

# V objemu Temenice in Mirne

Občina Trebnje 1959-2006

**In the embrace of the Temenica and Mirna rivers**

The municipality of Trebnje 1959-2006





*hòdi!*

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## **Knjigi na pot**

*Knjigo, ki je pred nami, smo najprej podpisali kot almanah in mu pripisali vlogo periodične publikacije, ne ravno letopisa, vendarle pa z ambicijo občasnega, a rednega izdajanja. Potem pa smo to hotenje omejili na tisto, kar zavezuje le nas in lahko storimo mi sami. Tako smo pristali pri zborniku.*

*Nihali smo tudi med poljudno, usmerjeno v neposredno preteklost in sedanost, tako da se živi ljudje v njej prepoznajo, in zgodovinsko, vsebinsko sistematično in strokovno poglobljeno, vendar pa širšemu bralstvu dostopno obravnavo krajev v širšem geografsko-zgodovinskem okviru v objemu Temenice in Mirne. Odločili smo se za oblikovanje znanstveno objektivne podobe dela osrednje Dolenjske in zbirke domoznanskega gradiva o Trebnjem in njegovi širši okolici.*

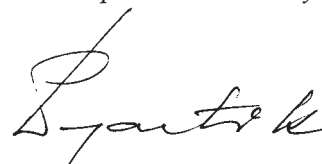
*Prava podoba prostora v objemu Temenice in Mirne, to je resnica o samem sebi, edina lahko dá občutek lastne pomembnosti, prave samozavesti v smislu samospoštovanja – gre za zavedanje samega sebe in svojih razvojnih možnosti. S pravo podobo o samem sebi se izognemo domišljavosti in zgrešenemu investiranju. Zato je zgodovinski pogled v preteklost v resnici investiranje v prihodnost.*

*Prispevki v zborniku V objemu Temenice in Mirne prinašajo veliko novih spoznanj, zbrali in povzeli pa so tudi današnje stanje doslej še neobjavljenih ali pa težko dostopnih raziskav in znanja s področja geografije, arheologije, kastelologije, umetnostne zgodovine in biografije. Podobo občine Trebnje sestavijo v mozaik – izpostavijo se deli celote, po katerih je ta prostor prepoznaven in samosvoj, drugačen in izjemen. Zbornik nameni posebno pozornost tistemu najboljšemu, kar ta prostor premore in je vredno, da se ponudi obiskovalcu in gostu.*

*Monografsko zastavljena dela z znanstvenim aparatom, ki so doslej izšla na območju občine Trebnje v samostojni knjižni obliki, lahko preštejemo na prste obeh rok. V resnici so le redki strokovnjaki, ki tega prostora niso zaobšli. Zato so njihova dela toliko bolj dragocena. Enako velja tudi za predhodnika našega zbornika, za Podobe preteklosti in sedanosti v občini Trebnje, ki so izpod peresa Franceta Režuna leta 1992 izšle v knjigi Naši kraji. Prišel je čas, ko naj bi eno najbolj iskanih knjig v trebanjski knjižnici zamenjal naš zbornik V objemu Temenice in Mirne. Vsaka doba ima pač svoje knjige. Tudi naša.*

*Knjiga V objemu Temenice in Mirne bo shodila, ko bo dobila svoje bralce. Verjamem, da jih bo našla.*

**Ciril Metod Pungartnik**  
župan Občine Trebnje









## Foreword

*The book you see before you was first conceived as an almanac and ascribed the role of a periodical publication: not exactly a yearbook but with the ambition of occasional but regular publication. Subsequently we limited this desire to that which binds us alone, and which we ourselves can do. And thus we settled on a miscellany.*

*We also wavered between a popular treatment centred on the immediate past and present, so that people alive today would recognise themselves in it, and a historical, systematic and in-depth treatment – though still accessible to the general reader – of the localities in the wider geographical/historical framework between the Temenica and Mirna rivers. We decided to shape a scientifically objective image of a part of central Dolenjska and a collection of local historical material dealing with Trebnje and its wider surrounding area.*

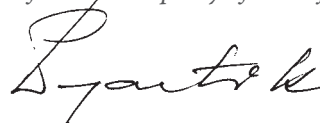
*A true image of the area between the Temenica and Mirna rivers, in other words the truth about itself, is the only one that can give a sense of its own importance, true self-confidence in the sense of self-respect – it is about awareness of the self and of one's own possibilities of development. With a true image of the self we avoid conceit and missed investment. In this way a historical look at the past is actually an investment in the future.*

*The articles in the miscellany *In the Embrace of the Temenica and Mirna Rivers* bring a great deal of new knowledge; they also compile and summarise the present state of still-unpublished or difficult-to-access research and knowledge in the fields of geography, archaeology, castellology, art history and biography. Together they create a mosaic-like image of the municipality of Trebnje – those parts of the whole that make this area recognisable and unique, different and extraordinary. The miscellany devotes particular attention to the best that this area has to offer – and that is worth offering to visitors and guests.*

*The monographic works with a scientific basis published in book form in the territory of the municipality of Trebnje to date can be counted on the fingers of two hands. The fact is: this area has been ignored by all but a few experts. This makes their works all the more valuable. The same applies to the predecessor of our miscellany, *Images of Past and Present in the Municipality of Trebnje*, by France Režun, published in 1992 in the book *Naši kraji*. The time has come for one of the most requested books in Trebnje's library to be replaced by our miscellany, *In the Embrace of the Temenica and Mirna Rivers*. Every era has its own book. Including ours.*

*In the Embrace of the Temenica and Mirna Rivers will take its first steps when it gains its own readers. I believe that it will find them.*

Ciril Metod Pungartnik,  
Mayor of the Municipality of Trebnje







# NA STIČIŠČU EVROPSKIH REGIJ

## Geografska skica občine Trebnje \*







*Nrbe na Trsteniku*  
*Willows at Trstenik*

Občina Trebnje kot del osrednje Slovenije, natančneje Srednje Dolenjske, je izrazito prehodna pokrajina, ujeta v razgiban prostor na stičišču alpskega, dinarskega in panonskega sveta. To se odraža v njeni kamninski sestavi, v reliefnih, hidrografskih in podnebnih značilnostih, v tipih prsti, rastja in živalstva, pa tudi v gospodarskem in kulturnem pogledu. Mejo med alpskim in dinarskim svetom nakazuje reka Temenica, mejo proti panonskemu svetu pa Krško hribovje. Na jugu prehaja v Suho krajino in na severu v Posavsko hribovje. Tu se križajo tudi pomembne naravne in ustvarjene prometne poti proti Ljubljani, Novemu mestu in Sevnici ter Žužemberku in Litiji. Ta pokrajina je bila že v starem veku preprežena s pomembnimi tovorniškimi potmi, sprva z rimskimi, nato pa s srednjeveškimi. Dve najpomembnejši poti sta vodili po dolini reke Krke in Save, povezovala pa jih je pot od Žužemberka preko Dobrnica, Trebnjega in po dolini reke Mirne.

Srednja Dolenjska, to je oni svet na križišču evropskih diagonal med vzhodom in zahodom, severom in jugom, ki ga je imel Prežihov Voranc v mislih, ko je pisal »o deželi mehke romantike z neštevilnimi cerkvicami in gradovi, z vinskimi goricami in zidanicami, z grički in dolinami, koder živi dobro ljudstvo láhko, brezskrbno življenje, pije cviček in prepeva, hodi po božjih poteh in lovi polhe - nekaka dežela poezije, katero lahko zavidamo drugi Zemljani.«

Regija ima pomemben geografski položaj, ki se je pokazal še posebej v času naseljevanja teh krajev. Bogate arheološke najdbe pričajo o gosti poselitvi že v prazgodovinski, rimski in zgodnjelovenski dobi. »Številni gradovi, mogočne cerkve, mimo katerih se voziš, ti poleg romantične lepote dajejo tudi slutiti, da mora kraj tod biti rodovit, kajti sicer bi se graditelji teh starin ne naseljevali v njem.« Gradovi pomenijo opuščanje staroslovenskih gradišč in uvajanje v pridvorno politično in gospodarsko življenje. V 10., 11. in 12. stoletju se pojavljajo na težko dostopnih grebenih našega gričevja in ustvarjajo tipično slovensko panoramo skupaj z našimi belimi cerkvicami, ki se kmalu po utrditvi dinastičnih oblasti pojavljajo ob gradovih ali pa na izpostavljenih točkah posesti. Vzporedno z njimi nastajajo po grebenastih pobočjih in dolinah bogata kmetijska zemljišča s slikovitimi, za našo pokrajino značilnimi zaselki. Pred poplavamami varna območja ob pomembnih prometnih poteh so tudi najgostejše naseljena. Prevladujejo gručasta in obcestna naselja. Pod zmernim podnebjem so se iz srednjega veka sem izvila posamezna trška središča, ki so ohranila nekaj lastnosti vitalnih vozlišč, ki jim pritiče specifičen razvoj v "trge". V Suhi krajini Dobrnica, v Dolenjskem podolju Šentlovrenc, ki ga je v novejšem času zamenjal Veliki Gaber, na Trebeljanskem Trebelno, v Mirnsko-Mokronoški kotlini pa porazdeljena srednjeveška trška naselja Mokronog, Šentrupert in Mirna vsak zase obvladajo svoja teritorialna zaledja. Za razliko od Mokronoga in Šentruperta, ki sta določena z enim osrednjim prostorom, Mirna skoraj nima centra oziroma jih ima več. Razvoj v industrijsko naselje je staro jedro preprosto preskočil in se opredelil za nova "predmestja", ki obstajajo kot sklop blokov in razprostranjene individualne gradnje. V hribovjih in na planoti pa je poselitev razpršena v obliki zaselkov. Zaradi slabše dostopnosti in oddaljenosti od večjih središč ter težav z vodno oskrbo so se ta območja v polpretekli dobi močno izpraznila. V zaledju Mirnske doline prevladuje poselitev po slemenih, vrhovih in pobočnih terasah ter uravnava, zato njene doline niso povezovalni, ampak ločitveni element.

Po starejši regionalizaciji so glavni sestavni deli občine Trebnje Mirnska dolina, Temeniška dolina in Dobrniška kotlina, v zadnjem času pa jo delimo na Suho krajino, Dolenjsko podolje, Posavsko hribovje in Raduljsko hribovje. Vsaka od teh regij zavzema v občini približno enak, četrtinski delež, na skrajnem vzhodu pa seže sem še odrastek Krškega gričevja. Povprečna nadmorska višina občine znaša 350 m.





Dobrnič

Krško gričevje na severu meji na alpsko Posavsko hribovje, na zahodu na dinarsko Raduljsko hribovje, na jugu pa na panonsko Krško ravan. Meja s Posavskim hribovjem teče po reki Mirni do njenega sotočja s Savo, razmejitev alpskega z dinarskim svetom pa je neizrazita.

Slemena Posavskega hribovja se polagoma znižujejo proti ugrezajoči se Mirnsko-Mokronoški kotlini, zato glavna odvodnica voda v tem območju, rečica Mirna, tu poplavlja. Skozi Krško gričevje se prebija na severovzhod proti Sevnici in se tam izliva v Savo. Na jugovzhodu zbira vode Krkin pritok Radulja. V Krko se izliva tudi največji vodotok v občini, ponikalnica Temenica. Izvira v Posavskem hribovju, v srednjem toku vijuga po Dolenjskem podolju in poplavlja, potem pa ob stiku z jurskim apnencem v južnem delu občine ponikne. Mirnsko-Trebanjska pokrajina leži na stiku Posavskega hribovja, dinarskega krasa in Krškega hribovja, tu pa je opazna tudi dediščina nekdanjih panonskih morskih zalivov. Prehod iz Mirnske v Temeniško dolino je večinoma lahek. To je gričevnat svet, ki je zaradi karbonatne sestave precej zakrasel. Za eno najbolj kraških pokrajin v Sloveniji pa šteje platotasta Suha krajina, regija, ki se začneja s strmim pobočjem južno od Dolenjskega podolja. Tam so se zaradi prevotljenosti vode povsem umaknile s površja v notranjost. Kraške kotanje in doli se tu menjavajo s hribi.

Hydrografska mreža v regiji je zaradi pestre kamninske sestave oziroma različnih tipov reliefa nenakomerno razvita. Zaradi majhnega deleža čistih karbonatnih kamnin prevladuje normalna rečna

mreža. Večja območja kraškega reliefa in s tem podzemnega vodnega odtoka, na površju pa suhih dolin, so v Suhi krajini, na severu in jugu Trebanjskega in na vzhodnem Trebeljanskem. Na območjih, kjer se neprepustne kamnine menjajo s prepustnimi, opazamo kraške ponikalnice in kraške izvire. Rečna mreža pa je najgostejša na območjih s starejšimi kamninami v zahodnem delu mirnskega porečja in v območju Šentruperškega in Šentjanskega gričevja ter Krškega hribovja. Večji del regije pripada porečju Mirne, manjši del pa porečjema Temenice in Radulje.

Srednja Dolenjska ima zmerno celinsko vlažno podnebje z letno količino padavin okrog 1200 mm in povprečno letno temperaturo 9 °C (jan. -1 °C, jul. 18 °C). Kaže se prehodnost med panonsko-subpanonskim in srednjeevropskim podnebnim območjem in z njo povezana zahodna meja subpanonskega vegetacijskega in kulturnega vpliva. Prav v dolini Temenice se je oblikovala zahodna meja subpanonskega vinogradništva. Vinogradi pokrivajo prisojna pobočja v toplotnem pasu, ki se začenja nekaj 10 m nad dnom dolin in sega do nadmorske višine 450–500 m. Naprej proti zahodu pa te tipične vinogradniške pokrajine povsem izginejo.

Kraji, ki so v Mirnski dolini dvignjeni nad kotlino okrog 280 m, so glede dolžine poljedelske sezone primerljivi s kotlinskimi, ki so prikrajšani zaradi temperaturnega obrata, ležeči na nadmorski višini 300–500 m pa imajo za cvetenje sadnega drevja prednost pred dolino ali pa za njo ne zaostajajo. Sem spada večina obrobnega gričevja oziroma neposrednega kotlinskega zaledja. Sicer gre tu za staro kulturno pokrajino. Naselja so umaknjena na terase in oble gorice, dvignjene nad poplavno dno. Zaradi izredne kamninske pestrosti, hkrati pa različnih tipov reliefa in hidrografskih oziroma talnih vodnih razmer je v podolju Temenice in Mirnsko-Mokronoški pokrajini prisotno okrog 30 različnih tipov prsti. V hribovju in gričevju s prevladujočimi karbonatnimi kamninami, v območju fluviokraškega reliefa, na pobočjih z naklonom nad 11°, so se razvile plitve do srednje globoke pokarbonatne in rjave pokarbonatne prsti, na ozkih slemenih in vrhovih ter strmih pobočjih pa različne rendzine. Za kmetijske namene so izkoriščene predvsem različno debele rjave prsti, razvite na apnencu in dolomitu, na mešanici trdega laporja, apnenca in peščenjaka, ali pa na mehkih karbonatnih kamninah. So zračne, vlažne, prepustne in srednje bogate z bazami. Kmetijska raba prevladuje tudi na rjavih prsteh na meljasto-illovnatem nanosu, ki so omejene na robove kotlinskih delov – Vejarske kotanje in Mirnsko-Mokronoške kotline ter na gričevnato podolje Temeniške doline.

Današnji izbor njivskih kultur ustreza kmetijski usmerjenosti v živinorejo. Na osojnih, strmih, kamnitih ali za erozijo občutljivih pobočjih in na najbolj zakraselem svetu se je ohranil gozd. Skupaj ga je nad 60 %, največ pa v območju hribovij in Suhe krajine.

Srednji Dolenjski je pečat vedno dajalo kmetijstvo. V 19. stoletju je regija začela zaostajati za drugimi slovenskimi pokrajinami. Prepad je rasel zaradi pozne izgradnje železnice (1894) in elektrifikac je, zapoznele in šibke industrializacije ter zaostalega kmetijstva. Občina Trebnje je bila zapostavljena tudi po drugi svetovni vojni in je poleg belokranjskih občin doživela tudi največji odliv prebivalstva v Sloveniji. Znaki zaostalosti so se začeli zabrisovati šele v zadnjih desetletjih. Industrija se je začela resneje razvijati po letu 1960, ko so z izgradnjo magistralne ceste Ljubljana – Zagreb postali ti kraji manj odročni. Danes industrija ustvarja dve tretjini družbenega proizvoda, podjetništvo in obrtništvo pa četrtno skupnih prihodkov občine.

Občina Trebnje meri 317 km<sup>2</sup>, po popisu leta 2002 pa je v njej v 220 naseljih živelo 18.424 ljudi, kar pomeni gostoto 58 ljudi na km<sup>2</sup>. V občini je aktivnih 8.501 prebivalcev ali 46,14 %, delovno aktivnih pa 7.664 ali 41,60 %. Zaposlenih je 6.536 (85,28 %) ljudi in samozaposlenih 1.128 (14,72 %) – samostojnih podjetnikov 569 (7,43 %) in kmetovalcev 559 (7,29 %).

