rožna Ulica. A children's playground was planned by the fountain.

Only some of the ball-shaped maple trees were replaced in the



Levstikov Trg: "The regulation of the square with a circular layout and the plantation of ball-shaped maple trees thus concluded Plečnik's green avenue."

central area of the square. The rest are still from the original plantation since they were protected against damage by boundary stones. Corner poplars were planted along the perimeter of the sand surface by the church and in the square in front of it. As quickly growing trees of fragile wood, the poplars have already been entirely replaced with new trees of the same variety at the beginning of the 1990s.

Originally, the square had a very different role, since traffic has greatly increased after the construction of Karlovška Cesta around 1960.

The regulation of the square with a circular layout and the plantation of ball-shaped maple trees thus concluded Plečnik's green avenue as one of the most typical and important urban features of Ljubljana.

DARJA PERGOVNIK

Literature

MARJAN DRNOVŠEK, *Ljubljana na starih fotografijah*, Ljubljana, 1985.

MAKS FABIANI, *Regulacija deželnega stolnega mesta Ljubljane*, Vienna, 1899.

ANDREJ HRAUSKY, JANEZ KOŽELJ, DAMJAN PRELOVŠEK, *Plečnikova Ljubljana*, Ljubljana, 1996.

BRANKO KOROŠEC, *Ljubljana skozi stoletja*, Ljubljana, 1991.

PETER KREČIČ, *Plečnikova Ljubljana*, Ljubljana, 1991.

BREDA MIHELIČ, *Arhitektura in urbanizem 19. stol. v Ljubljani*, Ljubljana, 1993.



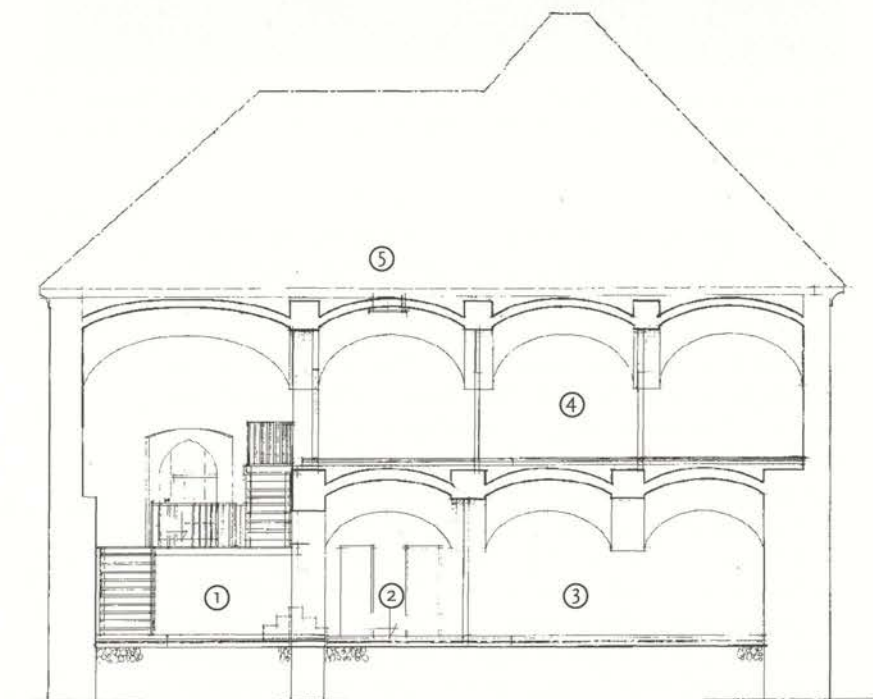
Synagogue

IRN 6253

Location	Maribor
Address	Židovska Ulica 4
Time of origin	from 13th century
Time of restoration	between 1992 and 1999
Chief Conservator	Janez Mikuž and assistants Marjan Teržan, Irena Krajnc Horvat, Miran Ježovnik, Ivan Tušek, Mihela Kajzer Cafnik, Branko Ramšak and Smiljan Simerl
Visits	Visitors have to be booked in advance in the Regional Museum of Maribor (Pokrajinski Muzej).

The Jews settled in Styria and Carinthia (present-day Štajerska and Koroška) in the early 13th century. They arrived from the territory of present-day Germany, while the second route towards the south Slavic countries led them over Greece of Alexander of Macedonia. Originally, the Jews were able to deal in all varieties of business, from agriculture to crafts and trade; in the Middle Ages, however, that was restricted by various decrees to money-lending and trade only.

In Maribor, a strong Jewish community developed rapidly, since the mediaeval town experienced a period of economic boom. The Jews acquired estates and real estate outside the ghetto by trading, so that one fifth of the entire town was in their possession. The citizens as well as the nobility of the church and the state were indebted to them, which was another reason for their banishment that accompanied them throughout their entire history of migration. Under the



- ▲ Proposed renovation after the surveys: 1) Vestibule, 2) Toilets, 3) Service rooms, 4) Offices, 5) Attic (scale: 8mm = 1m)

- ◀ Detail of the Gothic portal: "After the removal of the fill above the vaults from the 19th century, a series of important architectural details was revealed, including consoles of Gothic ribs, Gothic mouldings and details of the vault ribs."

influence of the states of the province, King Maximilian I issued an order on 10 March 1496 by which the Jews were to move out of Styria by 6 January of 1497 at the latest. Due to such a short notice, they probably sold their real estate at reduced prices.

The Jews from Maribor subsequently settled in the area of Trieste and the province of Venice where they were characterized as "Marpurgos" (derived from Marburg, German word for Maribor).

In mediaeval towns, it was decreed that the Jews were to settle merely in certain quarters of the town, i.e. located on the outskirts or



Synagogue before the renovation: "In mediaeval towns, it was decreed that the Jews were to settle merely in certain quarters of the town, i.e. located on the outskirts or along the city walls."

along the city walls so that they were the most endangered and exposed part of the inhabitants in case of enemy attacks. Their plots were also smaller. The typical pattern of rectangular plots was, in their case, reduced to almost square units. Thus they lived cramped tight and in worse conditions than the rest of the citizens. Special rules restricted their movement and dictated their attire. Inside the ghetto, however, they lived according to moral, religious and administrative rules of their own; they were free, had their own legal system and performed religious rituals in accordance with the Old Testament.

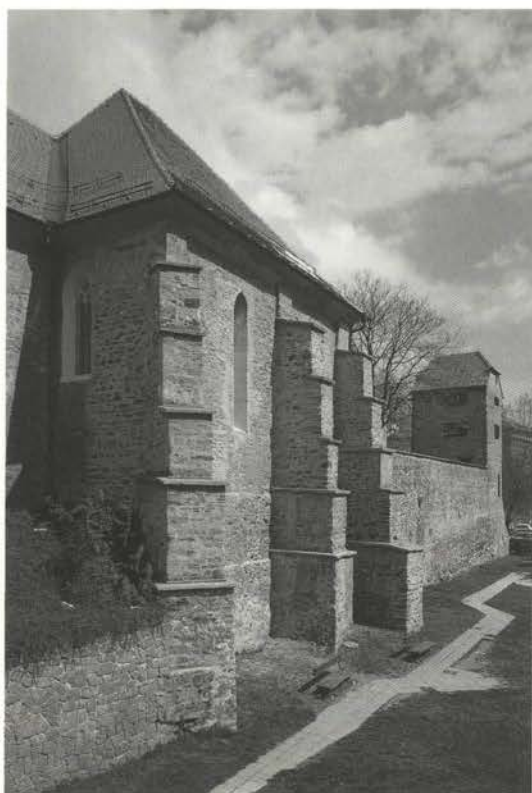
The Jewish community of Maribor settled in the south-eastern part of the mediaeval city along the city walls. The most important building of the community was the synagogue. It was the place where they gathered, and also the religious, cultural and spiritual centre of their community. The Jews followed the rule that the synagogue was the tallest building of the quarter; if not, a pole was erected on its top.

Ritual baths, mikve, located by running water, were an indispensable part of the synagogue. In the case of the synagogue of Maribor, that was the area on the southern terrace of the River Drava, with access to it probably through the present vestibule of the synagogue, or through Židovska Vrata (Jewish Gate) in the city walls. The cemetery (Judovska Njiva), also marking the Jewish way of life, was next to the city walls as

was common in all Jewish communities in mediaeval towns.

The beginning of the renovation of the synagogue revealed remnants of burials on the eastern side of the building; that part probably served as a burial ground after the cemetery was filled; the thesis about this having been the primary location proved false.

The synagogue was first recorded in written documents in 1429. The surveys performed there confirmed that the construction at that location began in the early Middle Ages, thus indicating that the building might be one of the earliest examples of continuous con-



Renovated synagogue:
"The construction phase
of the renovation of the
building was concluded
in December 1999."
.....

struction in Maribor.

The renovation of the synagogue has lasted for ten years. The religious history of the building was discernible merely from the robust construction and the basic floor plan, apart from archival sources.

Comprehensive surveys of the construction and archaeological excavations revealed that the building was decisively marked with several construction phases that were chronologically classified:

- the first phase was Romanesque; it was discernible from secondary finds that dated it as belonging to the 13th century;
- the second phase was discernible from discovered spoils of war from the late 14th century that were built in on the northern wall of the synagogue. Apart from two finds, there were no traces left of that construction period;
- the third phase was defined on the basis of numerous architectural elements from the middle of the 15th century: the ribs of the vaults, mouldings, fragments of window openings, two partly preserved late Gothic portals, etc.;

the fourth phase was from the period of the Church of All Saints, when the synagogue was transformed into a Christian church. The transformation was performed by Barbara and Bernard Drucker, who bought the building directly before the banishment of the Jews from Maribor in 1497. Their names were inscribed in the stone lintel of the donors' window on the northern facade. Fragments of the window were preserved manifesting typical characteristics of the 16th century. When the Church of All Saints was abandoned after the enlight-



Gothic portal before the renovation: "The discovery of the external Gothic portal posed a somewhat greater dilemma, since it was located 1.5 m below the level of the square, therefore requiring intervention in the present regulation of the urban setting."

enment reforms of Emperor Joseph II, it passed over to the merchant Altman and subsequently to several other proprietors who impoverished its identity through transformations to such an extent that the characteristics of the unique mediaeval monument were no longer discernible.