V občini Trebnje živijo ljudje v 5.921 gospodinjstvih: družinskih gospodinjstev je 4.648 (78,5 %), nedružinskih pa 1.273 (21,5 %); povprečna velikost gospodinjstva je 3,1 člana. Družin v tem prostoru je 4.965: brez otrok je 1.052 družin, z enim otrokom jih je 1.548, z dvema 1.745, s tremi in več pa 620 družin. Ljudje živijo v 8.169 stanovanjih na površini 592.625 m<sup>2</sup>; od tega je naseljenih stanovanj 5.750 na površini 466.249 m<sup>2</sup>, nenaseljenih 832 na 57.774 m<sup>2</sup>, za občasno uporabo ljudje namenjajo 1.587 stanovanj s površino 68.602 m<sup>2</sup>, drugih naseljenih prostorov pa je 74 na površini 3.874 m<sup>2</sup>. Stavb s stanovanji in drugimi bivalnimi prostori je v občini Trebnje 6.963: samostojno stoječih hiš 6.453, dvojčkov ali vrstnih hiš 77, hiš s kmečkim gospodarskim poslopjem je 319, večstanovanjskih stavb 76 in drugih 38.





Gričevje na robu mirnskega porečja se postopno zvišuje in prehaja v Posavsko hribovje  
*The hills on the edge of the Mirna basin gradually increase in height and then merge with the Posavje Hills.*

Mirna





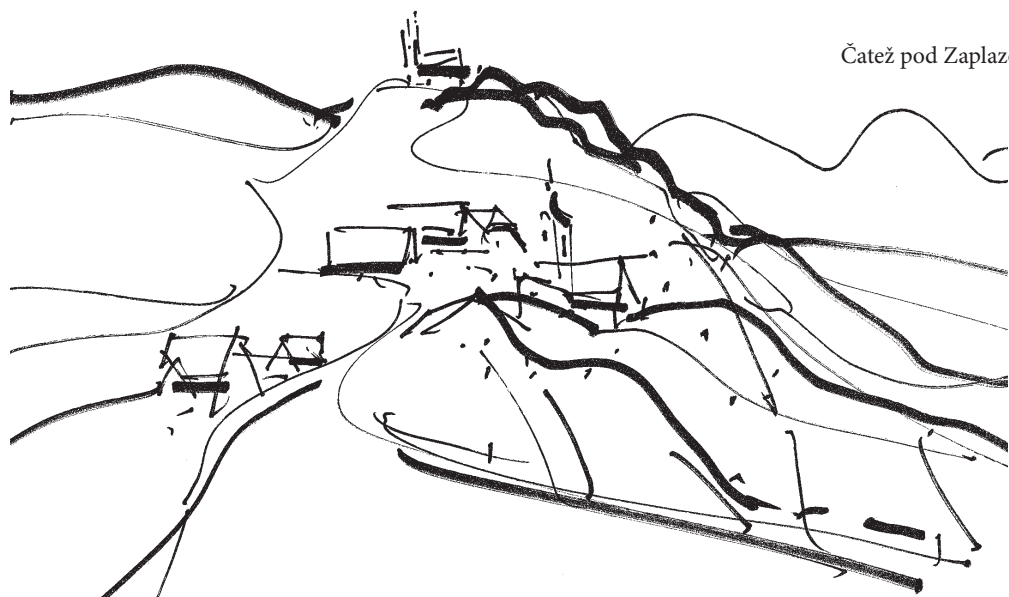
## Posavsko hribovje

Severni in vzhodni del občine Trebnje je hribovit, precej razčlenjen in težko prehoden, z velikimi višinskimi razlikami, ki nekoliko severneje od mirnskega porečja doseže svojo najvišjo točko s Kumom (1216 m), najnižji deli pa se približajo višini 200 m. Tu in tam ima kraški videz in lahko občudujemo celo njegovo podzemno kapniško bogastvo. Pokrajina je pisan mozaik travnikov, njiv, sadovnjakov in gozda, ki ga je v porečju kar 60 %. To je pravljen biotop in prijazno domovanje za celo vrsto divjadi.

Najbolj izrazita skupna značilnost pokrajine je niz izbočenih in vbočenih kamninskih plasti z osmi v smeri od zahoda proti vzhodu, znan pod imenom Posavske gube. Te so bile še naknadno razlomljene in ob prelomnicah marsikje prihaja na dan termalna voda. Jedra antiklinal gradijo stare permo-karbonske kamnine, skrilavi glinavci, kremenovi peščenjaki in konglomerati, izstopajoče vzpetine pa so iz odpornih mezozojskih karbonatnih kamnin – apnenca ali še pogosteje dolomita. V Moravško-Trboveljskem podolju so ohranjene tudi plasti terciarnih kamnin, ki jih sestavljajo gline, melji, peski, prodi, peščenjaki, konglomerati, laporji in apnenci, in so znane po številnih ležiščih rjavega premoga. Neprepustne silikatne kamnine najrazličnejših starosti so podlaga slemenasto-dolinastemu reliefu.

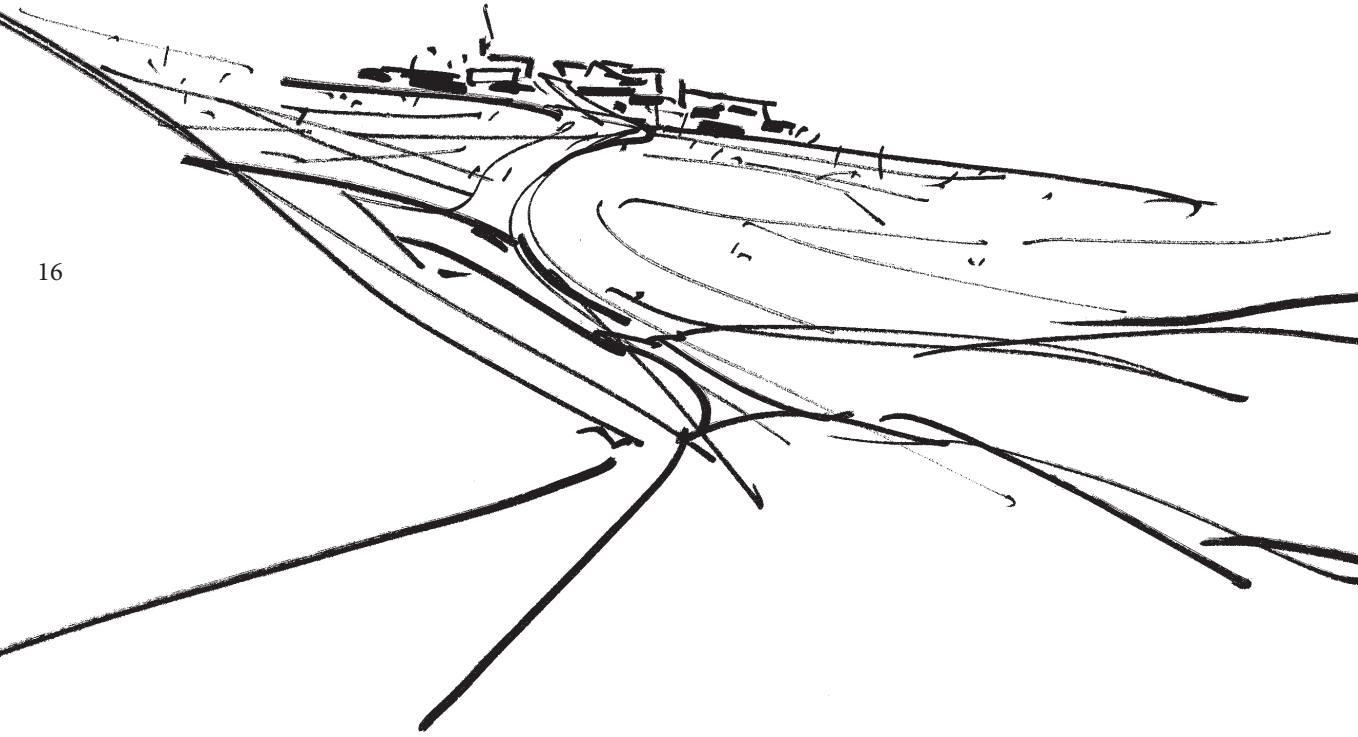
Od zahoda proti vzhodu teče prek pokrajine reka Sava, ki je med naseljema Sava in Radeče v dolžini 28 km oblikovala najmogočnejšo slovensko sotesko, globoko do 700 m in več. Relief je tu v nasprotju s kamninskimi plastmi; reka se je namreč sproti vrezovala v teme litijske antiklinale, medtem ko se je območje nižje ob reki tektonsko ugrezalo. Ker je svet zaradi intenzivnih erozijskih procesov, odplakovanja in zakrasevanja močno razčlenjen in težko prehoden, je pomen Save kot prometnice toliko večji. Ob njej in po njej je potekala stara trgovska pot med Panonsko nižino in Jadranskim morjem.

Posavsko hribovje na severu prehaja v panonsko gričevje južno od Savinjske ravni, na jugu pa v panonsko gričevje severno od Mirnsko-Mokronoške kotline. Spada v območje zmernega celinskega podnebja s povprečno letno temperaturo med 8 in 10 °C, v najvišjih delih med 6 in 8 °C, z julijsko temperaturo do 19 °C in januarsko –1 °C. Zaradi razčlenjenosti in velikega deleža senčnih površin kar dve tretjini pokrajine pokriva gozd.



Čatež pod Zaplazom

16



Knežja vas

## Suha krajina

Suha krajina je ena izmed najbolj kraških pokrajin v Sloveniji – apnenci pokrivajo kar 85 % vseh površin. Med karbonatnimi kamninami je še 9 % dolomitov. Preostalih 6 % predstavljajo holocenski sedimenti in plio-kvartarne gline. Na severu Suha krajina meji na Dolenjsko podolje – prelomnica poteka od Velikega Gabra, mimo Stehanje vasi, Korenitke in Pljuske, pod Občinami na Lužo ter Vrh-trebnje, Grmado in Repče do Ponikev – na jugu na Malo goro, na zahodu sega do Velikolaščanske pokrajine in na vzhodu do Novomeške pokrajine.

Suha krajina ima zmerno celinsko podnebje. Padavin je v povprečju od 1.200 do 1.350 mm, od tega 300 mm v poletnih mesecih. Povprečna letna temperatura med leti 1961 in 1990 je bila tu 8,0 °C, julijska 17,6 °C, januarska pa -2,4 °C. Značilne so temperaturne inverzije v uvalah in kraških poljih. Zaradi kraškosti je bila v Suhi krajini edina možna tradicionalna vodna oskrba s pomočjo kapnic. Pomanjkanje vode v tej kraški pokrajini, ki je v izrazitem nasprotju s sicer vodnato Dolenjsko, je najverjetneje tej regiji dalo sedanje ime. Edina stalna površinska tekoča voda v Suhi krajini je lehnja-kotvorna Krka.

Povprečni naklon površja v Suhi krajini je 9°. Tla se razprostirajo na bolj ali manj valovitem svetu. Večji del pokrajine leži v pasu med 200 in 400 m nadmorske višine, le najvišji vrhovi sežejo nekaj nad 700 m; 51 % površja leži pod 400 m, 44 % v pasu med 400 in 600 m, le 5 % ozemlja pa je višjega od 600 m. Med prstmi na apnencih prevladujejo rjave pokarbonatne prsti, na dolomitu pa plitvejšje rendzine, za katere je značilna večja sušnost. Delež gozda se je v zadnjem stoletju povečal s tretjine na polovico ozemlja. Sestava rastja je precej pestra. Polovica vseh gozdov je gabrovih. Na vzhodnem delu regije pa je zaradi močnejših panonskih vplivov na kisljih prsteh pogost gozd bukve, kostanja in hrastov, ki uspevajo tudi v Raduljskem hribovju, Krškem gričevju in Vzhodnem Posavskem hribovju.

Za poznavanje reliefa je bistveno poznavanje prevladujoče kraške razčlenjenosti, ki odločilno vpliva na poselitev in rabo tal. Suho krajino notranje členimo na Vzhodno Suho krajino, kjer prevladujejo široke kraške kotanje in vmesni hribi, dolino Krke s starejšimi terasami, Zahodno Suho krajino s prevladujočimi kraškimi doli (uvalami) in vmesnimi hribi ter Dobrepolje.

Zahodna Suha krajina, ki leži med Dobrepoljem in dolino Krke, se v marsičem razlikuje od Vzhodne Suhe krajine z Dobrniško kotlino. Tu na splošno nižji planotast svet prekinjajo tudi nekatere večje kraške globeli, kot sta Dobrniška uvala in Globodol. Površje je sicer pokrito s preperino, a neenakomerno, ponekod s tanko plastjo, drugod bolj obilno, in marsikje na dan štrlijo skale; razjedeno je z nešteti vrtačami in kraškimi kotanjami, posebno pozornost pa vzbujajo velike jame proti Vrbovcu in Dobravi. Globoka kraška tla v ravninskih predelih Dobrniške kotline so zelo rodovitna.

Na nižjem zahodnem delu iz okoli 300 m visoke planote izraziteje izstopata dva hriba, 540 m visok Šumberk in 565 m visok Lisec. Na vrhu prvega je bil zaradi strateške lege postavljen eden najstarejših gradov na Dolenjskem, zahodna reber drugega pa je izkoriščena za vinograde. Dobrniško-Vrbovska uvala s 7 do 8 km<sup>2</sup> velikim dnem je kljub vložkom dolomita večinoma suha. Globodol je najbolj ostro omejena večja kraška kotanja v Sloveniji. Njegovo dno na nadmorski višini okrog 200 m je 3,5 km dolgo in široko 1 km. Večina vode, ki zalije nižji rob v severni polovici polja, priteče kar skozi dna vrtač, iz česar lahko sklepamo, da leži dno v višini piezometričnega nivoja visoke vode.

## Trebanjska pokrajina

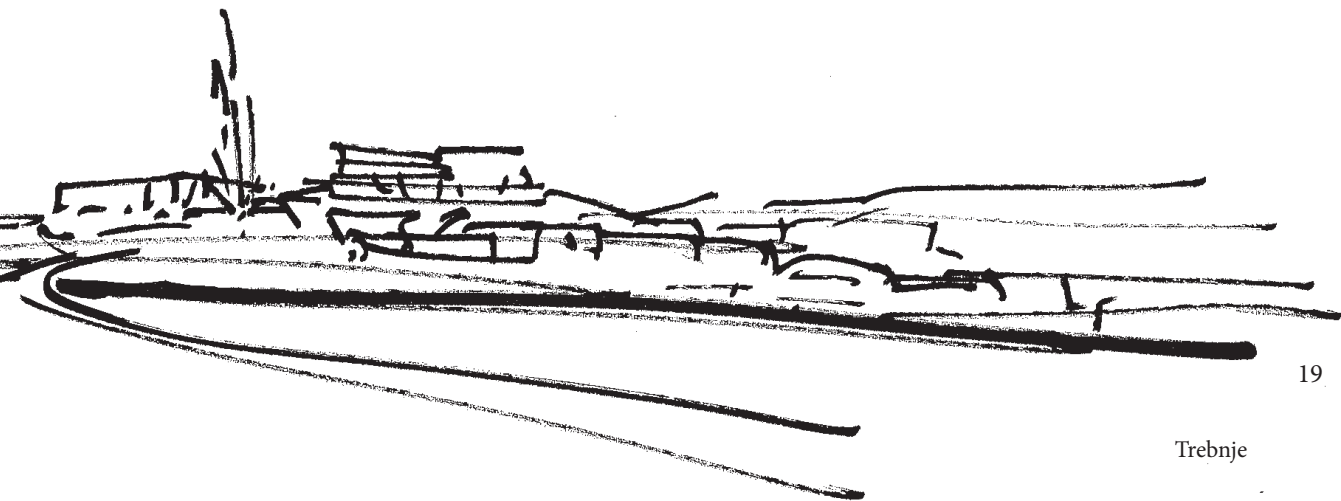
Dolenjsko podolje se vleče v 45 km dolgem in od 3 do 12 km širokem pasu od Ljubljanskega barja in Turjaške pokrajine na zahodu do Raduljskega hribovja in Novomeške pokrajine na vzhodu. Na severu se dviga v Posavsko hribovje, na jugu pa v planotasto Suho krajino. Del te pokrajine v občini Trebnje sta porečje Temenice in Vejarska kotanja.

Trebanjska pokrajina ima kot del Dolenjskega podolja zaradi svojega prometnega položaja in ugodnih naravnih razmer zelo pomembno vlogo. Gre za eno najvažnejših prometnih vozlišč na Dolenjskem. Tu se namreč pri Trebnjem križata najstarejša prometnica skozi Dolenjsko podolje proti Krški kotlini, in prečna pot, ki vodi iz Suhe krajine prek Trebnjega čez nizek preval proti Mirnski dolini in naprej skozi Krško hribovje proti savski dolini pri Sevnici.

Staro jedro Trebnjega, danes razpotegnjenega gručastega naselja, leži na ledenodobni terasi na levem bregu Temenice, medtem ko so se novi deli naselja razvili na višjih terasah Farovškega in Pavlinovega hriba ter vzdolž in severno od stare ceste Trebnje – Novo mesto proti vzhodu, kjer se je povsem združilo s Starim trgom; strnjeni potezi glavne ulice ob razširjenem cestnem trgu se priključi še park s spomenikom. Z desnim bregom Temenice preko železniške proge, Temenice in avtomobilske ceste Ljubljana – Novo mesto je Trebnje povezano s “trebanjskim tromostovjem”.

Osrednjo os Trebanjske pokrajine predstavlja reka Temenica, ki izvira pod vasjo Javorje v neprepustnem svetu Posavskega hribovja in od tam dobi tudi vse glavne pritoke. V triadnem dolomitu se ji pridružijo le še kratke vodice, pogosto pa v suši tudi te presahnejo. V zgornjem toku teče po ozki, ploski dolini, in ker je le plitvo vrezana, reka pogosto prestopi bregove. V večji meri ima ohranjen naravni potek struge. Na široko meandrira po travnati aluvialni ravnici, ki jo spremljajo terase in tipične srednjedolenjske gorice, prekrite s plio-pleistocensko rdečerjavo ilovnato preperino. Južno od Temenice je pas precej ozek, severno pa prehaja ta alohtona reka v podobno pokrajino Mirnske doline. Ta pas se vleče po Dolenjskem podolju od Šmarja prek Ivančne Gorice in Trebnjega, do Mirne Peči in Novega mesta in je izjemno pomemben za poselitev in obdelavo, izkoriščata pa ga tudi avtocesta in železnica. Mirnsko-temeniško razvodje je precej zakraselo, vrtačasto, s kraškimi jamami in kraškimi izviri.

V Temeniški dolini pri Trebnjem kras še ni izrazit. Tu opažamo le suhe dolinice, posamezne vrtače in skale na površju. Precej bolj je svet razdrapan v okrog 50 m višjem platoju iz čistega jurskega apnenca med Ponikvami in naseljem Jezero, kjer naštejemo nad 100 vrtač na km<sup>2</sup>. Kraške oblike so prisotne tudi nad desnim bregom Temenice, na meji s Suho krajino, kjer pa so apnencu primešani tudi roženci. Pobočne uravnave so posute z vrtačami, v Bukovju pod Vrhtrebnjem pa sta tudi vhoda v kraški Veliko in Malo jamo.



## Temenica – reka s tremi izviri

Reka Temenica je ob reki Ljubljanici ena najbolj znanih in tipičnih ponikalnic, Temeniška dolina pa velja za najdaljšo slovensko slepo dolino. Celotna reka s poplavno ravnico od izvira do izliva v reko Krko, s ponori, podzemskim tokom in kraškimi izviri predstavlja ekološko pomembno območje. Povprečni letni pretok Temenice na prehodu v Trebanjsko pokrajino v obdobju 1961-1990 meri 0,89 m<sup>3</sup>/s. Nihanje preko leta ni veliko, pretok lahko zaradi snežnih padavin upade predvsem v januarju in februarju (0,11 m<sup>3</sup>/s) in zaradi evapotranspiracije v poletnih mesecih (0,15 m<sup>3</sup>/s). Povprečni pretoki nad 2 m<sup>3</sup>/s se lahko v posameznem letu pojavijo v vsakem mesecu. Maksimalno mesečno povprečje decembra 1965 je znašalo 3,19 m<sup>3</sup>/s, maksimalni izmerjeni pretok leta 1966 pa celo 14 m<sup>3</sup>/s.

Večja habitatska pestrost je značilna za srednji in spodnji tok. Izpostavljen habitatski pomen ima podzemsko zaledje Temenice v Luknji. Ob reki Temenici je bilo popisanih 32 vrst kačjih pastirjev, 43 vrst metuljev, 7 vrst dvoživk in 49 vrst ptic, med katerimi najdemo več vrst, uvrščenih v rdeče sezname, na poplavnih travnikih pred izlivom pa je tudi rastišče močvirske logarice *Fritillaria meleagris*.

Temenica v glavnem teče ob prelomih v dinarski smeri in ob razpokah, ki so nastale zaradi interference med alpsko in dinarsko tektoniko. Jugozahodni del se je dvignil in ostala je jasna morfološka meja. Pri Gorenjih Ponikvah prestopi z dolomita na močno prepustne apnenec. Prvi požiralniki se začno javljati pri Gorenjem Podborštu. Na svoji nadaljnji poti Temenica kar dvakrat ponikne. Dobršen del tako teče po nedostopnem in temačnem kraškem podzemlju, zaradi česar je reka bržkone tudi dobila ime – Temenica. Porečje je zanimivo zaradi svoje značilne dolenjske podobe, ki jo je v tem kraškem svetu sooblikovala reka. Ob njej je nanizana vrsta drobnih kraških pojavov, med katerimi izstopata zatrepni dolini s kraškimi izviri v Zijalu in Luknji.

Temenica dobiva od Velike Loke dalje pritoke le z leve strani, pa še ti so zelo kratki, saj je razvodnica proti Mirni oddaljena le 2 do 3 km. Zaradi majhnega zaledja se poleti tudi zelo hitro posušijo in terase na levem bregu prekinjajo suhe dolinice – doli in grape. Pri Dolenji Nemški vasi se Temenica obrne iz vzhodne v jugovzhodno smer in pod Ponikvami, kjer se začneja močno prepusten apnenec, postopno ponikne v številnih požiralnikih, ki jim domačini pravijo rupe. Običajno izginja v dveh obzidanih rupah sredi polj, v katerih pada v nekaj metrov visokem slapu. Rupi si je moč ogledati v sušnih obdobjih, ko voda ponika višje v strugi. Pod obzidanima vhodoma se odpirata krajši ponorni jami s sifonskimi okni. Od tu poteka po zatrepni dolini fosilna struga Temenice do približno 2,5 km oddaljenega nekdanjega končnega požiralnika Risanica pod Vrhom Sv. Ane. Za zatrepno dolino je značilen razgiban kraški relief z mestoma izrazito skalnatostjo in številnimi vrtačami. Fosilna struga je v začetnem delu regulirana in izravnana, v nadaljevanju pa sledi zmeandriran potek skozi gozd. vzdolž suhe fosilne struge je več kraških jam – posebej zanimivi in tudi največji sta Velban kevder ali Mačkova jama in Risanica.

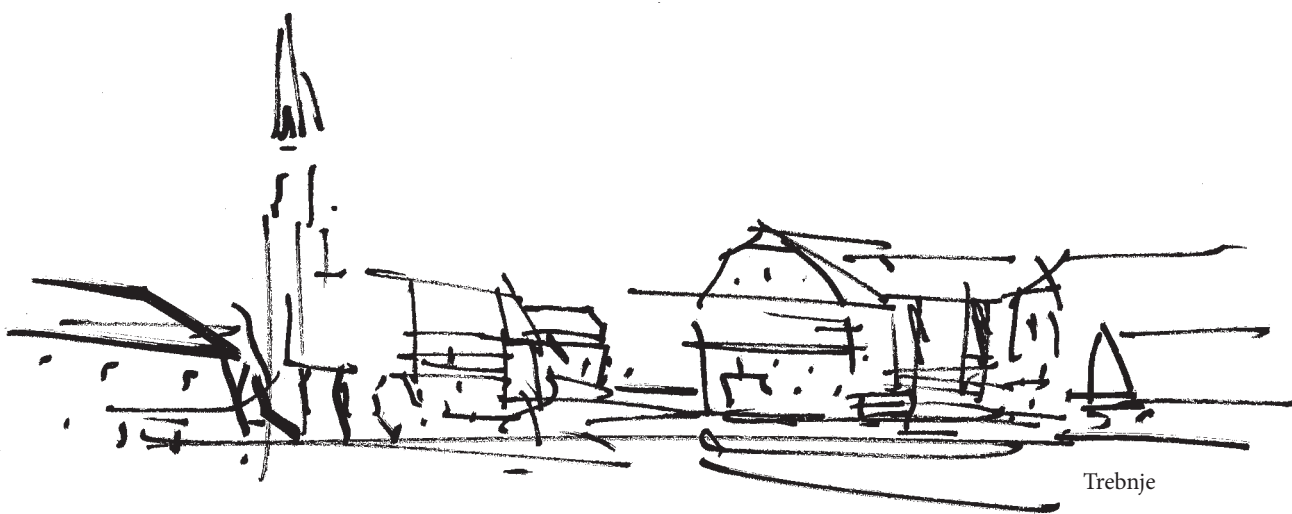




Šentlovrenc



Mala Loka



Trebnje



Vhod v Velban kevder se odpira v manjšem ponoru med podornimi skalami v fosilni strugi. Za prostornim vhodnim delom se jama razveji v labirint ozkih, erozijsko obdelanih rogov v skupni dolžini 88 metrov. Najnižjo točko doseže zahodni rov, ki je pri 17 metrih s sifonom v stiku s podzemsko vodo. Risanica se odpira kot široko udorno brezno z naravnim mostom. Vhodno brezno se na globini 10 metrov v JV smeri nadaljuje v okoli 30 m dolgo podzemsko dvorano z dvema sifonoma in stranskimi rovi. Jama, ki je dolga 72 metrov in seže v globino 13 metrov, je občasno poplavljenjena. Po tleh prevladuje odložena ilovica, zasiganost pa je skromna. Široko brezno Risanice je v stiku s podzemno vodo na globini 15 metrov.

Ob ponorih je zanimivo po deževju, ko Temenica prestopi bregove. Ujeti je treba visokovodni val, ko prične reka teči mimo rup po fosilni strugi proti oddaljenim ponoram, kjer je ponikala pred tisočletji. Pred sabo pometa plitvo strugo in zaliva rupe. Ob jugozahodnem vznožju Vrha Sv. Ane prihajajo vode Temenice, običajno po 4-5 km podzemne poti, spet na dan v visokem spodmolu Zijalo. V steni nad izvirov staja manjši kraški jami, Ajdovska jama in Fantovska luknja, poznani tudi v ljudskem izročilu.

Tik pred Vrhom sv. Ane naj bi bilo nekdanje razvodje med Mirno in Temenico. V zgornjem pliocenu naj bi reka Temenica posegla v Mirnsko porečje in vse vode Dolenjskega podolja pretočila vase. Z mirnskega razvodja, z območja starotriadnih mešanih karbonatno-silikatnih kamnin in apnencev ter dolomitov z roženci, priteče v podolje proti jugozahodu več kratkih potočkov, ki ob stiku s čistimi jurskimi apnenci pri naselju Jezero ponikajo. Visokih vodá pa ponori ne požirajo, zato občasno nastane tam jezerce. Območje je del nekdanjega enotnega podolja, ki se nadaljuje proti jugovzhodu. Po njem teče glavna dolenska cesta.

Gorenji Mokronog





Radulja

## Trebeljansko

Trebeljansko je gričevnata pokrajina, sicer sorodna sosednji Mirnski dolini, a tu se močnejše uveljavljata kraški in fluviokraški relief. Na zahodu se stika s Trebanjsko pokrajino, na jugu zajame Štatenberško dolino, potem pa njegova meja sledi Radulji proti vzhodu in kasneje proti severu vse do njenega okljuka pri gradu Klevevžu. Dalje teče meja proti severu po vzhodnem robu planote do potoka Laknice. Severna meja Trebeljanskega poteka deloma po Laknici, deloma pa po mirnski razvodnici. Mikroregija v celoti pripada porečju Radulje, ki je tako kot Temenica Krkin pritok.

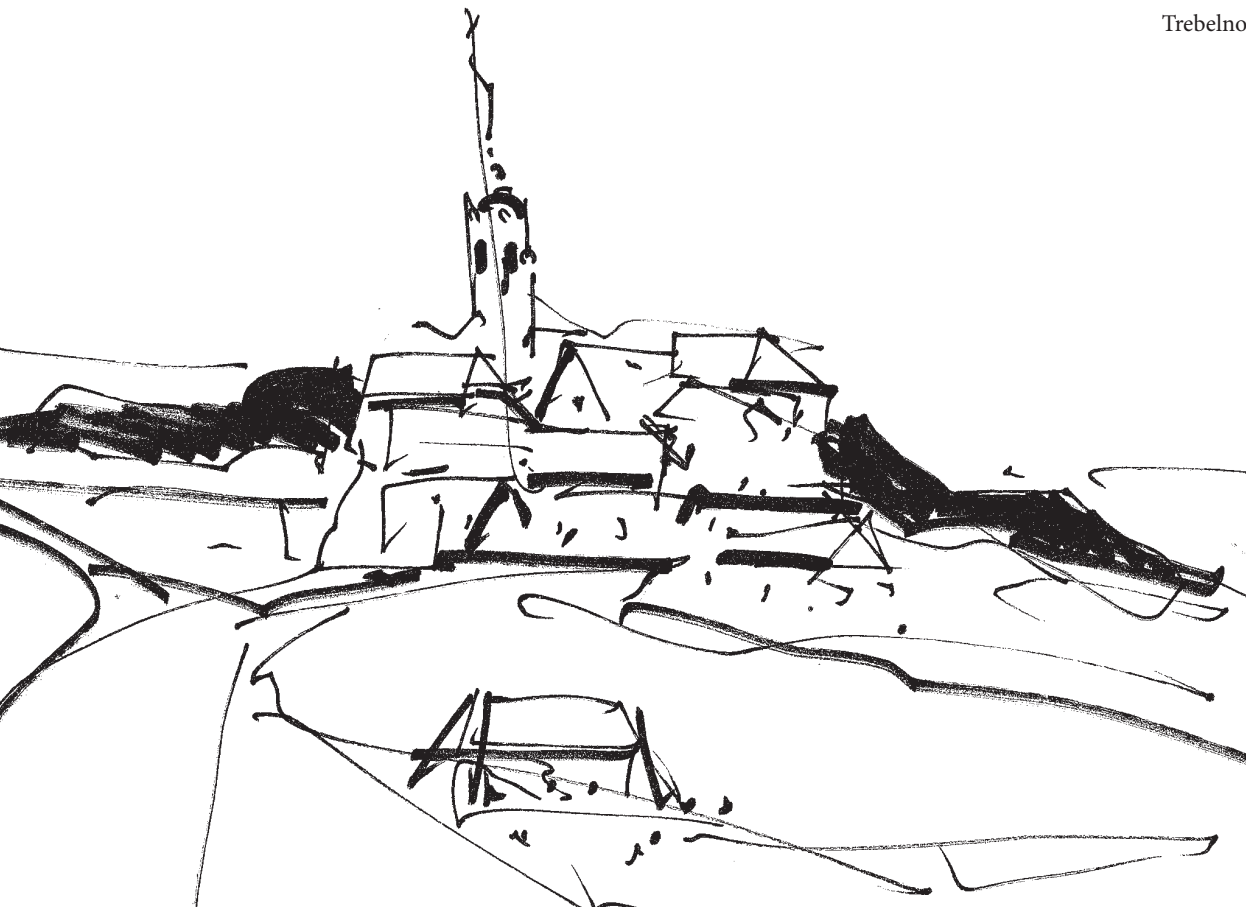
Tudi Trebeljansko je kamninsko heterogena regija. Med Laknico in mirnsko razvodnico na eni in Trebelnim na drugi strani se menjavajo različno stare triadne kamnine. V prevladi sta apnenec in dolomit, v posameznih pasovih se vmes nahajajo tufi, tufiti, dolomitne breče in konglomerati, druge pa plasti laporja in peščenjaki. Na neprepustne kamnine so vezani številni izviri. Južno in vzhodno od Trebelnega so večje površine krednih lapornatih in apnenčastih sedimentov. Ta svet je močno vrtačast, s številnimi uravnnavami, posameznimi uvalami in suhimi doli. Sredi krednih sedimentov se vzhodno od potoka Gostinčice nahaja celo večja krpa čistega jurskega apnenca. Tu opazimo nekaj zelo kratkih ponikalnic. Južni del Trebeljanskega – Štatenberška dolina in levi del porečja Radulje - je v celoti iz plastnatega in neplastnatega dolomita. Tu je več izvirov, a nekatere vode že po kratki poti izginejo v kraška tla. Blizu Cerovca se nahaja celo kraška jama.