In the second half of the 19th century, the Gothic vaults were pulled down and the first floor was constructed. The ground floor was transformed into a warehouse, and the new first floor into a flat. The basement was renovated as an exhibition hall in the 1980s; however, due to flooding of subterranean waters and improper sewage, it never functioned properly.

The Institute for the Protection of the Natural and Cultural Heritage initiated the renovation within the planned renovation of the old city centre in the 1980s. Due to unsolved ownership, the synagogue has been closed for some time and the actual renovation and reconstruction began only in 1992, when precise architectural photographs were taken and the conservation plan and project were prepared simultaneously with the construction and archaeological works. On account of the exceptional importance of the synagogue in Slovenia, the decision was taken to reconstruct it in the form and size for which there were sufficient material data and evidence.

Two partly preserved Gothic portals were discovered during the construction surveys, apart from remnants of Gothic windows in the southern, eastern and western walls, the niche where the Torah was kept and a partly preserved donors' window on the northern wall. After the removal of the fill above the vaults from the 19th century, a series of important architectural details was revealed, including consoles of Gothic ribs, Gothic mouldings and details of the vault ribs. In short, a series of data was discovered on the basis of which the plan for the reconstruction of the vault and the primary inclination and



“Two partly preserved Gothic portals were discovered in the process of construction investigations, apart from remnants of Gothic windows [...]. On the basis of the finds, the data from earlier literature [...], it was possible to reconstruct the synagogue and present it almost in its entirety from a single period, i.e. the middle of the 15th century.”

form of the roof were made. On the basis of the finds the data from earlier literature and experiences of the experts with conservation works on other complex cultural monuments, it was possible to reconstruct the synagogue and present it almost in its entirety from a single period, i.e. the middle of the 15th century.

After the discovery of the partly preserved Gothic portals that explained the internal organization of the synagogue, the function of individual rooms and the hierarchy of the spatial layout of the entire complex of the synagogue could be determined:

- The earliest hall, the former ritual hall, was confirmed with the discovery of the niche in the wall. The niche was the most important part of the ritual room where the Torah was kept. It was regularly raised from the floor by three steps and a wooden “closet” with a door and covered with a curtain that was richly embroidered according to the importance and power of the Jewish community.
- The vestibule of the synagogue that was originally open; subsequently the external walls were constructed on the western side of

the hall, thus closing the room; it was probably connected with the ritual baths by the river.

The youngest room to the north of the hall was probably intended for secular purposes.

The renovated building has retained its original purpose; all the modern technical and technological facilities that usually causes problems in reconstructions was installed in the smaller building. The earliest hall has retained its central position after the reconstruction and is intended for cultural and similar events. The original entrance to the

"All the doors and windows were made anew and the wooden staircase was built in the vestibule [...]. After the decision was taken to reconstruct the building from the 15th century, there were no major conservation dilemmas."



synagogue, the vestibule, was also preserved: it can be used for exhibitions and information purposes (as an information desk, box office, cloakroom and museum shop). Functional rooms are located in the youngest building: offices, toilets, a repository and a workshop.

After the decision was taken to reconstruct the building from the 15th century, there were no major conservation dilemmas. Thorough construction surveys have revealed sufficient data to trace the appearance of the synagogue from that period. The most demanding task was the reconstruction and completion of stone-cut architectural elements like the ribs and mouldings of the Gothic vault, Gothic windows and rosettes, the reconstruction of the donors' niche and the entrance portals. All the doors and windows were made anew and a wooden staircase was built in the vestibule. All the rooms, with the exception of the office, were paved with hand-made brick paving. The internal and external plasterwork was prepared with the addition of tenesit, while sanitation plaster was used in the rooms where humidity was established.

The discovery of the external Gothic portal posed a somewhat greater dilemma, since it was located 1.5 m below the level of the square, therefore requiring intervention in the present regulation of the urban setting. Due to some buildings that were constructed around the synagogue, it was impossible to re-establish the original level of the entire square, since the electrical wiring, waterworks and gas pipeline were installed above the discovered level. A new stone-built staircase was established in the process of reconstructing the entrance, while the narrowest external building by the synagogue was only temporarily regulated. The landscaping of the entire Jewish square has remained open since it is to be subordinated to the renovated monument in given circumstances. Landscaping of the square would transform the present car park into an urban ambience of great quality, intended for cultural events and gatherings, which used to be the original purpose of the square, and it would simultaneously connect the existing cultural premises there, i.e. galleries.

The construction phase of the renovation was concluded in December 1999. The renovation was financed by the Municipality of Maribor and Ministry of Culture. The synagogue is to be revitalized with the programme to establish the Information Centre of Jewish Heritage, presenting the way of life of the Jews in Maribor, and subsequently also in Slovenia. The programme is to include an exhibition of original artefacts and information. Other events are to take place there as well: from occasional exhibitions, lectures, musical concerts, to Jewish religious rituals. The suggestion for the establishment of the Information Centre is the result of the work of the group that participated in several international symposia and lectures; they also published articles in various magazines and contacted various experts.

The promotion of the renovated building took place on the occasion of the opening of the exhibition celebrating the 40th anniversary of the Institute for the Protection of the Natural and Cultural Heritage of Maribor, and it has met with a favourable response. The renovated synagogue is an acquisition for the authentic appearance of the old city centre. It has to be realized that the memory of the Jews who were banished centuries ago has only been preserved in public names: Sinagoga, Židovski Stolp and Židovska Ulica (the Synagogue, Jewish Tower and Jewish Street).

IRENA KRAJNC HORVAT

Literature

-
- RICHARD KRAUTHEIMER, *Mittelalterliche Synagogen*, 1927.
- JANEZ MIKUŽ, MARJAN TERŽAN, Archive of the Institute for the Protection of Natural and Cultural Heritage, *Poročila* 1993–1998.
- JOŽE MLINARIČ, *Mariborski Židje v zadnjih desetletjih pred izgonom iz mesta, njihov izgon in sledovi*, Maribor, 1996.

D

8

9

10

11

12

13

14

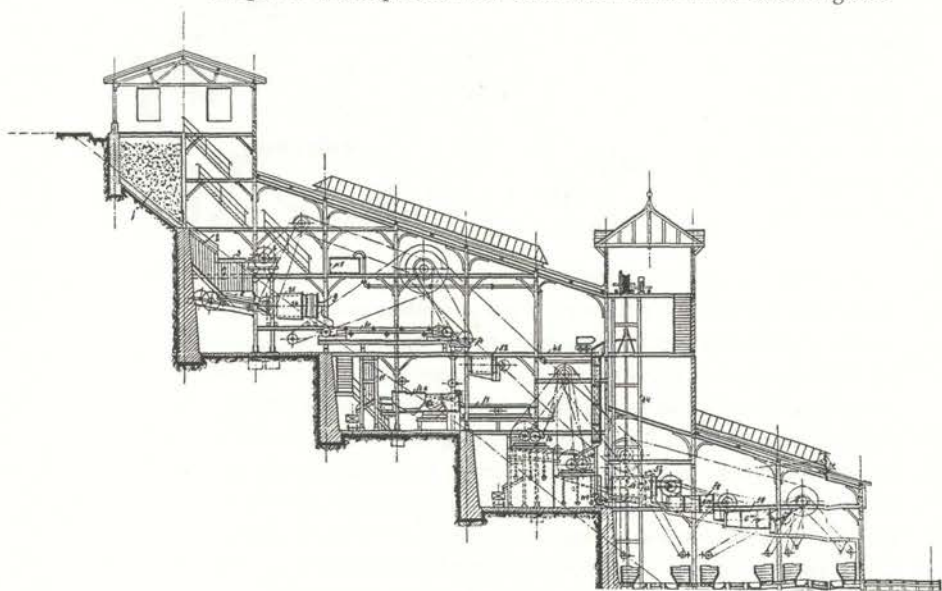
15

Lead and Tin Mine

IRN 9314

Location	Mežica
Address	Glančnik 8
Time of origin	from the 17th century
Time of restoration	from 1995
odgovorna konservatorja	Irena Krajnc Horvat, Aleš Arih and assistant Matjaž Jež
Visits	Visits are possible every day. For guided tours contact Mrs. Suzana Fajmut Štrucl; T: (02) 870 01 68.

Deposits of ore discovered by the Romans in the area between the mountains of Peca and Uršlja Gora have been known since olden times. The iron ore from Noricum was highly appreciated. Few reports were preserved of mining on Slovene ethnic territory from the early Middle Ages, and the situation in the late Middle Ages was similar. The extraction of ore was very simple and merely an additional occupation of the peasant population. Miners were free people, and the pits and galleries were in their hereditary possession. The extraction of lead was known in the vicinity in Gail Alpen, Bleiberg (present-day Austria) and Cave del Predil (Italy) as early as the 12th century. Lead was used for the roof covering and as an addition in the production of various paints. The first written sources of the extraction of lead ore in Carinthia (present-day Koroška) date from 1665: a document granted permission for the extraction of galena to Sigmund von Ottenfels from Črna. The same year was also recorded as the official beginning of mining in the area of Mežica. Mining developed in the slopes between Črna and Mežica in the following cen-



- ▲ Section of the separation mill: "The separation mill in Žerjav presented a revolutionary change and an example of great industrial progress in the 20th century since its construction greatly increased ore processing capacity."
- ◀ "The Mežica mine has operated and developed for over three centuries, during which the miners extracted 19 million tonnes of lead and tin ore and dug over 800 km of galleries."

turies. The mines were in the possession of numerous proprietors in succession until the turn of the 19th century when the Bleiberger Bergwerks-Union company bought all minor mines and commenced organized mining. The number of miners increased with extended activity and, consequently, also the influence of the mine on the development of Črna and Mežica. The great development of the mine began in the 1920s when corresponding activities developed as well. Two powerful companies came into being, the Lead Mine and the Smelting Plant of Mežica, employing over 2,000 people.

- 1) Peca mountain, 2) Matjaževa Jama, 3) Spodmol near Vranica, 4) Korančevka, 5) Ciganska Jama, 6) Jama v Heleni, 7) Jama nad Jezom, 8) Ledeni Slap nad Trpotcem, 9) Dolina Smrti, 10) Božičev Slap, 11) Rezmanov Slap, 12) Najevska Lipa.