Radulja izvira na skrajnem severozahodu, 510 m visoko, v krednih lapornatih apnencih in starotriadnih karbonatno-silikatnih kamninah Debenškega hribovja. Do široke Štatenberške doline teče v

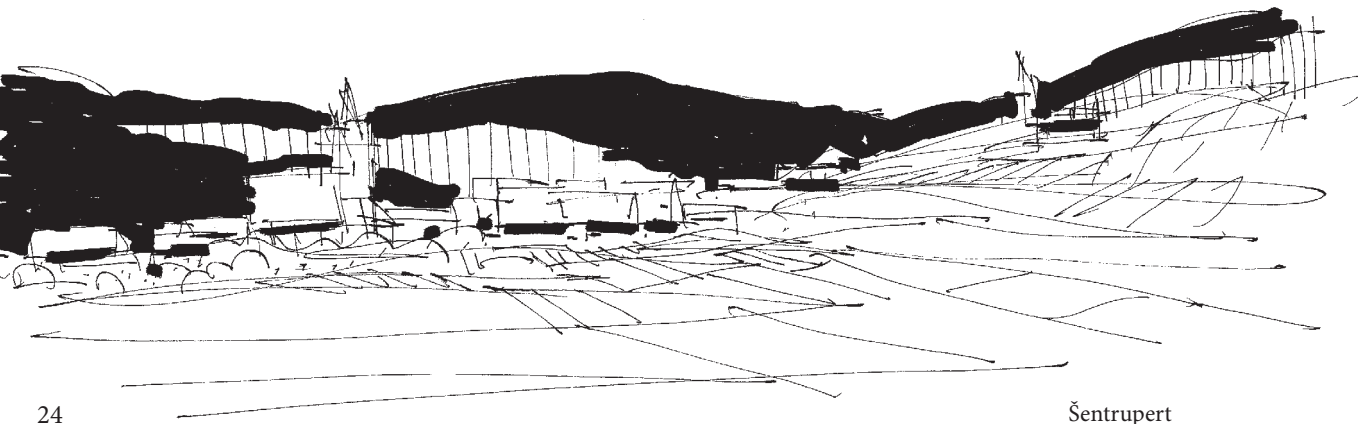
dinarski smeri, potem pa se uveljavi alpska smer. Pri Bitnji vasi se strmec zmanjša, dolina se razširi in plosko dno z mokrotnimi travniki priča o njenem poplavnem značaju. Obdelane so le vzpete terase, naselja pa ležijo po oblih vrhovih in vršnih, slemenskih ali pobočnih uravnava. Še posebej počasi in v številnih okljukih teče Radulja med Štatenbergom (345 m) in pritokom Gostinco. Na tej poti dobi več kratkih pritokov z leve in desne strani. Gostinca je njen največji pritok s severa, zbira pa vode s širšega območja Trebelnega. Radulja zaide potem v ožjo, do 150 m globoko deber z ujetimi meandri in tu dobiva okrepitev le še z desne. Na levi strani opazimo nad globoko dolino Radulje le obvisle suhe doline. Široko območje vzhodno od potoka Gostinčice je namreč močno zakraselo in brez vodotokov. Dolina Radulje se spet odpre šele pri Klevevžu. Tam se rečica obrne za 180° proti Krški kotlini. Kmalu se ji s severozahoda pridruži Laknica, ki odmaka južni del Mokronoškega gričevja, skupaj z Lukovnikom pa tudi severni del Trebeljanskega. Kot Radulja tudi Laknica sili v Mirnino porečje, saj erozijska moč Krke v primerjavi z Mirnino raste.

Kljub velikemu deležu karbonatnih kamnin je Trebeljansko relativno gosto prepredeno z vodotoki. V severnem delu izrazito izstopa smer V-Z, južno od Trebelnega pa se menjavata smeri S-J in V-Z. Regija je imela pomemben položaj že v prazgodovinskem obdobju in leži v bližini vseskozi pomembne prometnice skozi Dolenjsko podolje. Prometna povezava med Dolenjskim podoljem in Mirnsko dolino prek Trebelnega pa je le lokalnega pomena.

Trebelno







## Mirnsko-Mokronoška kotlina

Mirnsko-Mokronoška kotlina je ugrezajoči se del Mirnskega porečja med naseljema Mirno na zahodu in Pijavice na vzhodu. Dno je izrazito poplavna pokrajina s prevladujočim fluvio-akumulacijskim tipom reliefa in nagibi do  $2^\circ$ . Pokrito je z debelimi plastmi aluvialnih ilovnato-glinenih sedimentov Mirne in njenih pritokov, ki se sem stekajo koncentrično. Zaradi tonjenja dna težijo k ponovni vzpostavitvi ravnotežja in na široko poplavlajo. Danes je struga Mirne regulirana. Dno je preprejeno s številnimi stranskimi koriti oz. jarki, vendar pa je kljub temu dno še marsikje mokrotno, prsti pa zakisane.

Rob kotline je terasast in nesklenjen, prekinjajo ga poplavne ravnice spodnjih delov mirnskih pritokov. Vzpeti svet z relativnimi višinami 10-50 m in s povprečnimi nakloni  $6^\circ$  predstavljajo v kotlino segajoča slemena, najpogosteje zgrajena iz triadnih dolomitov s plastmi sljudnatega laporja, skrilavci, peščenjaki in apnenci, prekriti z debelimi plastmi plio-pleistocenske ilovice, prenešene s sosednjih višjih dolomitnih območij. Če je nastala s preperevanjem karbonatno-silikatnih kamnin, vsebuje tudi rožence oziroma kremenove prodnike. Slemena ponekod molijo iz dna kot pragovi ali otoki in tam se na površini prav tako kažejo triadne kamnine. Tu se uveljavlja rečno-denudacijski relief. Pred poplavami varen vzpeti svet je najpomembnejše mirnsko njivsko območje, hkrati pa najugodnejši prostor za poselitev in ureditev komunikacij. Tu tečeta glavna cestna in železniška povezava med Trebnjem in Sevnico. Prometnica skozi Mirnsko-Mokronoško kotlino je imela velik pomen že v prazgodovinskem in rimskem času.

Jugozahodno od naselja Mirne se nahaja Vejarska kotanja. Z Mirnsko-Mokronoško kotlino je povezana prek ozke debri, ki jo je v okrog 400 m visoko, zastajajočo dolomitno pregrado vrezoval desni mirnski pritok Vejarj potem, ko sta se sosednji območji v zgornjem pliocenu začeli ugrezati. Vejarska kotanja, katere nadmorske višine se gibljejo med 270 in 300 m, nakloni pa med  $2^\circ$  in  $11^\circ$ , je za osrednjim dnem Mirnsko-Mokronoške kotline drugo največje poplavno območje v porečju Mirne. V najnižjem delu se kopičijo aluvialni nanosi ilovice, ki ostajajo po poplavih Vejarja, vzpeto obrobje pa je tudi tu prekrito s plio-pleistocenskimi nanosi ilovnate preperine, nanešene z okoliških višjih dolomitnih območij. Ponekod so primešani roženci. Omeniti velja še krpo miocenskih kamnin pri Gorenji vasi pri Mirni. Sredi kotanje je otok triadnega dolomita, segajoč 70 m nad dno, predstavlja pa del potopljenega slemena, ki visi od reke Mirne proti Temenici. V kotanji se uveljavljajo fluvio-akumulacijski in fluviokraški pa tudi kraški tip reliefa. Obod je marsikje močno vrtačast, posebej v okolici Račjega sela na razvodju proti Temenici.



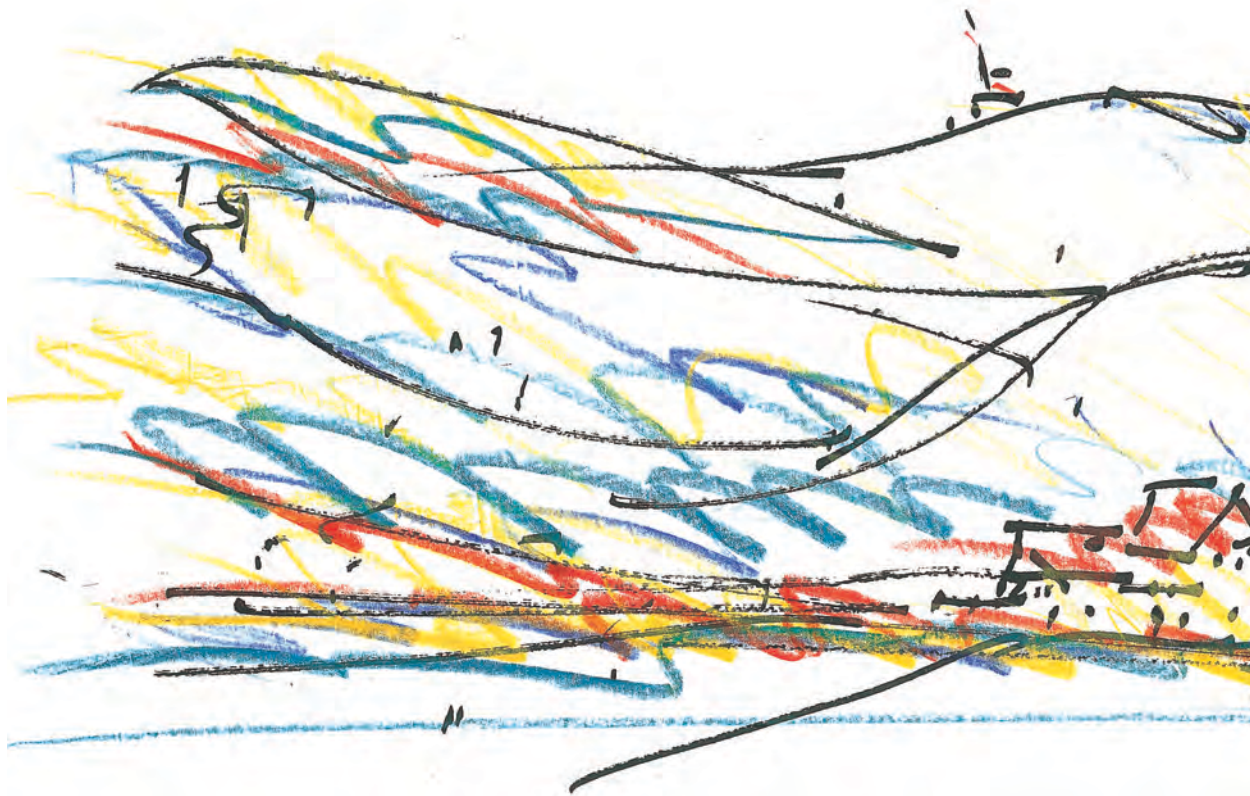
## Mirnsko gričevje

Mirnsko-Mokronoško kotlino oklepa 300 do 500 m visoko vinorodno Mirnsko gričevje, ki se proti severozahodu in jugovzhodu postopno zvišuje in prehaja v hribovje visoko do 850 m. Mirnsko gričevje je precej razčlenjen slemenasto-dolinasti svet. Reliefna energija je tudi tik ob robu toneče kotline precejšnja, saj se potoki vanjo prebijejo skozi ozke debri. S tem so povezani veliki nakloni, neredko nad 30° in hkrati močna erozija prsti. Gričevje je zelo pisano glede kamninske sestave. Zahodno od Gabrovke, kjer so v prevladi trde in mehke silikatne kamnine, je hidrografska mreža izredno gosta. Tam se vrstijo ozke vzporedne doline v alpski smeri in Mirna dobi z desne strani več pritokov. Sicer potekajo slemena največ v dinarski smeri in smeri S–J. Drugje v gričevju, kjer se mešajo karbonatne in silikatne kamnine, pa se poleg rečno-denudacijskega pojavljata še fluviokraški in celo kraški tip reliefa. Posebnost predstavlja plio-plesitocenska ilovica s kosi roženca južno in jugovzhodno od Gabrovke, ki je sicer značilna za nižje ležeča območja, predvsem na obrobju kotline. Tla so v gričevju nagnjena od 9 do 15, povprečno pa 13°. Najmanjši so nakloni v nizkem gričevnatem razvodju proti reki Temenici, največji pa v razčlenjenem Cerkniskem gričevju na zahodu. Mirnsko gričevje zavzema 44 % mirnskega porečja.

## Reka Mirna

Reka Mirna je 44 km dolg desni pritok reke Save. Ima velik prometni pomen, saj omogoča povezavo Dolenjskega podolja s savsko dolino prek težko prehodnih Posavskega hribovja in Krškega gričevja. Po dolžini se uvršča na šestnajsto, po površini porečja (296 km<sup>2</sup>) pa na enaindvajseto mesto med slovenskimi vodotoki. Ker predstavlja glavni vodotok v okrog 300 m<sup>2</sup> velikem območju, kjer se stikajo tri velike evropske regije, znatno vpliva na krajinsko-ekološke značilnosti prostora. Nekdaj naj bi odmakala tudi Stiško-Šentviški kot, v zgornjem pliocenu pa naj bi jo obglavila Temenica.

Povprečna nadmorska višina porečja meri 403 m, največja višinska razlika pa 673 m. Mirna izvira na višini 735 m pod Presko nad Moravčami pri Gabrovki. Povirje ima v neprepustnih permo-karbonskih kamninah predalpskega Posavskega oz. Kumskega hribovja. Na svoji poti do izliva v Savo pri Sevnici (175 m) premaga višinsko razliko 560 m. S hribovitega in planotastega sveta se hitro spusti v ugrezajočo se Moravško kotlinico (350 m), kjer prvič poplavlja, potem teče skozi ozke, do 90 m globoke debri v fluviokraškem Gabrovškem in Mirnskem gričevju in pri naselju Mirna na višini 250 m vstopi v skoraj 10 km dolgo Mirnsko-Mokronoško kotlino. V zahodni del kotline se steka kar pet pritokov Mirne: s severa in z zahoda potoka Lipoglavščica in Vejar, z juga in jugovzhoda pa Gomilščica, Pravharica in Zabrščica. Proti vzhodu teče Mirna bliže južnemu robu kotline. Tu je struga regulirana. Debela plast rečnih naplavin je dokaz za dolgotrajno ugrezanje, ki poteka še danes. Reka poskuša uravnotežiti svoj profil, zato tu pogosto poplavlja in odlaga ilovnato-glineno gradivo. V kotlini je dobri dve tretjini vseh poplavnih površin v porečju (9 km<sup>2</sup>). Ta je bila še nedavno redno poplavljen na 17.5 %, ob visokih vodah pa še na nadaljnjih 5,6 % površin. Če upoštevamo samo dno kotline, lahko govorimo kar o poplavni pokrajini, saj redne in izredne poplave tu doletijo skoraj polovico površin. Visoka talna voda omogoča med Dobom in Bistrico pri Mokronogu celo obstoj prvobitnega poplav-



nega gozda hrasta doba in belega gabra. Poplavišče rednih poplav je v srednjem delu Mirnsko-Mokronoške kotline široko 0,25 do 1 km; najširše je na mestih, kjer se v kotlino iztekajo stranske doline. Po dolinah Jeseniščice, Bistrice, Busenke, Sotle in Lanšpreščice seže poplavni svet tudi v gričevje; tam je 35.6 % vseh redno poplavljenih površin v porečju. Manjša so poplavna območja desnih pritokov Mirne, Glinškega, Gomilskega, Bačjega potoka, Savrice in Stajniškega potoka, ki so na prehodu iz Debenškega hribovja v Mirnsko-Mokronoško kotlino.

Od glavnega poplavnega območja so ločena poplavišča Mirne med Moravčami in pritokom Dušico, Tihabojščice med Tihabojem in Homom, Vejarja v Vejarski kotanji, spodnje Mirne med Tržiščem in vstopom v deber severovzhodno od Gabrja, spodnje Hinje in Tržiškega potoka ter več potokov v Šentjanskem gričevju. Tudi tu je najpogostejši vzrok poplavljanja ugrezanje območij.

Hydrografska mreža mirnskega porečja je neenakomerno razvita. Na dobrih 90 % površin porečja, v območju rečno-denudacijskega in fluviokraškega površja, prevladuje površinska rečna mreža. Povprečna gostota dolin je 1900 m/km<sup>2</sup>, tistih s stalnimi vodotoki pa 666 m/km<sup>2</sup>. Rečna mreža je najgostejša v zahodnem delu porečja, to je v območju Turnske Cerknice, Cerknice in Dušice, kjer doseže gostoto 2000 do 4000 m/km<sup>2</sup>, precejšnja je tudi v območju Šentruperškega in Šentjanskega hribovja in Krškega gričevja. Na območjih, kjer se prepustne kamnine menjavajo z neprepustnimi, ali na kraških tleh z večjimi nakloni, opažamo krajše ponikalnice, kraške izvire ter suhe doline in dolce. Kraški relief s podzemnim vodnim odtokom pa se v mirnskem porečju uveljavlja le na 3 % površin, najbolj strnjeno na območju Dolske in Gobljansko-Vodiške planote in na območju Trebanjskega. Na severozahodni in zahodni strani je v kraško prevotljenem svetu razvodnico težko določiti, saj voda podzemno odteka tudi proti Sopotu in zgornji Temenici.

Ker se Krška kotlina ugreza hitreje kot Mirnsko-Mokronoška kotlina, erozijska energija Krke raste, Mirnina pa upada. Leva Krkina pritoka Temenica in Radulja zato zadenjsko hitro napredujeta proti razvodnici z Mirno. Razlike v tektoniki so tudi vzrok neenaki eroziji znotraj porečja. Močnejše dviganje v njegovem severnem delu je vplivalo na podaljševanje levih pritokov Mirne, medtem ko je zastajanje grude na jugu vodilo h krajšanju njenih desnih pritokov; odtod izrazita asimetričnost porečja. Mirna dobi najmočnejše pritoke z leve strani Posavskega hribovja. Med Dolsko in Gobljansko-Vodiško planoto ter v Dolskem hribovju ima svoje povirje Bistrica s pritokoma Bučavnico in Beno, v Šentruperškem hribovju Jeseniščica, v Šentjanskem hribovju pa Hinja.

Pri Pijavicah Mirna zapusti kotlino. Dolina preči Krško gričevje in se vse bolj oži. Tik pred izlivom v Savo se Mirni z leve pridruži še Grahovica, ki ima alpsko smer. Mirnsko deber vzhodno od Mirn-





Šentrupert

sko-Mokronoške kotline lahko razdelimo na zgornji mlajši in spodnji starejši del. Reka je prvotno vijugala po širši ravnici, ob dvigovanju hribovja pa se je sproti vrezovala. Tako je nastala epigenetska dolina z ujetimi okljuki. Niže od Turiškega gradu je ozka dever zelo stara. Nastala je v območju največjega dvigovanja in je antecedentnega značaja.

Reka Mirna ima dežno-snežni rečni režim. V obdobju med letoma 1961 in 1990 je imela povprečni letni pretok  $4,48 \text{ m}^3/\text{s}$ . Spada med večje dolenske vodotoke, a je v primerjavi s Krko, katere povprečni pretok znaša  $54,7 \text{ m}^3/\text{s}$ , že precej manj vodnata. Maksimalni pretok v marcu in aprilu, v času pomladanskega deževja in topljenja snega, je skoraj še enkrat večji kot minimalni pretok v avgustu, septembru in juliju, ko se odraža poletna evapotranspiracija. Drugi višek novembra in decembra je le nekaj nižji od pomladanskega. V enem letu se z evapotranspiracijo izgubi dobra polovica padavinske vode, kar sklepamo na osnovi razlike med letno količino padavin  $1200 \text{ mm}$  in specifičnim odtokom, ki znaša  $17 \text{ l}/\text{km}^2$  v eni sekundi. Verjetno so izgube z evapotranspiracijo nekoliko manjše, če upoštevamo, da del padavinske vode, ki pade na porečje Mirne, odteče podzemno drugam, v Sopoto in zgornjo Temenico.

Višina potencialne evapotranspiracije, to je količina vode, ki se izgubi v zrak z izhlapevanjem iz tal in s transpiracijo iz rastlin, je v vseh mesecih, tudi v času vegetacijske in poljedelske sezone, manjša od srednje količine padavin. Torej gre za pozitivno vodno bilanco oziroma za vlažnostni presežek. Stanje je še najbolj neugodno v mesecu juliju, ko sta potencialna evapotranspiracija in količina padavin skoraj izenačeni. Ti dve količini se na rečnem pretoku odrazita z eno- do dvomesečno zamudo.

Porečje Mirne spada z okrog 100 sušnimi dnevi med slovenska območja z največjim številom sušnih dni v letu. Povprečno se zvrsti 7 sušnih dob, ki trajajo okrog 14 dni (sušna doba je vsaj 10-dnevno obdobje, ko pade pod  $0,1 \text{ mm}$  padavin dnevno). Minimalne pretoke doseže na 5 do 10 let.

Nekatera območja zaradi svojega značaja sušo redno občutijo in so ob njenem nastopu bolj prizadeta kot druga. Suša namreč ni odvisna le od količine in razporeditve padavin ter temperature, ampak tudi od krajevnih reliefnih, litoloških in pedoloških značilnosti. Na nadpovprečno evapotranspiracijo moramo računati v precejšnjem delu porečja: na prsteh na prepustnih karbonatnih kamninah, na prsteh z majhno retencijsko kapaciteto in na skeletnih prsteh na strmih pobočjih (takih območjih je po grobi oceni okrog 13 %). Sušnejše so tudi južne, jugozahodne in jugovzhodne ekspozicije, ki v porečju zavzemajo tretjino površin. V velikem delu površja je prisotna še močna vetrovnost, njen učinek pa je posebej izrazit zaradi izredne reliefne razčlenjenosti in številnih vetru izpostavljenih vršnih, slemenskih in dolinskih leg.



Lanšprež, v letih med 1766 in 1784 gospostvo Petra Pavla Glavarja  
*Lanšprež, owned by Peter Pavel Glavar from 1766 to 1784*



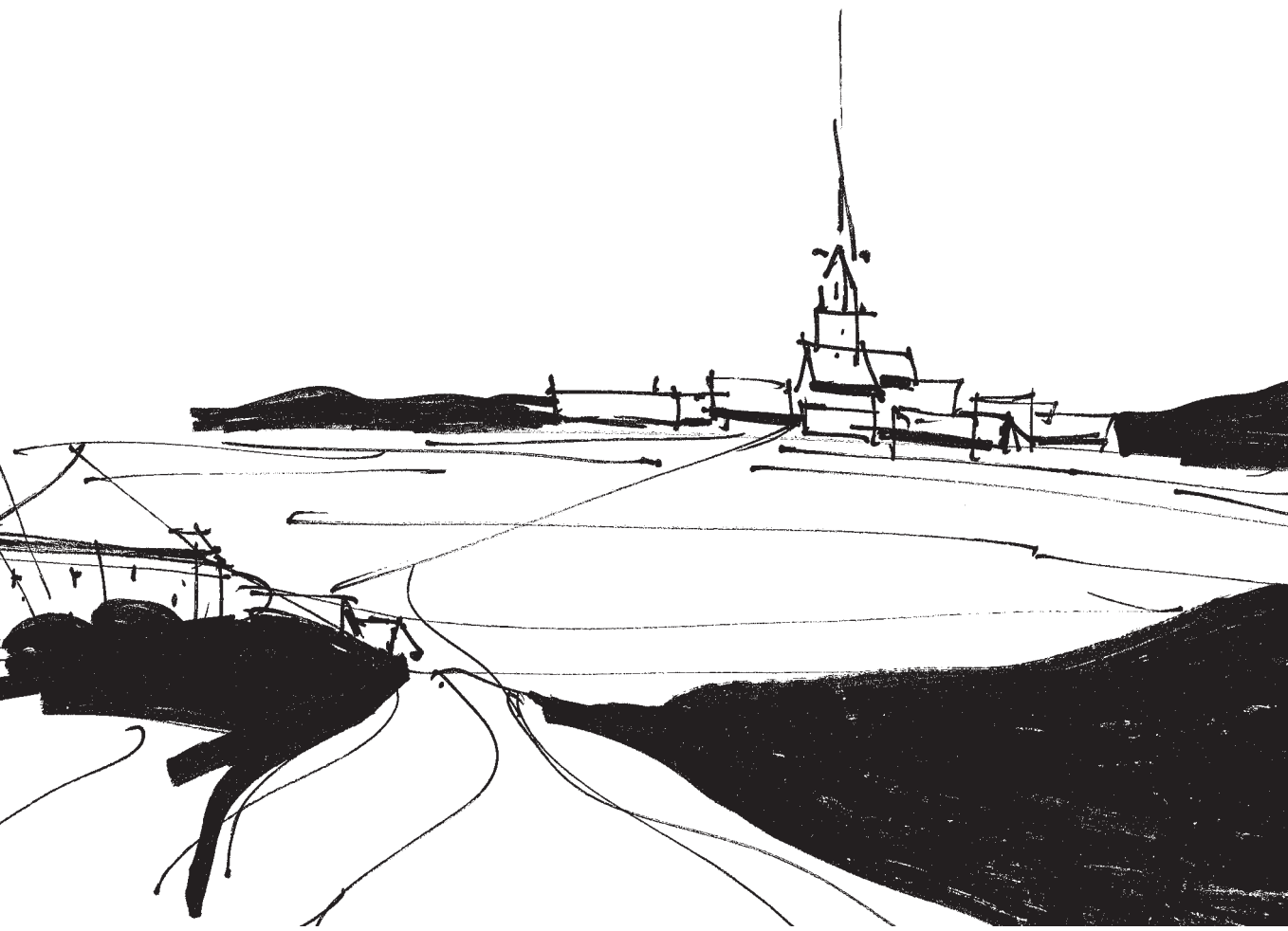
**AT THE JUNCTION OF EUROPEAN REGIONS**  
**A geographical sketch**  
**of the municipality of Trebnje\***







Pogled z Vesele Gore na Šentrupert  
*View of Šentrupert from Vesela Gora*



Pogled s Škrljevega na Šentrupert  
*View of Šentrupert from Škrljevo*

The municipality of Trebnje, as part of Central Slovenia, or more precisely of Central Dolenjska, is a markedly transitional landscape in the hilly area at the junction of the Alpine, Dinaric and Pannonian worlds. This is reflected in its geological structure, in its relief, hydrographical and climatic characteristics, in its types of soil, flora and fauna, and also in the economic and cultural senses. The border between the Alpine and Dinaric worlds is indicated by the Temenica River, while the border with the Pannonian world is marked by the Krško hills. In the south the municipality crosses into Suha Krajina and in the north into the Posavje hills. The area is also an intersection of important natural and manmade roads in the direction of Ljubljana, Novo Mesto and Sevnica and Žužemberk and Litija. Even in antiquity this landscape was crisscrossed by important trade routes, first Roman and then medieval. The two most important routes led across the valley of the rivers Krka and Sava and were connected by the route from Žužemberk past Dobrnič, Trebnje and along the valley of the river Mirna.

Central Dolenjska, the land at the crossroads of European diagonals between east and west, north and south, that Prežihov Voranc had in mind when he wrote of 'a land of soft romance with countless churches and castles, vine-covered hills and vineyard cottages, hillocks and valleys, where the good folk live an easy, carefree life, drink *cviček* wine and sing, go on pilgrimages and hunt dormice – a kind of land of poetry that we other mortals can envy.'

The region occupies an important geographical position. This was particularly evident in the period in which these parts were settled. Rich archaeological finds have provided evidence of dense settlement in prehistoric, Roman and Early Slavonic periods. 'The numerous castles, the mighty churches past which you drive give you the impression, not only of romantic beauty but that this must be a fertile place, since otherwise the builders of these antiquities would not have settled here. The castles mean the abandonment of the Old Slavonic forts and an introduction to feudal political and economic life. They appeared on the inaccessible ridges of our hills in the tenth, eleventh and twelfth centuries and create a typically Slovene panorama together with the little white churches that shortly after the consolidation of dynastic rule were built next to the castles or in other prominent locations. At the same time rich farmland appeared on the ridged slopes and in the valleys, with the picturesque hamlets characteristic of our region. Areas safe from the risk of flooding by important roads are also the most densely settled. Scattered villages and ribbon-built villages prevail. Under a moderate climate, individual market centres developed here from the Middle Ages onwards. They preserved some of the characteristics of the vital hubs to which the specific development into market towns belongs. In Suha Krajina, Dobrnič; in the Dolenjska valley system, Šentlovrenc, which in more recent times has been replaced by Veliki Gaber; in the Trebelno area, Trebelno; and in the Mirna-Mokronog basin the medieval market settlements of Mokronog, Šentrupert and Mirna: each commanding its own territorial hinterlands. Unlike Mokronog and Šentrupert, which are defined by a single central space, Mirna has almost no centre, or rather it has several. Development into an industrial settlement simply missed out the old centre and opted instead for the new 'suburbs' which exist as a group of tower blocks and widespread individual buildings. In the hills and on the plateau, settlement is dispersed in the form of hamlets. Owing to poor accessibility and remoteness from major centres, combined with difficulties with the water supply, these areas have suffered considerable emigration in the recent past. In the hinterland of the Mirna valley most settlement is on ridges, hilltops and lateral terraces and on levels. Its valleys are thus not a connecting element but a separating element.

Under the older regional division, the main constituent parts of the municipality of Trebnje are the Mirna valley, the Temenica valley and the Dobrnič basin; more recently it has been divided into Suha Krajina, the Dolenjska valley system, the Posavje hills and the Radulja hills. Each of these regions occupies a roughly

similar share of the municipal territory – about a quarter – while at the far eastern end extends a spur of the Krško hills. The average height above sea level of the municipality is 350 metres.

The Krško hills border the Alpine Posavje hills in the north, the Dinaric Radulja hills in the west, and the Pannonian Krško plain in the south. The border with the Posavje hills runs along the Mirna River to its confluence with the Sava. The boundary between the Alpine and Dinaric worlds is not, however, clear.

The ridges of the Posavje hills sink gradually towards the sinking Mirna-Mokronog basin. For this reason the main drainage artery in this area, the Mirna River, flows here. It makes its way through the Krško hills to the northeast towards Sevnica, where it flows into the Sava. In the southeast the Radulja, a tributary of the Krka, collects waters. The Temenica, a disappearing stream and the largest watercourse in the municipality, also flows into the Krka. It rises in the Posavje hills, meanders through the Dolenjska valley system and flows, and then disappears underground when it comes into contact with Jurassic limestone in the southern part of the municipality. The Mirna-Trebnje area lies at the point of contact of the Posavje hills, the Dinaric Karst, and the Krško hills, while the heritage of the former Pannonian sea can also be observed. The passage from the Mirna valley to the Temenica valley is for the most part an easy one. This is hilly country with considerable karstification because of its carbonate structure. The plateau-like Suha Krajina, the region that begins with the steep slope south of the Dolenjska valley system, is considered one of the finest karst landscapes in Slovenia. As a result of perforation, the water has completely retreated from the surface into the interior. Karst depressions and valleys alternate here with hills.

The hydrographic network in the region is uneven because of the varied rock structure and the different types of relief. Owing to the small proportion of pure carbonate rock, a normal river network predominates. Large areas of karst relief and thus of underground water drainage and dry valleys on the surface are found in Suha Krajina ('Dry Country'), in the north and south of the Trebnje area and in the eastern Trebelno area. In areas where impermeable rock alternates with permeable rock, disappearing streams and karst springs can be observed. The river network is densest in the areas with older rock in the western part of the Mirna river basin and in the area of the Šentrupert/Šentjanž hills and the Krško hills. The greater part of the region belongs to the Mirna river basin while the smaller part belongs to the basins of the Temenica and Radulja.

Central Dolenjska has a moderate, continental, damp climate with annual rainfall of around 1200 mm and an average annual temperature of 9°C (January -1°C, July 18°C). The characteristics of transition between the Pannonian/Sub-Pannonian climatic region and the Central European climatic region can be noted, and the related western limit of the influence of Sub-Pannonian vegetation and culture. The western limit of Sub-Pannonian viticulture is in fact in the valley of the Temenica. Vineyards cover the sunny slopes in a warm belt that begins some tens of metres above the valley floors and extends to a height of 450–500 metres above sea level. Further on towards the west, however, this typical wine country completely disappears.