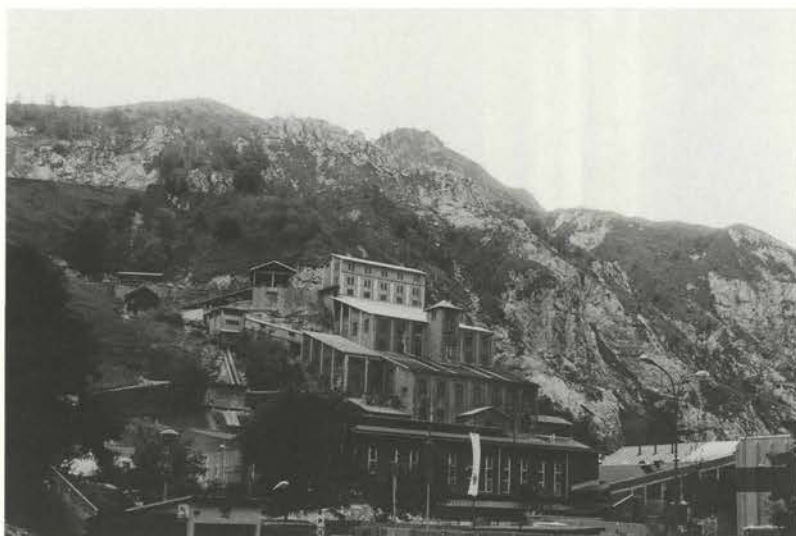


The Mežica mine has operated and developed for over three centuries, during which the miners extracted 19 million tonnes of lead and tin ore and dug over 800 km of galleries. According to the quantity of extracted ore and the net of pits and excavations stretching over the surface of more than 10 sq km, the Mežica mine was the largest metal mine in Slovenia. The decree for closing down the lead and tin mine postulated the preparation of projects for its gradual closure, including plans for the improvement of the environment devastated by mining, the protection and walling up of accesses to the mine, observation of pits and removal of unnecessary and dilapidated buildings. The abolition of mining began in 1994, and the last wagons of ore were driven from the mine for separation in that year. The pumps were stopped that had pumped water for years from a depth of +300m to a height of +417m, where it flowed out of the mine along a water shaft. Filling up the pits located beneath the +417m level began with water that now flows freely along the water shaft towards Prevalje.

The decision to close down the mine was hard to accept by the

inhabitants who had earned their living there for centuries; the work was tough, but it nevertheless dictated the lives of numerous families and formed the character of the landscape.

The mine administration reached the decision to preserve a part of the rich natural and cultural heritage and attempt to present it for future generations. The preservation of the mining heritage simultaneously presented an opportunity for younger miners, who are currently still employed, and also an opportunity for the development of tourism in the region of Koroška.



The separation mill in Žerjav

Preparations for declaring the area of the lead and tin mine in Mežica and Topla as a monument began in 1995. Two years later, parts of the mine were declared a natural and cultural monument. Simultaneously with extensive preliminary works, the mine administration decided to present the mining heritage to the public. Thus the mining museum project was created. The location on Glančnik, consisting of the main entrance to the mine, the old administrative building and maintenance workshops proved ideal as the location of the museum.

The programme of the museum was outlined. It included: collections of documents, artefacts and geological items, a presentation of interesting mining areas with technical equipment, an underground office and power station, and a presentation of workshops with original tools and instruments located by the building of the former administration.

The first step in the realization of the project was the renovation and transformation of the former administrative building into a museum. The building was abandoned, in poor condition and partly inhabited. It was erected in 1926 at the entrance to the central part of the mine as a single-storey administrative and residential building, marked with typical Secessionist architectural features on the exterior. It was constructed in the period when the mine was managed by the British company CEML.

The primary purpose of the building was to house service rooms

on the ground floor, offices and a drawing room on the first floor, and flats in the attic. The entire building was assigned for the museum and it was adapted gradually, following the pace of the evacuation of the flats. Plans were prepared on the basis of photographs of the existing conditions with anticipated construction works, i.e. improvement of the sewage system, electrical wiring and other installations, demolishing the staircase and secondary walls, and the construction of a new staircase, corridors and toilets on the ground and first floors.



"The second set of museum collections consists of old mining maps from the 19th century, an exhibited theodolite [...], personal documents of pit surveyors [...] and a series of minor instruments that were used for measuring and drawing maps."

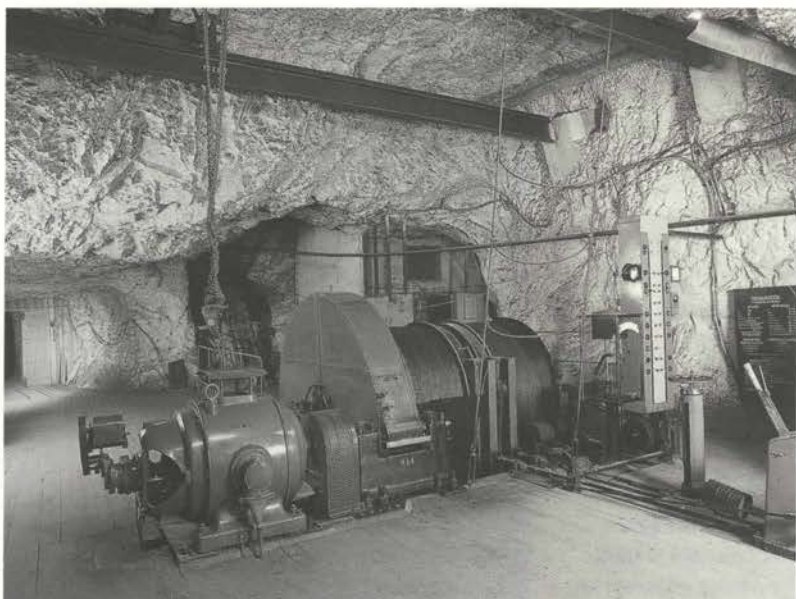
The exterior of the building was marked with Secessional features, therefore the original appearance was reconstructed on the ground floor, while other architectural elements were displayed after some improvement works. The vicinity of the museum was regulated simultaneously.

The reception and cloakroom were installed on the ground floor, where visitors are provided with helmets and overcoats for touring the mine. The first and second floors were assigned for permanent museum collections: the mineral and petrological collection, the collection of measuring instruments and the historical-ethnological collection. The mineral and petrological collection comprises ore, fossils and minerals from beneath the mountain of Peca and its vicinity that are typical of Slovenia, therefore special attention is paid to them in the museum. The collections offer a unique opportunity to study various stones and minerals.

The second set of museum collections consists of old mining maps from the 19th century, an exhibited theodolite, one of the first that was used for taking measurements in the mine, personal documents of pit surveyors who spent most of their lives in the mine, and a series of minor instruments that were used for measuring and drawing maps.

The presentation of a typical miner's home forms part of the ethnological collection in the museum. It comprises a kitchen and a room from the interwar period with original artefacts and equipment indicating the standard of living of a mining family and their habits and customs at that time.

The execution of the programme for the presentation of some parts of the mine took place simultaneously with the renovation of the old administrative building. The most interesting parts of the mine were selected presenting the natural and technical heritage and



"[...] in the centre of the main ore deposit, where all the technical apparatus necessary for the extraction of ore were located. The appearance of a typical mining area is entirely preserved and maintained there, with mining machines, equipment and tools presented in a chronological sequence."

the methods of working in the mine to visitors.

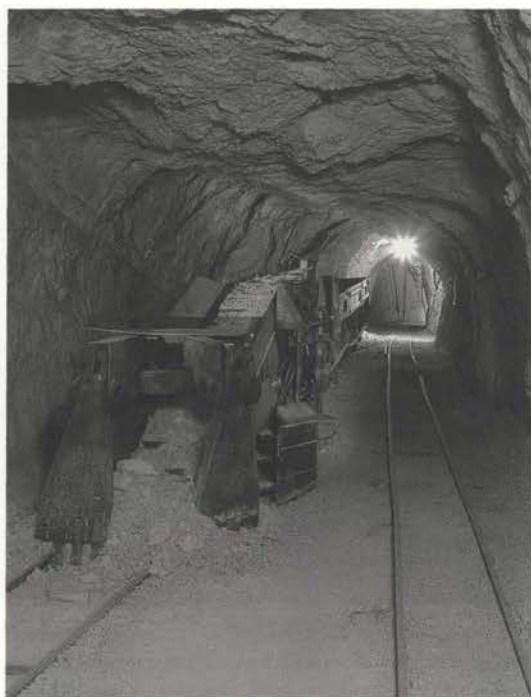
A proper mining train takes the visitors 3.5 km along the Glančnik gallery into the centre of the mountain. The gallery was excavated in 1886, connecting dispersed ore deposits as one of the longest galleries in the mine. The construction of the gallery was an important milestone in the development of the mine. It was connected with the Moring district in the centre of the main ore deposit, where all the technical apparatus necessary for the extraction of ore was located. The appearance of a typical mining area is entirely preserved and maintained there, with mining machinery, equipment and tools presented in a chronological sequence. Galleries and excavations with profiles of the most ore-bearing layers with a typical dispersion of ore in this area are also well preserved in the Moring district.

The maintenance and repair of mining equipment and tools outside the pit was of equal importance as the mining itself. Workers in maintenance workshops took care of that. The workshops were built in the direct vicinity of the main entrance to the mine on Glančnik, by the administration building. Maintenance works still take place

there. The so-called machine-house was also important within the complex of workhouses, with a track leading from the pit over the yard and into a canal for the repair of locomotives. The workshop was equipped with two chain elevators for lifting heavy freights. All the machines are to be conserved and exhibited for visitors. A part of the second workshop houses a forge that is still in operation. The working procedure is to be preserved so that a blacksmith could be observed in his work.

The extraction of ore, which is the first step in the mining process,

"A proper mining train takes visitors 3.5 km along the Glančnik gallery into the centre of the mountain. The gallery was excavated in 1886, connecting dispersed ore deposits as one of the longest galleries in the mine."



is followed by a presentation of the processing of ore and the production of end products in the museum.