Places at a height of around 280 metres above the Mirna valley are comparable to those in the basin in terms of the length of the agricultural season, curtailed because of temperature inversion, while those lying at a height of 300–500 metres above sea level take precedence over the valley for the flowering of fruit trees, or at least do not lag behind it. This area includes the majority of the surrounding hills or the immediate hinterland of the basin. This is also an ancient cultural landscape. The settlements have retreated to the terraces and knolls raised above the flood plain. Because of the enormous variety of rock and, at the same time, different relief types and different hydrographic or groundwater conditions, around 30 differ-



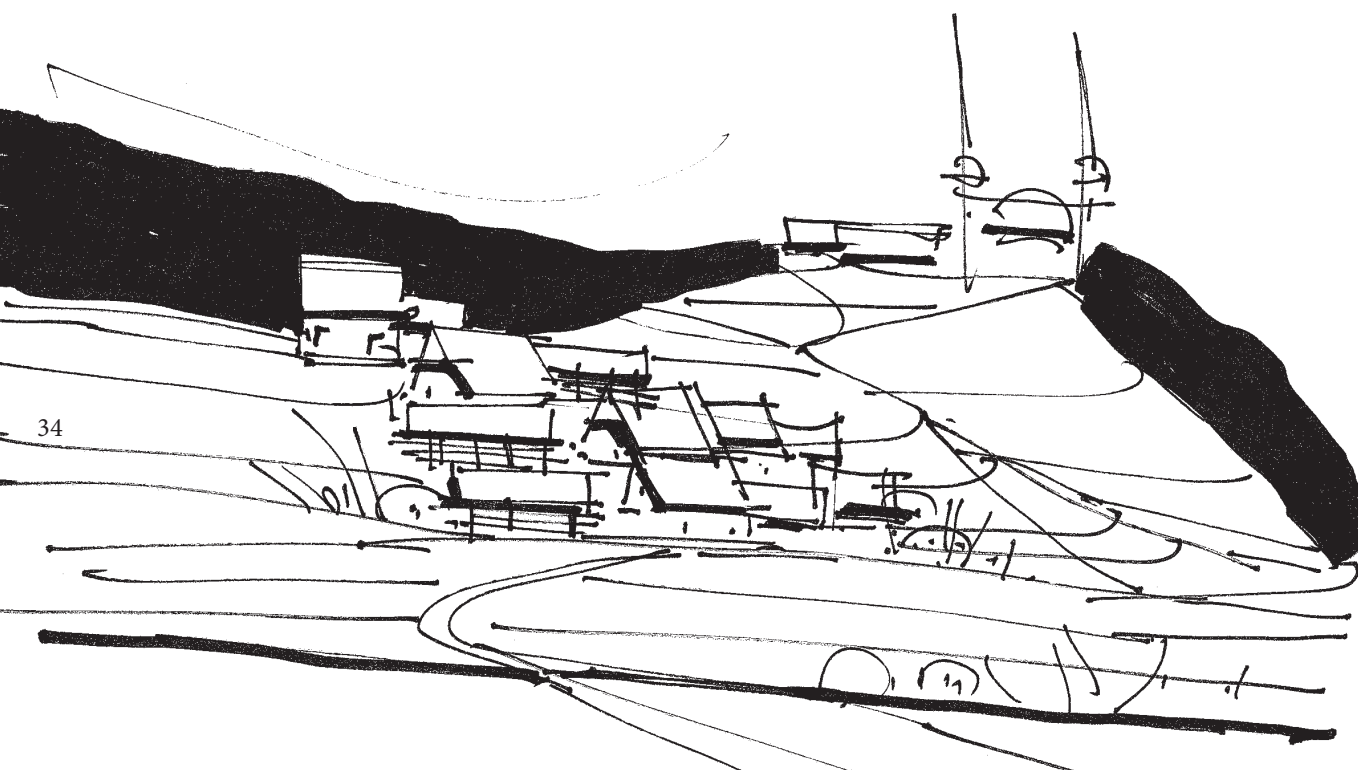
ent types of soil are present in the Temenica valley system and the Mirna-Mokronog region. In the hills where carbonate rock predominates, in the area of fluviokarst relief, on slopes with an incline of over 11°, shallow to medium-deep cambisol and chromic cambisol have developed, while various types of rendzina are found on the narrow ridges and peaks and on steep slopes. For agricultural purposes cambisol of varying thickness developed on limestone and dolomite, on a mixture of hard marl, limestone and sandstone, or on soft carbonate rock are mainly used. They are airy, damp, permeable and medium-rich in bases. Agricultural use also predominates on the brown soils on sand-clay detritus that are limited to the edges of the basin areas – the Vejar basin and the Mirna-Mokronog basin and the hilly lowland area of the Temenica valley.

Today's range of field crops corresponds to the orientation towards livestock farming. Forest has survived on shady, steep, rocky or erosion-sensitive slopes in the most heavily karstified areas. There is a total of over 60% of forest, most in the area of the hills and Suha Krajina.

Agriculture has always given a special stamp to Central Dolenjska. In the 19th century the region began to lag behind the other regions of Slovenia. Its decline was accentuated by the late building of the railway (1894) and late electrification, by belated and weak industrialisation and by backward agriculture. The municipality of Trebnje was also neglected after the Second World War and along with the municipalities of Bela Krajina suffered the largest population drain in Slovenia. The signs of the area's backwardness have only begun to disappear in recent decades. Industry began to develop more seriously after 1960, when the building of the main Ljubljana–Zagreb road meant that the area became less out-of-the-way. Today industry creates two thirds of the municipality's social product, while enterprise and small business account for a quarter of the municipality's total income.

The municipality of Trebnje measures 317 km<sup>2</sup> and according to the 2002 census it contains 220 settlements with a total population of 18,424, which means a population density of 58 people per km<sup>2</sup>. The active population of the municipality is 8,501 (46.14%) and the economically active population is 7,664 (41.6%). There are 6,536 people in employment (85.28%) and 1,128 self-employed (14.72%) – 569 sole traders (7.43%) and 559 farmers (7.29%).

People in the municipality of Trebnje live in 5,921 households: 4,648 family households (78.5%) and 1,273 non-family households (21.5%); the average household size is 3.1 members. There are 4,965 families in this area: 1,052 families without children, 1,548 families with one child, 1,745 families with two children and 620 families with three or more children. People live in 8,169 dwellings of a total surface area of 592,625 m<sup>2</sup>; of these, 5,750 dwellings (466,249 m<sup>2</sup>) are occupied and 832 (57,774 m<sup>2</sup>) are unoccupied; 1,587 dwellings (68,602 m<sup>2</sup>) are used periodically. There are also 74 other occupied premises of a total surface area of 3,874 m<sup>2</sup>. There are 6,963 buildings containing dwellings and other living premises in the municipality of Trebnje: 6,453 detached houses, 77 semidetached or terraced houses, 319 houses with a farm building, 76 multi-family dwellings and 38 in the 'others' category.



Vesela Gora

## The Posavje hills

The northern and eastern parts of the Trebnje municipality are hilly, irregular and not easily passable, with considerable height differences. The highest point is Mt Kum (1216 metres), just north of the Mirna river basin, while the lowest parts approach a height of 200 metres above sea level. Here and there the landscape has a karst-like appearance and we can even admire its rich cave formations. The landscape is a colourful mosaic of meadows, fields, orchards and forest – which accounts for 60% of the river basin. This is a suitable biotope and a pleasant habitat for a whole range of wild animals.

The most distinctive common characteristic of the landscape is the series of convex and concave rock strata running along a west–east axis, known as the Posavske gube ('Sava folds'). They have subsequently undergone further fracturing and thermal water comes to the surfaces in many places (at the faults). The cores of the anticlines consist of old Permo-Carboniferous rock, slaty claystone, finely sandstone and conglomerates, while the salient elevations are of resistant Mesozoic carbonate rock – limestone or, even more frequently, dolomite. Tertiary rock strata survive in the Moravče-Trbovlje valley system. They consist of clays, sands, gravels, sandstone, conglomerates, marls and limestone, and are famous for numerous deposits of brown coal (lignite). Impermeable silicate rock of many different ages is the basis of the ridge-valley relief.

The river Sava flows across the area from west to east. Between the settlements of Sava and Radeče it forms the biggest gorge in Slovenia, 28 kilometres long and over 700 metres deep in places. The relief here contradicts the rock strata; the river has continued to cut into the apex of the Litija anticline, while the area lower down along the river has sunk tectonically. Since as a result of intensive erosion processes, flushing and karstification, the terrain is undulating and not easily passable, the importance of the Sava as a transport artery is so much the greater. The old trade route between the Pannonian lowlands and the Adriatic ran along its banks and along the river itself.

In the north the Posavje hills cross into the Pannonian hills south of the Savinja plain; in the south the transition into the Pannonian hills is north of the Mirna-Mokronog basin. The area falls into the moderate continental climate zone with an average annual temperature of 8–10°C (6–8°C in the highest parts), with a July temperature of up to 19°C and a January temperature of -1°C. Because of the undulating terrain and the high proportion of shady surfaces, as much as two thirds of the area is covered by forest.



Veliki Gaber

## Suha Krajina

Suha Krajina is one of the most heavily karstified landscapes in Slovenia – limestone covers as much as 85% of its surfaces. Dolomite also accounts for 9% of the carbonate rock. The remaining 6% is represented by Holocene sediments and Plio-Quaternary clays. To the north, Suha Krajina borders the Dolenjska valley system – the fault runs from Veliki Gaber, past Stehanja Vas, Korenitka and Pljuska, below Občine to Luža and Vrhtrebnje, Grmada and Repče to Ponikve; to the south, it borders Mala Gora; to the west it reaches as far as the Velike Lašče district and to the east as far as the Novo Mesto district.

Suha Krajina has a moderate continental climate. Average rainfall is between 1200 and 1350 mm, of which 300 mm falls in summer. The average annual temperature between 1961 and 1990 was 8°C (July: 17.6°C, January: -2.4°C). Temperature inversions are characteristic in uvalas and karst poljes. Owing to the karstification of the area, rainwater tanks represented the only possible traditional water supply in Suha Krajina. The shortage of water in this karst landscape, in clear contrast to the otherwise well-watered Dolenjska, is very probably what gave this region its present name (Suha Krajina = Dry Country or Drylands). The only permanent surface running water in Suha Krajina is the tufa-forming Krka.

The average incline of the surface in Suha Krajina is 9°. The fl or extends across more or less undulating terrain. The greater part of the region lies in a belt lying at between 200 and 400 metres above sea level. Only the highest peaks reach somewhat above 700 metres; 51% of the surface lies below 400 metres, 44% in a belt between 400 and 600 metres, while just 5% of the territory lies above 600 metres. As regards soil, cambisols predominate on the limestone, while shallower rendzinas, which are typically dryer, are prevalent on the dolomite. The share of forest has increased over the last century from a third to a half of the territory. The vegetation structure is quite varied. Half of all the forests are hornbeam forests. In the eastern part of the region as a result of the stronger Pannonian influences on acid soils, forests of beech, chestnut and oak forests are frequent. The e trees also thrive in the Radulja hills, the Krško hills and the Eastern Posavje hills.

To know the relief it is essential to know the prevailing karst topography, which has a decisive influence on settlement and land use. Suha Krajina is internally divided into Eastern Suha Krajina, where broad karst depressions and intermediate hills are prevalent, the valley of the Krka, which has older terraces, Western Suha Krajina, where karst valleys (uvalas) and intermediate hills, and Dobropolje.





Suha krajina

Western Suha Krajina, which lies between Dobrepolje and the valley of the Krka, differs in many ways from Eastern Suha Krajina with the Dobrnič basin. Here the generally lower plateau-like terrain is interrupted by a number of large karst hollows such as the Dobrnič uvala and Globodol. The surface is covered with weathered rock debris but unevenly, in places with a thin stratum and in other places more plentifully, and in many places rocks jut out; the surface has been eaten into by countless dolines and karst basins, while the large caves towards Vrbovec and Dobrava attract special attention. The deep karst soil in the flatter parts of the Dobrnič valley is very fertile.

In the lower western part, two hills stand out from the plateau, which is around 300 metres high: Šumberk (540 metres) and Lisec (565 metres). One of the oldest castles in Dolenjska was built at the top of the former, because of its strategic position; the western slope of the latter is used for vineyards. The Dobrnič-Vrbovec uvala, whose floor measures 7 to 8 km<sup>2</sup> is mainly dry, despite the dolomite interbed. Globodol is the most sharply limited large karst depression in Slovenia. Its floor lies at around 200 metres above sea level, and is 3.5 kilometres long and 1 kilometre wide. Most of the water that irrigates the lower edge in the northern half of the polje flows in through the bottom of sinkholes, from which we can conclude that the floor lies at the level of the piezometric high water level.



Sela pri Šumberku

## The Trebnje district

The Dolenjska valley system is a belt 45 kilometres long and 3–12 kilometres wide running from the Ljubljana marshes and the Turjak district in the west to the Radulja hills and the Novo Mesto district in the east. In the north it rises into the Posavje hills, and in the south into the plateau-like Suha Krajina. Part of this district in the Trebnje municipality are the river basin of the Temenica and the Vejar hollow.

Like the Dolenjska valley system, the Trebnje district plays a very immediately role because of its position in terms of communications and its favourable natural conditions. It is one of the most important communications hubs in Dolenjska. In Trebnje, the oldest road through the Dolenjska valley system in the direction of the Krško basin crosses the transversal route running from Suha Krajina via Trebnje over a low pass towards the Mirna valley and on towards the Krško hills in the direction of the Sava valley at Sevnica.

The old centre of Trebnje, today an elongated scattered settlement, lies on an ice age terrace on the left bank of the Temenica, while the new parts of the settlement have developed on the higher terraces of the Farovšek and Pavlin hills, and along and north of the old Trebnje–Novo Mesto road towards the east, where it has combined with Stari Trg; the condensed line of the main street by the widened square is joined by a park with a monument. Trebnje is connected to the right bank of the Temenica via the railway line, the Temenica and the Ljubljana–Novo Mesto motorway (the ‘Trebnje Triple Bridge’).

The main axis of the Trebnje district is represented by the Temenica River, which rises below the village of Javorje in the impermeable Posavje hills, which is also where it gains all its main tributaries. In the Triassic dolomite it is only joined by short streams and even these frequently dry up during the dry season. The upper course of the river flows through a narrow, flat valley, and since the channel is shallow the river frequently bursts its banks. The natural course of the riverbed is to a large extent preserved. It meanders widely across the grassy alluvial plain accompanied by terraces and the vineyard-covered hills typical of Central Dolenjska, covered with Plio-Pleistocene red-brown clayey weathered rock fragments. South of Temenica, the belt is quite narrow, while to the north this allochthonous river passes into the similar landscape of the Mirna valley. This belt continues along the Dolenjska valley system from Šmarje via Ivančna Gorica and Trebnje, on to Mirna Peč and Novo Mesto, and is extremely important for settlement and cultivation; it is also used by the motorway and railway. The Mirna-Temenica watershed is considerably karstified and is full of dolines, karst caves and karst springs.

The karst is still not distinct in the valley of the Temenica near Trebnje. Here we merely observe little dry valleys, individual dolines and surface rocks. The terrain is considerably more broken on the pure Jurassic limestone plateau, around 50 metres higher, between Ponikve and Jezero, where we can count over 100 dolines in a single square kilometre. Karst formations are also present above the right bank of the Temenica, at the border with Suha Krajina, where flint mixed with the limestone. The lateral plateaux are strewn with dolines; there are also entrances to two karst caves Velika Jama (Big Cave) and Mala Jama (Little Cave) in Bukovje below Vrhtrebnje.





Skozi mesto Trebnje poteka 15. poldnevnik  
*The 15th meridian passes through the town of Trebnje*



## The Temenica – a river with three sources

The Temenica is, along with the Ljubljanica, one of the best known and most typical sinking streams, while the Temenica valley is the longest blind valley in Slovenia. The entire river with its flood plain from its source to its outflow into the river Krka, with ponors, and underground section and karst springs, represents an environmentally important area. The average annual flow of the Temenica at the transition into the Trebnje district in the period 1961–1990 was 0.89 m<sup>3</sup>/s. There is not much fluctuation over the course of the year; flow can fall because of snowfall, particularly in January and February (0.11 m<sup>3</sup>/s) and as a result of evapotranspiration in the summer months (0.15 m<sup>3</sup>/s). Average flows above 2 m<sup>3</sup>/s can occur every month in a single year. The maximum monthly average in December 1965 was 3.19 m<sup>3</sup>/s, while the maximum measured flow in 1966 even reached 14 m<sup>3</sup>/s.

A larger habitat variety is characteristic of the middle and lower sections of the river. The underground hinterland of the Temenica in Luknja is particularly important as a habitat. Species recorded by the Temenica include 32 dragonflies, 43 butterflies, 7 amphibians and 49 birds, including several species found on red lists; The snake's head lily (*Fritillaria meleagris*) grows on the flood meadows upstream from the outflow.

For the most part the Temenica flows along the faults in the Dinaric orientation and along fissures formed as a result of interference between the Alpine and Dinaric tectonics. The south-western part has risen up and a clear morphological border has remained. At Gorenje Ponikve it crosses from dolomite to highly permeable limestone. The first sinkholes begin to appear near Gorenji Podboršt. As it continues on its way, the river twice disappears underground. A good part of the river thus flows through the dark and inaccessible karst underworld, which is probably also the origin of the name Temenica (temen = dark). The river basin is interesting because of its typically Dolenjskan appearance, shaped by the river in this karst terrain. A series of small karst features are ranged along the river. Notable among them are the two steephead valleys with karst springs at Zijalo and Luknja.

From Velika Loka onwards the Temenica only gets tributaries from the left, and even these are very short because the watershed towards Mirna is only 2 to 3 kilometres away. Because of the small hinterland, in summer they dry up very quickly and the terraces on the left bank are interrupted by dry little valleys and ravines. Near Dolenja Nemaška Vas, the Temenica turns from an eastern to a south-eastern direction and below Ponikve, where the very permeable limestone begins, it gradually sinks underground in numerous sinkholes locally known as rupe. It usually disappears in two rupe with walls around them in the middle of the poljes, in which it falls in a waterfall some metres high. The rupe can be seen in dry periods when the water disappears underground higher upstream. Below, the walled entrances open to karst ponor caves with siphon windows. From here the fossil channel of the Temenica runs along a steephead valley to the once final sinkhole, Risanica below Vrh Sv. Ane, approximately 2.5 kilometres distant. The steephead valley is typified by a varied karst relief, very rocky in places and with numerous dolines. The beginning of the fossil channel is regulated and straight; further on, it follows a meandering course through a forest. There are several karst caves along the dry fossil channel – the largest and most interesting are Velban Kevder (Mačkova Jama) and Risanica.

The entrance to Velban Kevder is in a small ponor between fallen rocks in the fossil channel. Behind the spacious entrance section the cave branches out into a maze of narrow passages created by erosion, with a total length of 88 metres. The lowest point is reached by the west passage, which at 17 metres is in contact with the underground water through a siphon. The Risanica opens as a wide collapse chasm with a natural bridge. At a depth of 10 metres the entrance chasm continues in a SE direction into an underground chamber approximately 30 metres long, with two siphons and lateral passages. The cave, which is 72 metres long and reaches a depth of 13 metres, occasionally floods. Clay deposits are prevalent on the ground and there is little sinter formation. The wide chasm of the Risanica is in contact with the underground water at a depth of 15 metres.

It is interesting by the ponors after rainfall, when the Temenica bursts its banks. The wave of high water has to be caught, when the river begins to flow past the rupe along the fossil channel towards the distant ponors where it used to disappear underground thousands of years ago. It sweeps the shallow channel ahead of it and fills the rupe. By the south-west foot of Vrh Sv. Ane, the waters of the Temenica come to the surface again in Zijalo, a tall rock shelter, usually after flowing 4–5 kilometres underground. There are two small karst caves in the wall above the spring – Ajdovska Jama and Fantovska Luknja. The caves are also known in the folk tradition.

A former watershed between the Mirna and the Temenica is supposed to be situated immediately before Vrh sv. Ane. In the Upper Pliocene the Temenica is supposed to have encroached on the Mirna river basin and decanted all the waters of the Dolenjska valley system into itself. From the Mirna watershed, from the area of Old Triassic mixed carbonate-silicate rock and limestone and dolomite with flint, several short streams flow into the valley system towards the south-west. They disappear underground when they meet pure limestone near the settlement of Jezero. The ponors do not swallow the high waters and therefore little lakes periodically form here. The area is part of the once uniform valley system that continues towards the south-east. The main Dolenjska road runs along it.

## The Trebelno district

The Trebelno district is a hilly landscape akin to the neighbouring Mirna valley, except that karst and fluviokarst relief is more prominent here. In the west it is contiguous with the Trebnje district; in the south it includes the Šatenberk valley, after which its border follows the Radulja towards the east and later towards the north right up to its bend by Klevevž Castle. The border then runs on towards the north along the eastern edge of the plateau to the Laknica stream. The northern border of the Trebelno district runs partly along the Laknica and partly along the Mirna watershed. The entire microregion belongs to the Radulja river basin, which like the Temenica is a tributary of the Krka.

The Trebelno region is another geologically heterogeneous district. Triassic rock of various ages alternates between the Laknica and the Mirna watershed on one side and Trebelno on the other. Limestone and dolomite prevail. Tufa, tufite, dolomite breccia and conglomerates are found in individual belts, and elsewhere marl and sandstone strata. Numerous springs are connected to the impermeable rock. South and east of Trebelno are large areas of Cretaceous marl and limestone sediments. This area has many dolines, with numerous plateaux, individual uvalas and dry valleys. In the middle of the Cretaceous sediments, east of the Gostinčica stream, there is even a large patch of pure Jurassic limestone. Here we observe a



Poplavna Temenica pri Dolenji Nemški vasi  
*The Temenica in flood at Dolenja Nemška Vas*

few very short sinking streams. The southern part of the Trebelno district – the Štatenberk valley and the left part of the Radulja river basin – consists entirely of bedded and unbedded dolomite. There are several springs here, but some disappear into the ground after a very short distance. Near Cerovec there is even a karst cave.

The Radulja rises in the far north-west, at a height of 510 metres, in Cretaceous marly limestone and Old Triassic carbonate-silicate rock of the Debenec hills. Up to the broad Štatenberk valley it runs in the Dinaric orientation, but then the Alpine orientation establishes itself. At Bitnja Vas the slope reduces, the valley widens and the flat floor with damp meadows is evidence of flooding. Cultivation is limited to raised terraces, while settlements are situated on round peaks and plateaux on peaks, ridges or slopes. The Radulja flows particularly slowly and in numerous meanders between Štatenberk (345 metres) and the Gostinca tributary. Along the way it receives several short tributaries from left and right. The Gostinca is its largest tributary from the north, but it collects waters from the wider Trebelno area. The Radulja then runs into a narrow gully up to 150 metres deep with trapped meanders, and here only continues to be fed from the right. On the left, hanging dry valleys can be observed about the deep valley of the Radulja. The wide area east of the Gostinčica stream is heavily karstified and without watercourses. The valley of the Radulja does not open up again until near Klevevž. There the river turns 180° towards the Krško basin. It is soon joined from the north-west by the Laknica, which waters the southern section of the Mokronog hills and, together with the Lukovnik, the northern section of the Trebelno district. Like the Radulja, the Laknica forces its way into the Mirna river basin, since the erosion power of the Krka is increasing in comparison to that of the Mirna.

Despite the high proportion of carbonate rock, Trebelno is relatively densely covered by watercourses. In the north, the E-W orientation clearly prevails, while south of Trebelno a N-S and E-W orientation alternate. The region had an important position even in prehistoric times and lies near an always important traffic artery through the Dolenjska valley system. The road connection with the Dolenjska valley system and the Mirna valley via Trebelno is, however, merely of local importance.



## The Mirna-Mokronog basin

The Mirna-Mokronog basin is a sinking section of the Mirna river basin between the settlements of Mirna in the west and Pijavice in the east. The floor has clear flood landscape characteristics, with a prevailing fluvio-accumulation relief type and inclines of up to 2°. It is covered with thick strata of alluvial clay-loam sediments of the Mirna and its tributaries, which have flowed together here concentrically. Because of the sinking of the floor, they strive to re-establish a balance and flood amply. Today the channel of the Mirna is regulated and the floor is crisscrossed by numerous lateral channels or ditches. Despite this, the floor is still damp in many places and the soil acidic.

The edge of the basin has terraces and is incomplete; it is interrupted by the flood plains of the lower sections of the Mirna's tributaries. An elevated area with relative heights of 10–50 metres and average inclines of 6° is represented by the ridges extending into the basin, most commonly constructed of Triassic dolomites with strata of micaceous marl, slate, sandstone and limestone, and covered with thick layers of Plio-Pleistocene clay carried from the nearby higher dolomite areas. If it formed through the weathering of carbonate-silicate rock, it also contains flint or flinty boulders. In places the ridges stretch from the floor or like thresholds or islands and Triassic rock likewise appears there on the surface. A riparian-denudation relief has established itself here. The raised ground, safe from floods, is Mirna's most important farmland area, at the same time the most advantageous place for settlement and the regulation of communications. The main road and the railway between Trebnje and Sevnica run along here. The traffic artery through the Mirna-Mokronog basin was very important even in prehistoric and Roman times.

South-west of the settlement of Mirna is the Vejar hollow. This is connected to the Mirna-Mokronog basin via narrow gullies that the Vejar, the right tributary of the Mirna, carved into a dolomite barrier approximately 400 metres high after the neighbouring areas had begun to sink in the Upper Pliocene. The Vejar hollow, whose height above sea level ranges from 270 to 300 metres, with inclines of 2–11°, is the second largest flood area in the Mirna river basin after the main floor of the Mirna-Mokronog basin. In its lowest part alluvial clay deposits accumulate, remaining after the Vejar floods, while the raised circumference is also here covered with Plio-Pleistocene deposits of clayey rubble deposited from the surrounding higher dolomite areas. In places there is also an admixture of flint. It is also worth mentioning the patch of Miocene rock near Gorenja Vas near Mirna. In the middle of a depression is an island of Triassic dolomite stretching 70 metres above the floor, representing part of a sunken ridge sloping from the Mirna towards the Temenica. The relief types established in the hollow are fluvio-accumulation and fluvio-karst relief and even karst relief. Parts of the circumference contain many dolines, particularly in the area around Račje Selo at the watershed towards the Temenica.

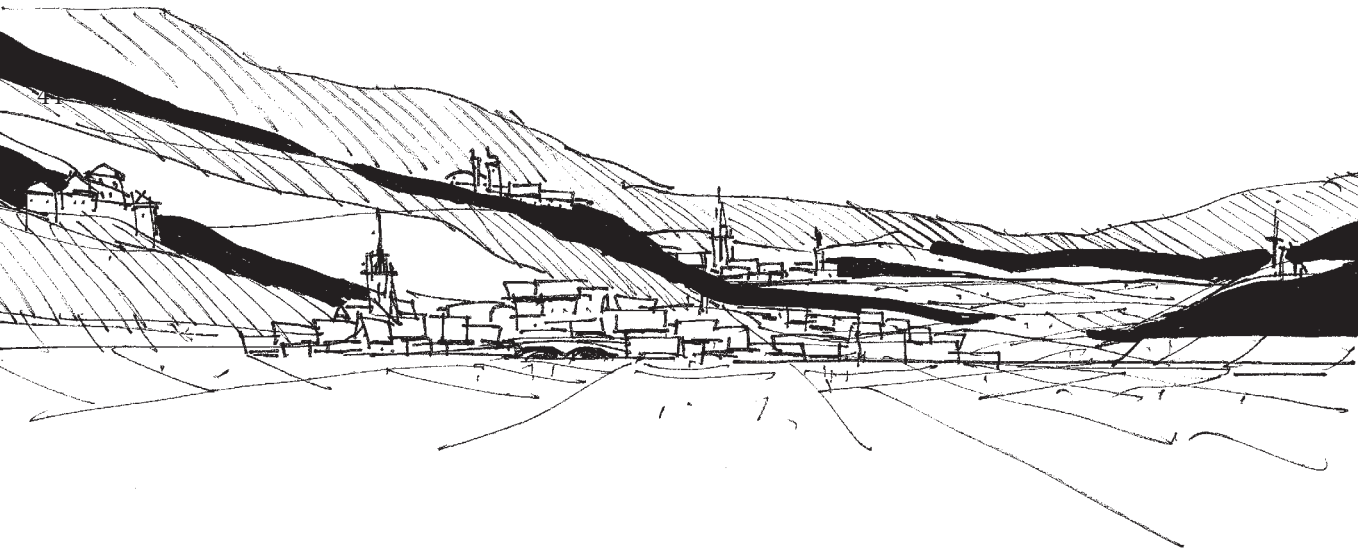
## The Mirna hills

The Mirna-Mokronog basin is enclosed by the vine-covered Mirna hills (300–500 metres). Towards the north-west and south-east they gradually increase in height and cross into a hill area up to 850 metres high. The Mirna hills are a fairly uneven ridge-valley area. Relief energy is also considerable right at the edge of the sinking valley because the streams burst into it through narrow gullies. Connected to this are the considerable inclines, not infrequently greater than 30°, and at the same time powerful soil erosion. The hills are very varied in terms of geological structure. West of Gabrovka, where hard and soft silicate rock prevails, the hydrographic network is extremely dense. Here there is a series of narrow parallel valleys in the Alpine orientation and the Mirna receives several tributaries from the northern side. Otherwise the ridges mainly follow the Dinaric orientation and run in a N–S direction. Elsewhere in the hills, where carbonate and silicate rocks intermingle, fluviokarst and even karst relief types appear alongside the riparian-denudation relief. A special feature is the Plio-Pleistocene clay with pieces of flint south and south-east of Gabrovka. This is normally found in lower-lying areas, especially at the edge of the basin. Inclines in the hills range from 9° to 15°, with 13° representing the average. Inclines are smallest in the lower hilly watershed towards the Temenica, and greatest in the Cerknica hills in the west. The Mirna hills occupy 44% of the Mirna river basin.

## The Mirna River

The Mirna is the 44-kilometre-long right tributary of the Sava. It has considerable importance as a transport artery, since it enables a connection of the Dolenjska valley system with the Sava valley via the Posavje hills and Krško hills. It is the sixteenth longest watercourse in Slovenia, and the twenty-first in terms of the area covered by its river basin (296 km<sup>2</sup>). Since it represents the main watercourse in an area of around 300 km<sup>2</sup>, where three large European unions meet, it has a significant influence on the landscape and environmental characteristics of the area. It is believed that it once watered the Stična-Šentvid area, but was decapitated by the Temenica during the Upper Pliocene.

The average height above sea level of the river basin is 403 metres, and the highest altitude difference is 673 metres. The Mirna rises to a height of 735 metres below Preska (above Moravče pri Gabrovki). It has its headwaters in the impermeable Permo-Carboniferous rock of the pre-Alpine Posavje or Kum hills. En route to its outflow into the Sava at Sevnica (175 metres) it overcomes a height difference of 560 metres. From hilly and plateau-filled terrain it descends rapidly into the sinking Moravče basin (350 metres), where it flows for the first time, and then flows through narrow gullies up to 90 metres deep in the fluviokarst Gabrovka and Mirna hills, and near the settlement of Mirna at a height of 250 metres it enters the almost 10-kilometre-long Mirna-Mokronog basin. Five tributaries of the Mirna flow together in the western part of the basin: from the north and west, the Lipoglavščica and Vejar streams, and from the south and south-east the Gomilščica, Pravharica and Zabrščica. Towards the east, the Mirna flows closer to the southern edge of the basin. Here the channel is regulated. The thick stratum of river sediments is proof of the long-lasting sinking process, which is still going on today. The river attempts to balance its profile and therefore flows frequently here and deposits clayey-loamy material. The basin contains over



Pogled z Lanšpreža na Mirno in Šentrupert  
*View of Mirna and Šentrupert from Lanšprež*

two thirds of all the flooded surfaces in the river basin (9 km<sup>2</sup>). Even recently 17.5% of the river basin was flooded, with a further 5.6% flooding when the water level is high. If we only take into account the basin floor, we could even talk about a flooded landscape, since regular and irregular floods affect almost half of the surfaces here. The high groundwater even enables the existence of a primeval flooded forest of oak and hornbeam between Dob and Bistrica pri Mokronogu. The area covered by regular floods is 0.25–1 kilometre wide in the central part of the Mirna-Mokronog basin; it is widest at the points where lateral valleys run into the basin. The flood area also reaches into the hills along the valleys of the Jeseniščica, Bistrica, Busenka, Sotla and Lanšpreščica; this area contains 35.6% of all the regularly flooded surfaces in the river basin. The flood areas of the right tributaries of the Mirna – the Glinški potok, Gomilski potok, Bačji potok, Savrica and Stajniški potok – are smaller and located at the transition from the Debenec hills to the Mirna-Mokronog basin.

Separate from the main flood area are the flood areas of the Mirna between Moravče and the Dušica stream, of the Tihabojščica between Tihaboj and Hom, of the Vejar in the Vejar hollow, of the lower Mirna between Trižišče and the entrance to the gully north-west of Gaber, of the lower Hinja and the Tržiški potok, and of several streams in the Šentjanž hills. Here too the most common cause of flooding is sinking.

The hydrographic network of the Mirna river basin is not uniform. On over 90% of the surface of the river basin, in the area of riparian-denudation and fluvio karst relief, a surface river network prevails. The average density of the valleys is 1900 m/km<sup>2</sup>, while the average density of those with permanent watercourses is 666 m/km<sup>2</sup>. The river network is densest in the western part of the river basin, i.e. in the area of the Turnska Cerknica, Cerknica and Dušica, where it reaches a density of 2000–4000 m/km<sup>2</sup>; its density is also considerable in the area of the Šentrupert and Šentjanž hills and the Krško hills. In areas where permeable rock alternates with impermeable rock, or in karst areas with greater inclines, we observe sinking streams, karst springs and dry valleys. Karst relief with underground water drainage is only present on 3% of the surface in the Mirna river basin. It is most concentrated in the area of the Dol and Goblje-Vodič plateaux and in the Trebnje area. On the north-western and western sides it is difficult to define the watershed in the perforated karst terrain, since the water also flows off underground towards the Sopota and the upper Temenica.



Because the Krško basin is sinking more rapidly than the Mirna-Mokronog basin, the erosion energy of the Krka is growing while that of the Mirna is falling. The Krka's left tributaries – the Temenica and the Radulja – are therefore moving rapidly backwards towards the watershed with the Mirna. Differences in tectonics are also the cause of non-uniform erosion within the river basin. Stronger elevation in its northern section has caused the lengthening of the left tributaries of the Mirna, while the cessation of movement in the south has led to the shortening of its right tributaries. The Mirna gets its strongest tributaries from the left side of the Posavje hills. The Bistrica has its headwaters between the Dol and Goblje-Vodič plateaux and in the Dol hills, with its tributaries the Bučavnica and the Bena; the headwaters of the Jeseniščica are in the Šentrupert hills and the headwaters of the Hinja are in the Šentjanž hills.