The need for a new separation mill and a new method of separation became more pronounced at the beginning of the 20th century with the development of the mine and the increase of production due to extraction of ore with machines. For that purpose, the separation mill in Žerjav was built in 1914 according to the plans of the Humbolt company from Cologne that also provided the machines tools.

To improve the quality of exploitation of ore and reduce physical exertion on the part of the miners in processing, the force of gravity was utilized for transportation and a steep slope above the bank of the River Meža was selected as the location of the building. All these factors contributed to the unique and magnificent appearance of the building. The separation mill in Žerjav presented a revolutionary change and an example of great progress of industry in the 20th century, since its construction greatly increased the capacity for ore processing. It was the only building of that type in Slovenia and one of a few well preserved ones in Europe.

Regrettably, the building could not be included in the programme of the mining museum, although it was the outstanding item of a

technical heritage of the entire mine. The reason for that was not so much the dislocation of the mill from the Glančnik complex (several kilometres in the direction of Črna na Koroškem) as the implementation of a new production programme in the building during the process of closing down the mine. The production premises in the direct vicinity of the separation mill are also disturbing, since they have been erected without control and have consequently had an adverse effect on the narrow valley at the foot of the slope.

So far, the separation mill has been protected in its authenticity and appearance as a technical monument, while the regulation of the vicinity has to be postponed for several years before economic conditions in the area improve to such an extent that the building can be included in the programme of the museum.

Two complexes of the project of the mining museum have been concluded so far (i.e. the collections in the museum and the museum in the mine itself), and the mine was officially opened on 18 June 1997. Many visitors have been recorded since then, primarily groups from Slovenia and Austria.

The regulation of the vicinity of the entire complex is also planned, together with the improvement of maintenance workshops (as the most dilapidated part of the complex that will be the most costly), cloakrooms with toilets and other pertaining premises. Thus the abandoned pub of the mine is to be renovated as part of the museum, and another building is to be transformed into an information desk with a shop – in short, the entire protected complex is to be renovated as a museum.

The final aim of the presentation of the history of mining is to be achieved by the final landscaping of the environs with the appropriate infrastructure and traffic regulation. Mining in metal mines with a history of 330 years represents one of the most important branches of the economy that is increasingly dying throughout Europe.

IRENA KRAJNC HORVAT

Literature

.....
SUZANA FAJMUT ŠTRUCL, "Elaborat ob zapiranju rudnika", archive of the Mežica mine, 1995.



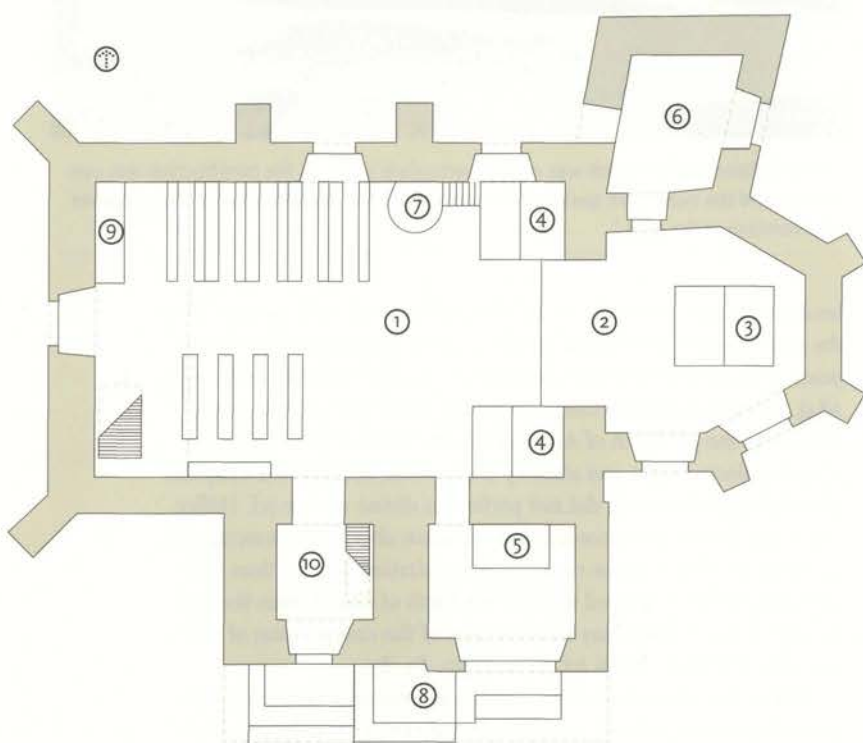
Church of the Virgin Mary

IRN3512

Location	Na Kamnu
Time of origin	14th and 15th centuries
Time of restoration	1994–2000
Chief Conservator	Svjetlana Kurelac and assistants Marlenka Habjanič, Miran Ježovnik, Smiljan Simerl, Viktor Gojkovič, Irena Čuk and Bine Kovačič
Visits	Visitors have to be booked in advance in the parish office in Vuzenica.

The church is located on a minor elevation to the east of Vuzenica and is correctly oriented. Its location at the northern edge of the elevation, where a plateau was created, testifies to the fact that the site was carefully selected. It is therefore not surprising that the church has always been a popular pilgrim destination for the entire Dravska valley.

The church was first recorded in written documents in 1374 as a chapel "*Vnser Lieben Frauen auf dem Stain*" ('our Blessed Lady on the Rock') in front of the borough of Vuzenica (cf. Hšfler, 1995, 13–14) with the seat of the parish of St. Nicholas. The parish of Vuzenica came into being on the basis of a private church of the lords of Vuzenica in the 12th or 13th century and within the original parish of St. Martin near Slovenj Gradec. As an institution of the nobility, it was initially under the partonage and advocacy of the founders and



- ▲ 1) Nave, 2) Presbytery, 3) Main altar, 4) Side altar, 5) Altar, 6) Vestry, 7) Pulpit, 8) External pulpit, 9) Confession box, 10) Bell-tower (scale: 7mm = 1m)

- ◀ "A part of an earlier painting was discovered on the southern wall of the presbytery, but, unfortunately, it was almost entirely ruined on account of a subsequent Baroque window, with the exception of some fragments."

their heirs; on their extinction in 1374, the rights passed over to the Counts of Celje, and in 1456 to the Habsburgs. Historical circumstances in the area influenced the church of the Virgin Mary as well. Count Herman I of Celje with Ulrik, the then priest, and Nikolaj Schaisbacher, the borough magistrate, established a benefice by the church in 1383 (cf. Mravljak, 1928, 66). The chaplain was also recorded in connection with the church in the 14th century, which indicated that the church already enjoyed a special status among the succursal churches of the parish at that time. The church must have



"The condition of the church was critical particularly as far as the construction was concerned, and the expressive quality of the monument was curtailed due to inappropriate interventions in the past."

become famous very early on and brought considerable profits. Thus the vicar general of Aquileia, Jacob, granted absolution to a certain priest from Memingen near Augsburg for a fight (cf. Otorepec, 1995, 284). In 1486, Jurij Lebecher, the parish priest of Vuzenica, complained to the patriarch of Aquileia that the church wardens of the chapel collected taxes and alms by themselves, and that the chaplain of the chapel, Bulfgang, did not perform a divine service (cf. Hšfler, 1995, 14). It was also recorded that the main altar was consecrated to the Birth of Christ on the occasion of a visitation in 1751, thus corresponding to the preserved relief of the Birth of Christ from the first decade of the 16th century forming part of the composition of the Baroque altar from 1666 (cf. Cevc, 1970, 85–87).

Before the restoration, the church was primarily known as a pilgrim church, while there were few data about the construction history and the importance of the building. When the extensive renovation was begun at the behest of the parish office of Vuzenica, new elements of the construction and visual appearance of the original church were discovered.

The condition of the church was critical particularly as far as the construction was concerned, and the expressive quality of the monu-

ment was curtailed due to inappropriate interventions in the past. However, the transformations brought about by different stylistic periods have not eliminated the typical character of local Gothic architecture. Various surveys of the building and its interior were performed by workers of the Institute for the Protection of the Natural and Cultural Heritage of Maribor, which confirmed the assumption of the exceptional importance of the church.

The presbytery was particularly endangered due to humidity in all external walls and the dilapidated roofing. On account of that, a com-



“The basic Gothic architecture of great quality with the Baroque chapel as an extension was thus successfully presented by means of newly formed roofs, primarily on the southern side.”

plex structural improvement was performed including the injection and filling of rifts with injecting material, and the drainage. Due to numerous rifts, the presbytery was additionally strengthened with a horizontal tie (a ring) above the windows. Further trial boreholes revealed two perfectly preserved Gothic windows in the presbytery that were built up due to subsequent stylistic transformations. Only a part of the surrounds of another, the third Gothic window opening, was preserved in the interior. A part of some earlier painting was further discovered on the southern wall of the presbytery, but, unfortunately, it was almost entirely ruined on account of a subsequent Baroque window with the exception of some fragments. Two large Baroque windows on the northern side of the nave were removed and the Gothic window was reconstructed according to the model of the existing one, while the other opening was built up. The removal of the secondary projecting roof on the southern side initiated the transformation of the roof. The dilapidated stone and sheet metal covering was entirely replaced with new covering made of stone. The basic Gothic architecture of great quality with the Baroque chapel as an extension was thus successfully presented by means of newly formed

roofs, primarily on the southern side. The facades were coated with a single-layer lime-cast, and the Gothic architectural painting (the so-called stitched edges) was reconstructed on the bell-tower. The portals made of sandstone were renovated and impregnated.

The interior of the church was rather dull before the renovation: polychromatic Gothic ribs were thickly covered with plaster, and the same was true of the surrounds that were utterly robbed of their original appearance by subsequent transformations. Trial boreholes and other investigations were begun by uncovering the plasterwork

“Paintings were discovered beneath the top layers of plaster on the entire surface of the nave and the presbytery, probably originating from at least three different periods. [...] It was probably vaulted with cross arches only in the second half of the 15th century...”



on the southern side of the church, where two Gothic windows were discovered that were built up due to the extension for the Baroque chapel. Another Gothic window was discovered on the eastern wall of the bell-tower. The original single-layer plaster was preserved on the walls of the bell-tower; it was strengthened and the missing parts reconstructed according to the model of the existing material. Paintings were discovered beneath the top layers of plaster on the entire surface of the nave and the presbytery, probably originating from at least three different periods. The plasterwork with frescoes was strengthened and fixed onto the walls. The missing part of the plaster where no paintings were traced was concluded and shaded in a colour corresponding harmoniously to the expressive interior. Individual local retouches are still to be performed on the painting, which will contribute to a more pronounced character of the painting itself.

The church was paved anew during the last renovation at the beginning of the 20th century. After the removal of the secondary paving, the original paving was discovered in the entire nave and presbytery. It was made of irregular stone slabs laid in sand. The damaged surface was strengthened and the missing parts recon-

structed. New discoveries of exceptional value in the interior of the church that have completely altered the appearance of the space made it necessary to remove the choir erected at the beginning of the 20th century.

As far as the renovation of the church ornamentation and furnishings was concerned, special attention was paid to the main altar from the year 1666, belonging to the golden altars from Carinthia. The reconstruction of the gilding and polychromatism recovered its original shine.

Investigations were carried out simultaneously with the renovation works in order to define more precisely the construction of the building and the paintings from the art historical aspect. Typical forms of Carinthian art were taken into consideration, apart from all the historical data known so far. Despite numerous records, the archives did not reveal much about the beginnings of the church and its construction history. The church itself was more articulate, especially after the investigation and renovation works that discovered several layers of wall paintings and construction elements, on the basis of which it was possible to define at least the outline of the construction history. It seems that the church originally consisted of a rectangular nave and a short polygonal presbytery to which four external buttresses were added. It is possible that the nave was of an earlier origin, i.e. Romanesque, although it is not discernible from the results of trial boreholes and the present appearance whether the presbytery was added to it as an extension, while the archaeological tests have not been performed yet. However, the pointed portal on the western wall and the pointed window with trefoil tracery on the southern wall of the nave, almost identical to the Gothic windows in the presbytery in its form, indicate a unified construction. These elements also have approximately defined the period of construction, i.e. about the year 1300 or, rather, before the middle of the 14th century when the earliest wall paintings in the presbytery were created. The second painting of the church from the time of about the year 1400 indicates that the church originally had a flat ceiling. It was probably vaulted with cross arches only in the second half of the 15th century, when the vestry was added on the northern side and the bell-tower on the southern one so that it covered the original southern portal, and the nave was surrounded with buttresses. The last layer of wall paintings was created during this renovation (the earliest grafitto from the year 1524), apart from the above-mentioned altar with the relief of the Birth of Christ. A chapel was added to the bell-tower in the 17th century and was connected with the nave by means of an entrance in 1842.

The paintings discovered during the most recent renovation are the outstanding feature of the church, apart from the altar. Due to their damaged condition, it is difficult to define the size and content of individual layers of paint, particularly in the presbytery where three layers have been preserved, i.e. from the 14th, 15th and beginning of the 16th centuries. The earliest layer of wall paintings was discovered on the triumphal arch wall and on the jambs of the windows, although it probably included other walls as well. The images of the Annunciation and the Birth of Christ were painted in the upper section of the triumphal arch wall, and those of the sacrifice of Cain and

Abel in the lower section, while the jambs were painted with images of women saints. Due to their bad condition and subsequent painting, it is not yet impossible to define them more precisely as to their style, although it can be stated that, with regard to their facial types and typical contours of the late Gothic linear style, they were created about the middle of the 14th century. The fields of the vault were filled with images of the Virgin Mary and symbols of the evangelists, while the contents of the paintings on the walls are not known, with the exception of the saints on the surrounds of the windows and the

"Only St. Catherine with the lady donor of the two saints on the right-hand side was preserved [...]; the design of the faces (St. Catherine, St. Peter), the types of borders (acanthus) and coloration indicate, rather, that some travelling painter might have worked there under a strong North Italian influence."



angels with Veronica's Shroud on the eastern wall. However, the scene on the southern wall probably depicted the Last Supper. Angels with musical instruments were depicted on the vault of the triumphal arch, but they were covered with subsequent layers of paint.

It is not possible to define the features of the paintings in the original church with a flat ceiling due to their fragmentary appearance. However, it is discernible from recognisable scenes that the iconographic system was fairly complicated and did not follow the canon of paintings in succursal churches on Slovene ethnic territory. This holds true particularly of the scene of the Journey and Adoration of the Magi in the upper section of the triumphal arch wall that basically followed the scheme known in the Italian wall painting of the late trecento, particularly in the depiction of the auxiliary figures and the landscape. A full-size image of St. Peter with the presumed donor was depicted on the lower part of the triumphal arch, while only St. Catherine with the lady donor of the two saints on the right-hand side was preserved. The scene of the Salvation of St. Peter from the Sea (Matthew, 14, 14–32) was probably a rarity; the most famous example

of that scene is Navicella on the facade of the old Church of St. Peter in Rome by Giotto. In our case, the scene is accompanied by a ship in a storm on the right-hand side that cannot be explained yet due to its fragmentary condition. Individual scenes of the Passion are further discernible from the fragments on the northern wall, while a cycle of the Virgin Mary could be depicted on the southern wall.

The frescoes that were technically well executed could be basically defined as belonging to the workshop of the Master from Nonča Vas (Meister in Einersdorf) (cf. Besold, 1998, 297–311). The details favouring such a definition are the marmoreal fields, a rich architectural background and individual figures, e.g. St. Joseph and Adoration of the Magi. However, the design of the faces (St. Catherine, St. Peter), the types of borders (acanthus) and coloration indicate, rather, that some travelling painter might have worked there under a strong North Italian influence. The painter definitely surpassed the average quality of the Master from Nonča Vas. An account of comparisons, however, it is interesting to mention that the painting in the northern nave of the church in Vuzenica from the time of around 1400 was also attributed to the Master from Nonča Vas. The arrangement of the features, the selection of more costly pigments (i.e. blue) and the quality of the artist were probably also dictated by the investors. Peter of Marenberg, Lord of Vuzenica, was particularly interesting since he was recorded in documents in connection with various church dignitaries in the period between 1389 and 1413 (cf. Mlinarič, 1997, 85–90).

The walls of the presbytery were certainly painted afresh at the beginning of the 16th century, while only the unpainted upper sections of the vault fields were painted anew. On account of the poor quality of the paintings, some figures of the saints without attributes are discernible in the presbytery, while the floral ornaments on the vault are the only better preserved part of the painting in the nave, apart from Apocalyptic Jesus on the triumphal arch. The painting was the work of a painter of lesser quality from the first quarter of the 16th century (perhaps indicated by the grafitto from the year 1524).

The discovery and renovation of the architecture of the church, including the contemporary furnishings and painting that presents an important link in the study of the historical development of painting in Carinthia, have succeeded in presenting the church in its entire expressive quality.

SVJETLANA KURELAC, ROBERT PESKAR

Literature

- ANDREAS BESOLD, "Wandmalerei in Kärnten, Slowenien und der Steiermark um 1400. Die Werkstatt der Einersdorfer Meisters", *Carinthia I*, 188, 1998.
- EMILIJAN CEVC, *Poznogotska plastika na Slovenskem*, Ljubljana, 1970.
- JANEZ HÖFLER, *Gradivo za historično topografijo predjožefinskih župnij na Slovenskem 6, Koroška in Štajerska I. (južno od Drave)*, Ljubljana, 1995.
- JOŽE MLINARIČ, *Marenberški dominikanski samostan 1251–1782*, Celje, 1997.
- JOSIP MRAVLJAK, *Nadžupnija in dekanija Vuzenica*, Maribor, 1928.
- BOŽO OTOREPEC, "Gradivo za slovensko zgodovino v arhivih in bibliotekah Vidma (Udine), 1270–1405", *Viri za zgodovino Slovencev 14*, Ljubljana, 1995.



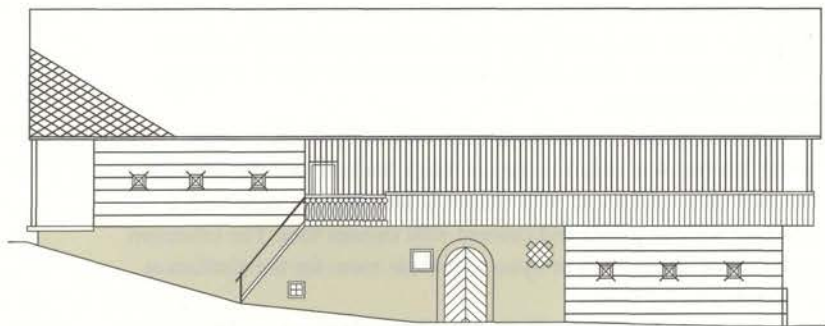
The Nace House

IRN 594

<i>Location</i>	Puštal near Škofja Loka
<i>Address</i>	Puštal 74
<i>Time of origin</i>	16th, 17th–20th centuries
<i>Time of restoration</i>	1996–1998
<i>Chief Conservator</i>	Damjana Pediček Terseglav
<i>Visits</i>	Visitors have to be booked in advance with the proprietor, Mr. Tone Polenc; T: (04) 21 40 67, 041 36 70 16.

Puštal near Škofja Loka is an old settlement on the right bank of the River Poljanska Sora, named after the nearby castle of Puštal (Burgstall). It has long lost its village appearance with the comb-making craft still prominent in almost every house, and has become a renovated settlement of workers and a suburb of Škofja Loka. Nevertheless, an old house has been preserved in the centre of Puštal: the Nace house or the Polenc house, named after the first new proprietor from the Polenc family from the beginning of the 19th century. Until the middle of the 20th century, the house was among the wealthy ones in the village, although the estate measured merely five hectares of land; the additional comb-making and odd jobs were an important source of income. There was an inn in the house until 1906, and it was connected with the ferry-boat across the River Sora. After the construction of a wooden footbridge and subsequently a proper bridge over the river, revenue from transportation decreased, as well as the number of visitors, so that the inn was closed down in 1906. Comb-making was prominent until the end of the First World War, and the family earned their living also by occasionally catching and selling frogs from the river.

The Nace farm consisted of a house and a wooden outhouse in the yard. The house had the date 1755 inscribed on a roof beam, although its base was much older. The stone elements, e.g. the portal, originated from the 16th century. The house was thoroughly transformed in the middle of the 18th century, when it acquired a typical Baroque appear-



- ▲ "The house is a partly stone-built, single-storey building with a rectangular floor plan and a partial cellar. It was planned as the 'black kitchen' type that has been characteristic of the Alpine region since the 19th century."
- ◀ Joint of wooden logs on the exterior: "It could be defined as a typical Alpine house belonging to the region of Škofja Loka and Cerkljansko."

ance that has remained almost unchanged to the present.

The house was certainly single-storeyed until 1755. At that time, a new ceiling was constructed in the house proper (i.e. the main living quarters) and the building was raised by a floor. New sash windows were made and the century-old earthen stove with rich tiles was moved to the upper storey. A stone-built closet was added to the house, some rooms in the cellar were probably vaulted and a balcony was constructed above the lower house section. Only the portal with truncated edges, created in the late Gothic style, has remained an



“Credit is due to all the masters from the Polenc family for the preservation of the Nace house through centuries without major modernisation.”

enigma. It could have originated from the middle or the first half of the 17th century, or it could have been a typical conservative feature in the construction of the house, a remnant of the 16th century appearing as late as 1755.

The next transformation took place only in 1908 when a new ‘white’ kitchen was added to the old ‘black kitchen’ and the original thatched roof, ridged and with crested gables, was replaced with a new roof without gables and covered with cement tiles. The extension to the stable was erected in 1960 to provide room for the distillation of brandy and for toilets.

The Nace house is a partly stone-built, single-storey building with a rectangular floor plan and partial cellar. It was planned as the ‘black kitchen’ type that has been characteristic of the Alpine region since the 19th century. It could be defined as a typical Alpine house belonging to the region of Škofja Loka and Cerkljansko. The ground floor consisted of a residential part and an outhouse. The stone-built hall and ‘black kitchen’ were divided by a stone vault, the so-called

šipovnik; the name was derived from the German word *'Shifbogen'* (i.e. 'ship arch') describing the type of vault. The entrance to the lower wooden house section and further to the closet was located on the right-hand side of the hall, and to the stone-built granary on the left. The entrances to the outhouses were from the backyard. Access to the 'black kitchen' was also from there by means of a stone-built flight of stairs. The floor plan with the 'black kitchen' was repeated on the first floor. Only the upper house section and closet were located on the opposite side. There was a barn above the lower house



“Although the house in its present appearance and size came into being in the 18th century, the interior has preserved its Renaissance charm: a square chamber, a richly profiled ceiling common in houses of wealthy citizens in Škofja Loka.”

section, which was a rarity in the construction development of that type of the house. The repetition of the ground floor plan was connected with the life of the family. The master with his family usually resided on the ground floor, and the upper floor was intended for retired family members. The house was surrounded by a gallery on the first floor located over the front and right-hand side facades. The steep front gable above the gallery was panelled with boards and fretted in the central part so that a closed balcony with a rectangular opening was created. There were sash windows in the wooden part of the ground floor and in the upper house section, cut into logs and protected with wrought iron crosses on the ground floor and with wrought wedges fixed into the frames on the first floor.

Although the house in its present appearance and size came into being in the 18th century, the interior has preserved its Renaissance charm: a square chamber, a richly profiled ceiling common in the houses of wealthy citizens in Škofja Loka, and sash windows framed with profiled frames. The furniture and other items were

collected in the course of time: a table and chairs with hearts cut in their backs, benches along the walls, chests, all kinds of pottery and earthenware, tools, lamps and other artefacts. The interior has been preserved unchanged for a century or more. The proprietors have managed to preserve everything and, simultaneously, to keep the interior items in their original function. The interior is therefore a unique museum, a collection of everyday objects and also artistically created items from peasant life. The Nace house is more properly furnished than any open-air museum, and each artefact testifies



"The stone-built hall and 'black kitchen' were divided by a stone vault, the so-called 'šipovnik'; the name was derived from the German word 'Shifbogen' (i.e. 'ship arch') describing the type of vault. The entrance to the lower wooden house section and further to the closet was located on the right-hand side of the hall."

to the life of past generations.

The systematic renovation of the house was begun by the present proprietor, Tone Polenc, in 1995, when the roofing and the dilapidated, almost century-old covering had to be restored. New, hand-made pointed concrete tiles were ordered from Izidor Jesenko from Bukov Vrh near Škofja Loka, a master of the old craft, who still manufactured them in the traditional way. The entire roof covering was replaced, as well as the laths and gutters, and metal borders were installed. The proprietor continued with the renovation of the electrical wiring, installing it safely underground as far as the house, and then inside the house in such a way that the wiring was carefully and, above all, invisibly installed in the interior. The original house had no chimney on the vault of the kitchen so that smoke passed freely to the attic; hence the name 'black kitchen'. The chimney that was constructed subsequently had to be pulled down, and three new ones were erected according to the model of the former one.

The renovation continued in the interior with the reconstruction of both the bread ovens with richly ornamented tiles. The ovens consisted of two parts; the upper, cylinder-shaped part was erected on a square base. The tiles were made of baked clay and were glazed in

green. The renovation began with the oven on the ground floor house section. A blueprint was made with a detail of the tiles (scale 1 : 1) by architect Aleš Hafner. The oven was manufactured by master potter Franc Šušteršič. He dismantled the oven in the lower house section, selected the preserved tiles, made copies of them and of the base of the oven, and subsequently reassembled the oven partly with new and partly old tiles. The renovation of the upper oven was more demanding, since it was in a worse condition and had already been repaired in the past. The tiles with motifs of horsemen, dated by Gorazd Makarovič as belonging to the 17th century, and a single one with the motif of the Virgin Mary with Jesus on the base of the oven, were dilapidated to such an extent that they had to be replaced by copies. The tiles from the upper part, probably originating from the 18th century, were merely renovated, while the two original circular crests were preserved. Wooden benches around the ovens were subsequently renovated by the proprietor.

Credit is due to all the masters from the Polenc family for the preservation of the Nace house through centuries without major modernisation. The grandmother of the present master Tone Polenc was already a conscientious housekeeper. She passed her love of family tradition to her sons, Anton Polenc, famous Slovene biologist, and Polde Polenc, opera singer active in the field of culture. The present proprietor still carefully plans and executes the renovation of the house in cooperation with the Regional Institute for the Protection of the Natural and Cultural Heritage of Ljubljana.

DAMJANA PEDIČEK TERSEGLAV

Literature

VITO HAZLER, "Kulturna dediščina in njeni lastniki, Nacetova ali Polenčeva hiša v Puštalu", *Dediščina*, supplement of *Niša žena*, 3, No.10, Ljubljana, October 1995.

GORAZD MAKAROVIČ, *Slovenska ljudska umetnost*, Ljubljana, 1981.

IVAN SEDEJ, *Sto najlepših kmečkih hiš na Slovenskem*, Ljubljana, 1989.



The Majerija Farmhouse

IRN 7467

Location	Slap near Vipava
Address	Slap 18
Time of origin	18th and 19th centuries
Time of restoration	1994–2000
Chief Conservators	Andrejka Ščukovt and Mitja Mozetič and assistant Andrej Jazbec
Visits	Visitors have to be booked in advance with the proprietor.

Slap near Vipava is located at the foot of the Vipavska Brda hills in the upper valley of Vipavska Dolina. It is a dense, clustered village. Another hamlet, the so-called Majerija or Grofovo, belongs to the village as well. The house of the same name, Majerija, is located there. It is a dominant spatial feature in the surrounding wine-growing landscape. The house commands a fine view of the Vipavska valley and the slope of the Gora plateau.

According to oral tradition, it is possible that the estate of Majerija was originally intended for the steward of the manor, probably from Slap or the near-by village of Lože.

Majerija was recorded in the parish register as “the lower house”. There is another house located in the direct vicinity of Majerija that was recorded as “the upper house”. Most probably, the two belonged to the same farm that was subsequently divided. The well and the pond testify to that, being located between the two houses.

The Majerija farm consists of several buildings added to one another in an L-shaped floor plan. Before the renovation, the farm consisted of three outhouses and a residential part. There are no certain data about the origins of the farm; it is presumed that the buildings were created in the following sequence:

The outhouse was erected at the turn of the 18th or beginning of the 19th century, comprising a cellar with a ‘faladur’ (i.e. workshop and repository) and a subsequent granary raised above it. Another single-storey residential building and an outhouse were added at the beginning of the 19th century. The stable with a hayloft and a shed originated from the 19th century.

The outhouse originally consisted merely of the cellar and ‘faladur’ above it. The cellar was constructed underground, being stone-built with tub-shaped vaults. The entrance to it is at present through a late Gothic stone portal and through the shed. Before the shed was added to it as an extension, the entrance to the cellar was from the external, eastern side.

The entrance to the ‘faladur’ above the cellar is through a stone portal and is oriented towards the south, i.e. the back yard. The portal is concluded by several semi-circular stones. The keystone bears the date 1803.

The outhouse was raised by one storey in 1821 to accommodate a granary. The plaque installed on the wooden gallery testifies to that. The entrance to the granary was solved by an extension with the

◀ “The house was raised by one floor in 1851. The inclination of the roof was changed and the roof was covered with tiles.”

stairs and a gallery supported by two asymmetrical arcades. Thus the house was finally formed in the final stage of its development, in the first half of the 19th century.

The outhouse thus comprised three single-cellular rooms at a vertical axis according to their function: the cellar (wine-cellar), the 'faladur' (a repository for tools and for the processing of grapes into wine) and the granary (repository for farm produce). It is interesting that balls were organized in the granary until the Second World War. The finest ball was at the festival of St. Jacob.

"The new entrance was located on the gable facade and thus oriented towards the south. A portal with a semi-circular conclusion was built in, bearing the date 1851. [...] When the renovation began in 1994, all the premises had been abandoned for several years and were in a poor condition."



Trial boreholes revealed that the residential area was originally smaller, single-storeyed and covered with a ridged slate roof. The house was raised by one floor in 1851. The inclination of the roof was changed and the roof was covered with tiles. The original entrance on the western side of the residential area was probably built up in the same year. The new entrance was located on the gable facade and thus oriented towards the south. A portal with a semi-circular conclusion was built in, bearing the date 1851. An unknown painter painted the fresco of the Crucified above the portal in the second half of the 19th century.

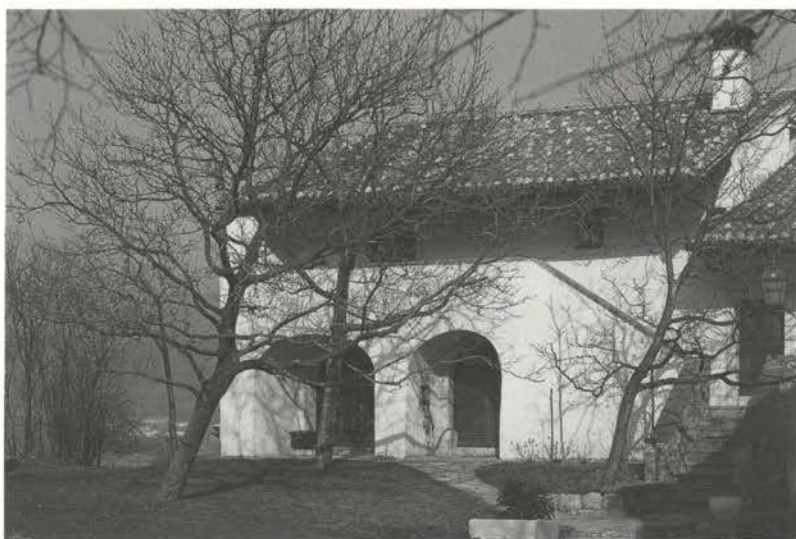
The residential area has undergone most changes. The transformations on the exterior are discernible primarily in the form of enlarged window openings. The transformation of one of them also damaged the fresco.

The stable with the hayloft was added to the residential area. It can reasonably be assumed on the basis of trial boreholes that the building was originally smaller and merely single-storeyed as well, as indicated by the still discernible inclination of the original slate roof. The original entrance to the stable was at the location of the present shed. It is to be assumed that the stable was raised simultaneously with the house, thus creating additional space for the hayloft. The present entrance to the stable is from the interior of the dwelling area and from the back yard through a stone portal with a triangular conclusion. People can remember that there were 14 or even 18 heads of cattle in the stable in prosperous times.

The shed was the link between the cellar, stable and the residential area. Carts were kept there and farm produce was driven into it. It was open on the northern and eastern sides. The present entrance to the shed is through a larger semi-circular vault from the south. The opening on the northern, i.e. rear, side was built up in the interwar

period when the estate behind the house was sold.

The guideline for the complete renovation of the Majerija farm was to present it in the last phase of its development before the final state of affairs, with all the items and furnishings as they were at the beginning of the 20th century, i.e. before the final transformations of the residential area. However, in view of the changing way of life and modern requirements, the desires and requirements of the present proprietor were to be considered as well. Therefore the functions of individual facilities (with the exception of the cellar) were completely



“The shed after the renovation: “The shed was the link between the cellar, stable and the residential area. Carts were kept there and farm produce was driven into it. It was open on the northern and eastern sides.”

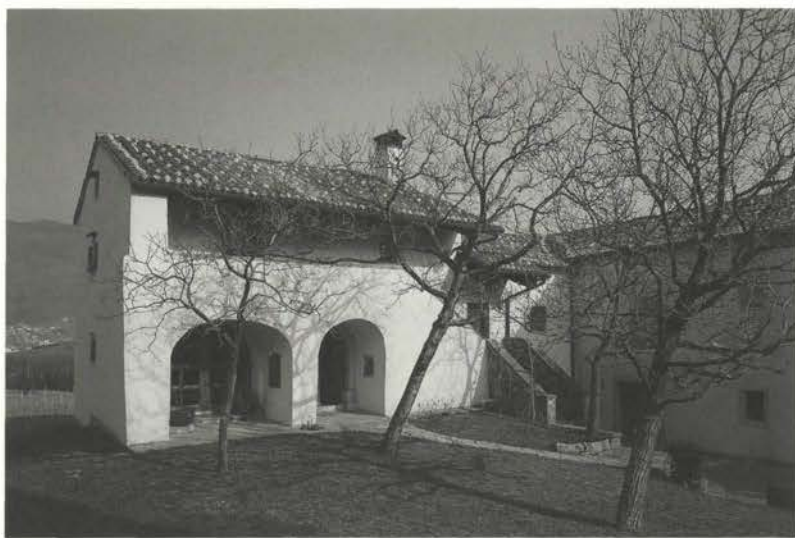
changed, while the external walls of the farm were protected under the strictest rules. That includes the preservation of floor plans and heights or rather the volumes of buildings, inclination of the roof, type of tiles, roof projection, window and door openings with regard to their rhythm, form and size, and the stone portals and their protection at the original locations. The renovation and improvement of the buildings utilized primarily two traditional materials: timber and stone.

When the renovation began in 1994, all the buildings had been abandoned for several years and were in a poor condition. At the request of the proprietor, the renovation was initiated with the improvement of the outhouse, i.e. the cellar with the ‘faladur’ and granary. The existing walls were to be improved, roof and roofing renovated, external staircase and gallery mended and new doors and windows made. All the other roofs were renovated in the following years, together with the stone walls that were strengthened, and new doors and windows were made according to the existing models. The plaster on the facade was made anew.

The residential area was in need of a thorough structural improvement. All the recent transformations were to be mended, primarily on the two side facades. The plasterwork was removed and trial boreholes were made. Separate phases of the development of window and

door openings of the earliest building were established and technically documented. The entrance was originally oriented towards the west. Trial boreholes established the floor plan of the residential building before it was raised, as well as the size of the original out-house and its border, where the shed was added in the 19th century. Due to the new purpose of the building, which is to house an inn, the decision was taken to establish a different rhythm of window openings on the eastern and western facades.

The fresco hidden beneath the plasterwork on the southern facade



was renovated in 1998 by the Institute for the Protection of the Natural and Cultural Heritage of Nova Gorica. Regrettably, only some fragments were preserved. The fresco depicted the Crucified in a painted frame of a rectangular shape. The top side had a triangular conclusion. The prevailing colours of the fresco were bright: ochre, yellow, brown and blue and were finely discernible on the white background of the plaster.

The renovation had lasted for several years and was concluded this year, following the restoration principles as well as the desires of the proprietor. The Majerija farm is thus saved from ruin. Despite the new function of the farm, the proprietors renovated the building and furnished the interior with exceptional taste and reverence for their heritage. Their plans anticipate an inn in the former residential area with a reconstructed fireplace typical of the Vipava region.

ANDREJKA ŠČUKOVT

Literature

Archive of the parish Slap pri Vipavi, Register of Births and Deaths.

Colour Reproductions

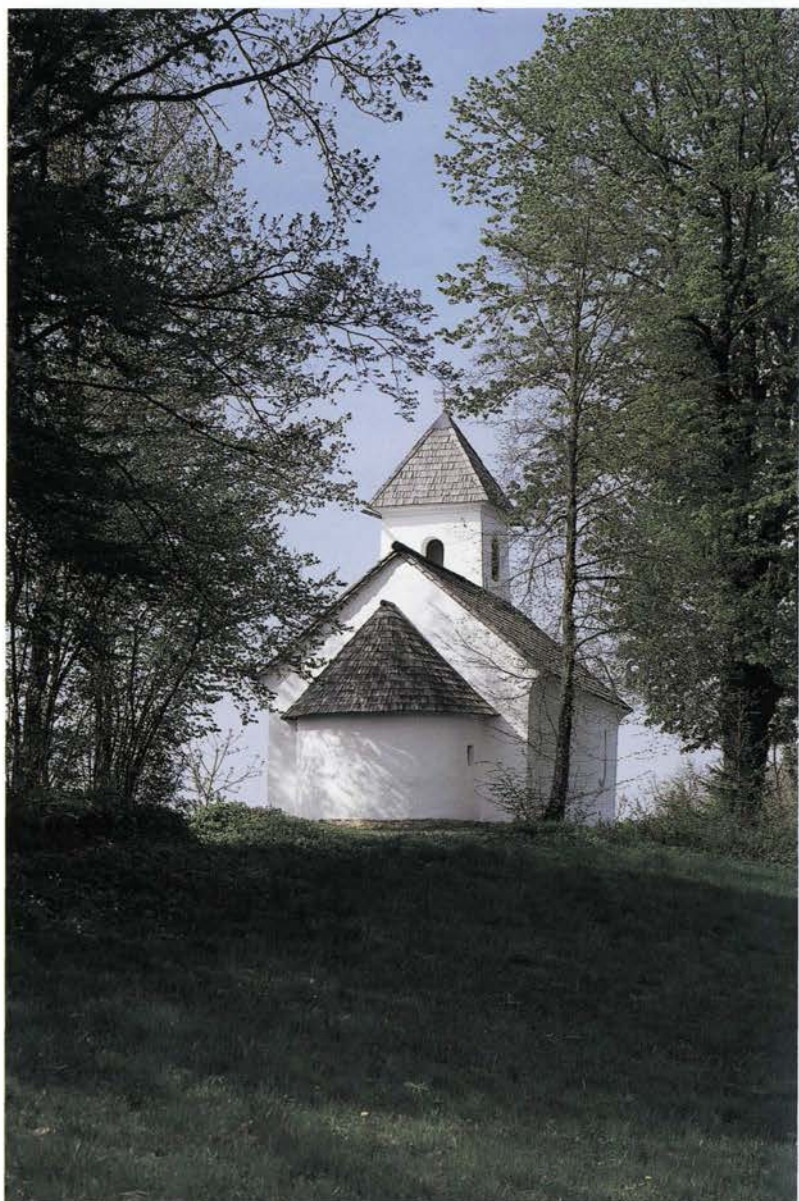




Olimje: Organ in the Church of the Assumption of the Virgin Mary



Breg near Žirovnica: Church of St. Radegund



Draga near Bela Cerkev: Church of St. Helen



Celje: Railway Signal Box



.....
Dvor, Šmartno near Litija: Bogenšperk Castle



.....
Golčaj: Church of St. Agnes



Gorenji Mokronog: Chapel of St. Michael



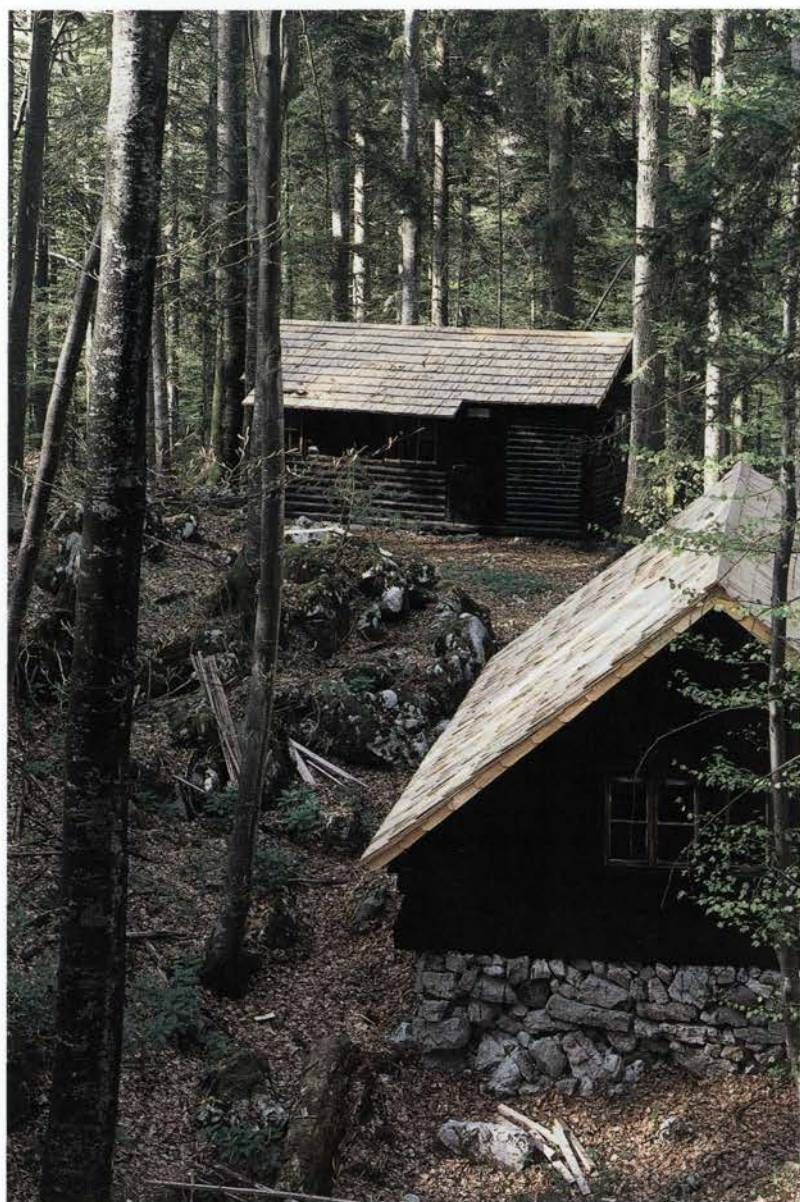
Gorišnica: The Dominko House



Gornji Grad: Church of Sts. Hermagoras and Fortunatus



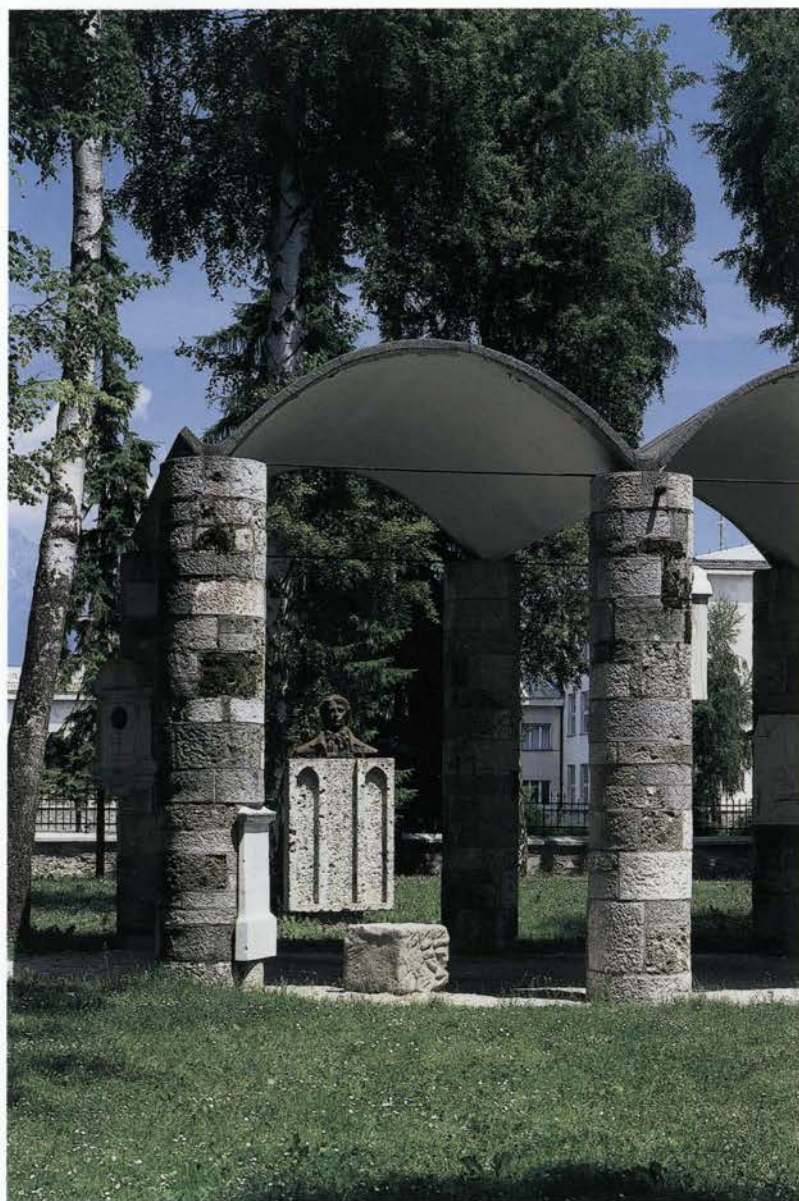
Kamni Vrh near Ambrus: Church of St. Peter



Kočevski Rog, Komarna Vas: Zgornji Hrastnik Partisan Hospital



Koper, Semedela: The Gravisi Castle



Kranj: Prešeren Grove



Ljubljana: Selo Manor



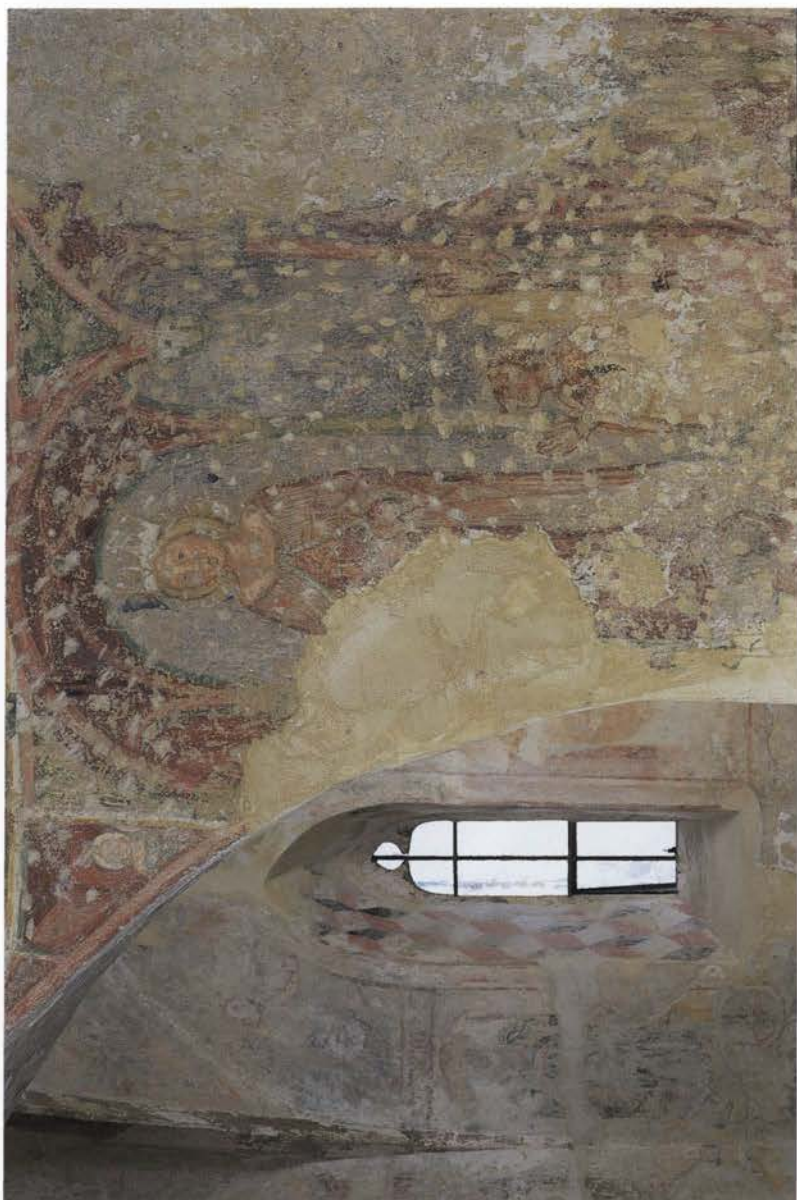
Ljubljana: The Plečnik Green Avenue



.....
Maribor: Synagogue



Mežica: Lead and Tin Mine



Na Kamnu: Church of the Virgin Mary



Puštal near Škofja Loka: The Nace House



Slap near Vipava: The Majerija Farmhouse

• Žirovnica
Breg • 1668

280 •
5109

Puštal • 594

7467 • Slap Vipava

2881 • Koper
• Izola

ISBN 961-6037-52-8



9 789616 037525