The Mirna leaves the basin near Pijavice. The valley crosses the Krško hills and becomes even narrower. Just before its outflow into the Sava, the Mirna is joined from the left by the Grahovica, which has an Alpine orientation. The Mirna gully east of the Mirna-Mokronog basin can be divided into a younger upper section and an older lower section. The river originally wound over a broad plain, but as the hills have risen up it has cut deeper. This led to the formation of an epigenetic valley with trapped meanders. Below Turiški Grad, the narrow gully is very old. It formed in the area where the upward movement is greatest and has an antecedent character.

The Mirna has a rain-snow riparian regime. Between 1961 and 1990 its average annual flow was 4.48 m<sup>3</sup>/s. It is one of the largest watercourses in Dolenjska but has considerably less water than the Krka, whose average flow is 54.7 m<sup>3</sup>/s. Its maximum flow in March and April, the season of spring rains and melting snow, is almost double its minimum flow in August, September and July, when summer evapotranspiration is reflected. A second peak in November and December is only slightly lower than the spring peak. In one year it uses over half of precipitation water through evapotranspiration. This is concluded on the basis of the difference between the annual rainfall (1200 mm) and specific outflow (17 l/km<sup>2</sup> in one second). Losses through evapotranspiration are probably slightly lower if we consider that part of the rainwater falling in the Mirna river basin flows off elsewhere underground, into the Sopota and the upper Temenica.

The level of potential evapotranspiration, i.e. the quantity of water lost into the air through evaporation from the soil and through transpiration from plants, is in all months less than the median quantity of rainfall, even in the vegetation and agricultural season. We therefore have a positive water balance or a moisture surplus. The situation is most favourable in the month of July, when potential evapotranspiration and the quantity of rainfall are almost equal. The two quantities are reflected in river flow with a delay of one to two months.

With around 100 dry days, the Mirna river basin is one of the areas of Slovenia with the highest number of dry days a year. It has on average 7 dry periods lasting around 14 days (a dry period is a period of at least 10 days when rainfall is below 0.1 mm a day). Minimum flow is recorded every 5 to 10 years.

Some areas, because of their character, feel drought regularly and are more affected than others by it. Drought is not only dependent on the quantity and distribution of rainfall and temperature, but also on local relief, lithological and pedological characteristics. We have to reckon on above average evapotranspiration in a considerable part of the river basin: on soil on permeable carbonate rock, on soil with a low retention capacity and on skeletal soils on steep slopes (a rough estimate puts these areas at around 13%). Southern, south-western and south-eastern exposures, which occupy a third of the surfaces in the river basin, are also dryer. A large part of the surface also has high wind levels, the effect of which is particularly marked because of the considerable unevenness of the relief and the numerous peak, ridge and valley positions exposed to wind.







# OBLIKE POSELITVE OD PRAZGODOVINE DO PRIHODA SLOVANOV

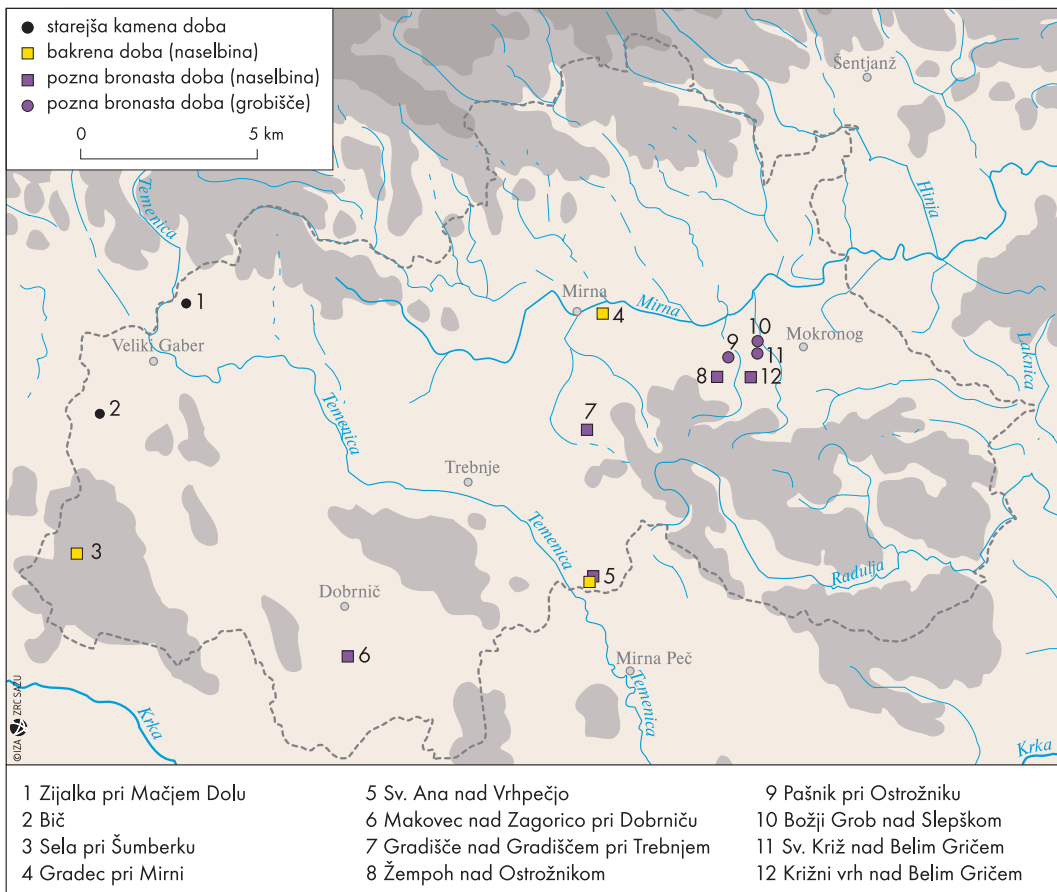
## Poizkus arheološkega prikaza

Uroš Bavec in Pavla Peterle Udovič



Sl.1: Vhod v Marovško zijalko  
Fig.1: Entrance to the cave Marovška Zijalka





Sl. 2: Zemljevid paleolitskih eneolitskih in poznobronastodobnih prazgodovinskih najdišč  
 Fig.2: Map of Palaeolithic Eneolithic and Late Bronze Age prehistoric sites

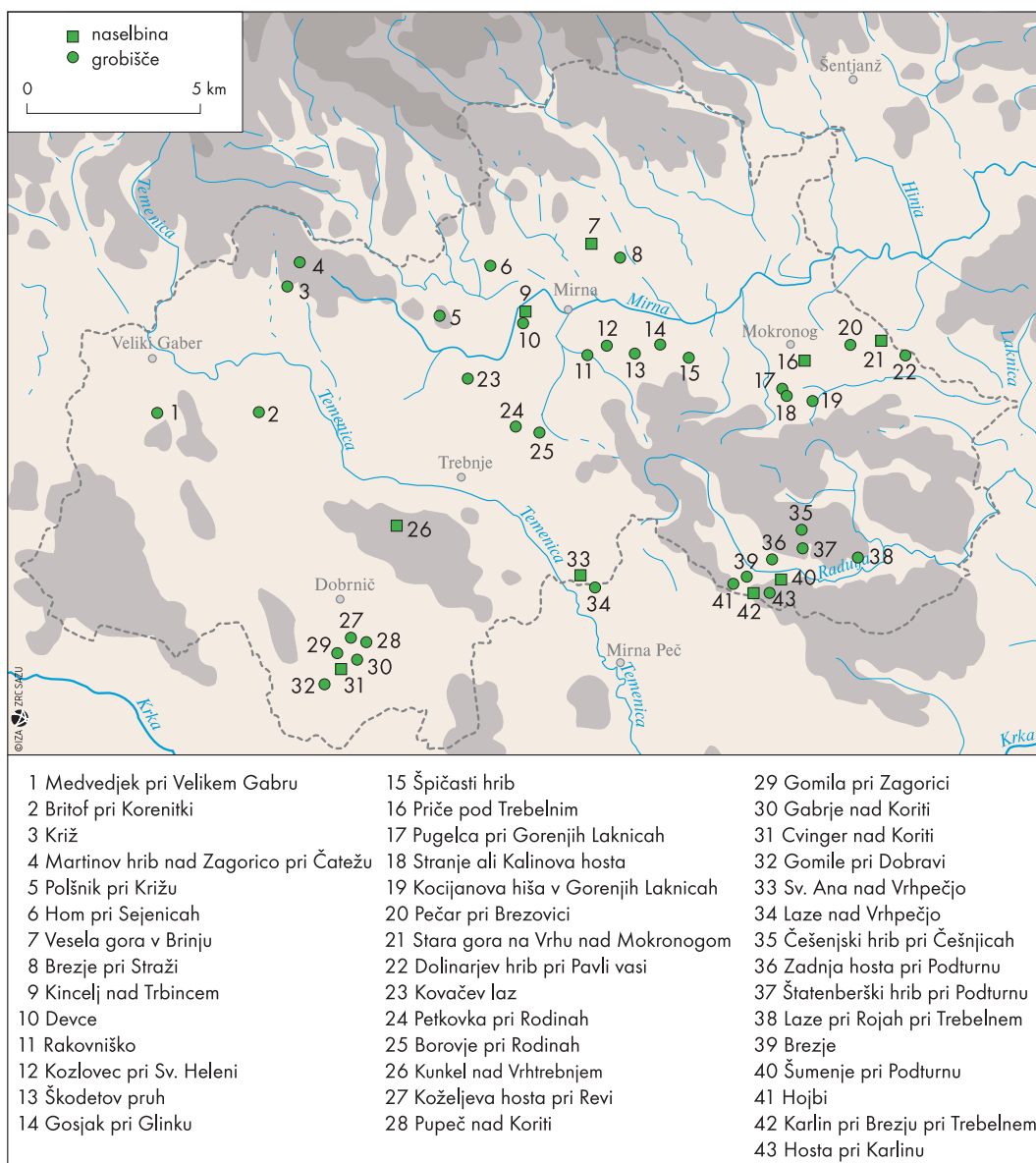
Ob svojih raziskavah se arheologi navadno srečujejo z ostanki starih naselbin, poti, pa tudi z različnimi načini pokopov, ki zajemajo čas od najstarejših obdobij prazgodovine pa do danes. Kot skušamo iz naselbinskih ostankov razbrati utrinke iz vsakodnevnega življenja, nam odnos do pokojnikov pomaga razumeti takratno dojemanje smrti in posmrtnega življenja. Ob tem skušamo razumeti delitev dela, vlogo spolov, uveljavljanje pomena osebne lastnine in z njo povezanega postopnega razslojevanja družbe. V novejšem času se raziskave usmerjajo v preučevanje pomena, položaja in statusa žensk ter otrok in tudi nekaterih marginaliziranih slojev – npr. življenja sužnjev.

Ob sodobnih naravoslovnih pomožnih panogah (osteologija, dendrokronologija ipd.) nam pomemben delež novih rezultatov v mlajših obdobjih še vedno zagotavlja preučevanja že znanih pisnih virov (zlasti tistih na epigrafskih spomenikih). Nasprotno so študije naselbinskih ostankov pri sodobnih raziskavah vedno bolj povezane s preučevanjem nekdanje kmetijske oz. ekonomske izrabe celotnega prostora. Žal tovrstne raziskave na področju trebanjske občine še niso bile izvajane. Spreminjanje kriterijev pri izbiri prostora za naselitev, kot se nam kaže na primeru najdišč v trebanjski občini, je tako potrebno jemati z določenim pridržkom<sup>1</sup> (sl. 6).

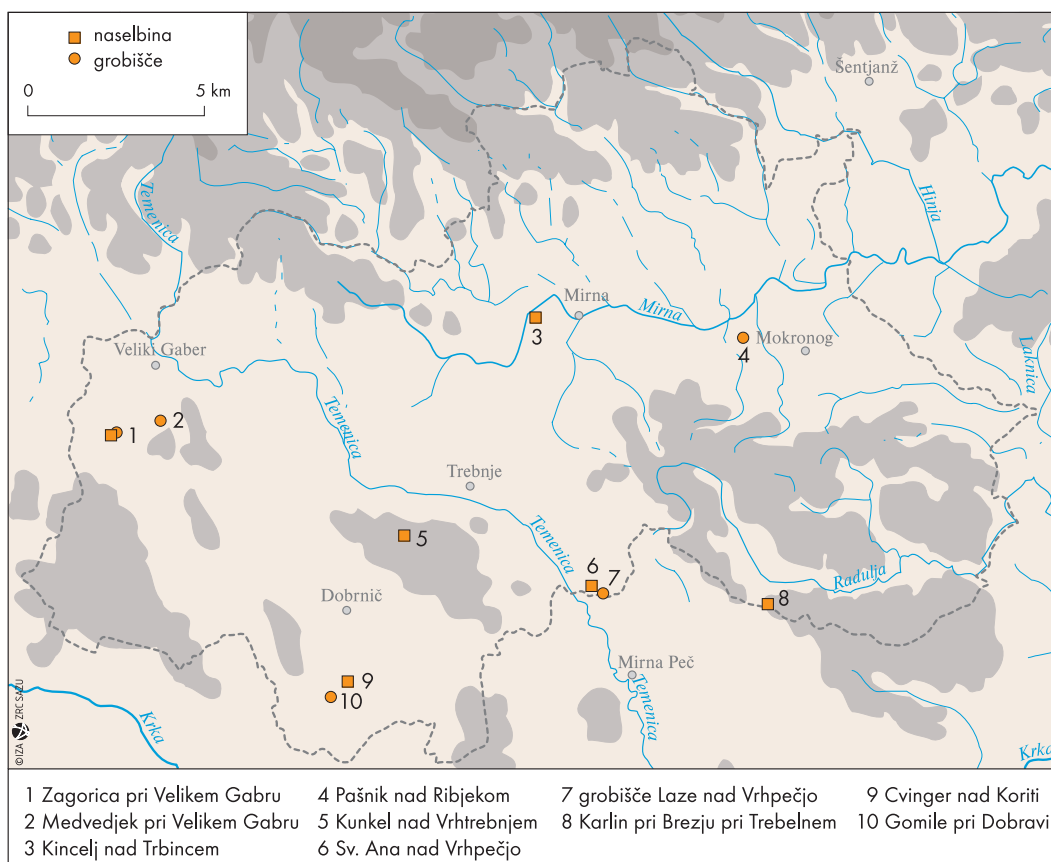
## NAJSTAREJŠI NASELJENCI SO BILI LOVCI

Najstarejša prisotnost človeka v trebanjski občini, je bila odkrita v jami **Zijalka pri Mačjem dolu**, imenovana tudi Marovška zijalka (sl. 1). Ostanke kamnitega orodja nam povedo, da je bila jama obljudena v času srednjega paleolitika, ki traja od 145000 do 35000 let pr. n. š.<sup>2</sup>. Glede na skromne sledove neandertalčevega bivanja v jami je jasno, da je celotni skupnosti ali skupini lovcev služila zgolj za zavetje pred neugodnimi klimatskimi razmerami na pogonih za plenom (Petru S. 1989, 21s). Neandertalec (*Homo sapiens neanderthalensis*) živi na evropskih tleh v času starejšega in srednjega paleolitika in izumre nekje med 40000 in 30000 let pr. n. š. Ob koncu srednjega paleolitika se začne v Evropi naseljevati moderni človek (*Homo sapiens sapiens*), ki postopoma izrine tu živečega neander-

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Sl. 3: Zemljevid prazgodovinskih najdišč iz časa starejše železne dobe  
Fig. 3: Map of prehistoric sites from the Early Iron Age



Sl. 4: Zemljevid prazgodovinskih najdišč iz časa mlajše železne dobe  
 Fig. 4: Map of prehistoric sites from the Late Iron Age

talca. Preživetje teh »prvih prebivalcev občine« je bilo odvisno od uspešnega lova ter nabiranja rastlin in sadežev, zato so se stalno selili. Zaradi selitev niso imeli stalnega bivališča, pretežno so živeli na prostem, tudi v šotorih ali kočah, ki jih doslej pri nas še nismo odkrili (Turk 1999, 32). Morda kaže na takšen način naselitve osamljena najdba paleolitskega orodja, odkrita ob avtocestnih izkopavanjih na **Biču** (Tica 2002, t. 5,1).

Na obravnavanem območju nimamo podatkov o naselitvi iz časa srednje kamene dobe, mezolitika (10000 in 7000 let pr. n. š.), ko se klima stabilizira in postaja podobna današnji, ledeniki pa se iz alpskih dolin umaknejo v visokogorje.

Tudi za prvo obdobje velikih družbenih in gospodarskih sprememb, ki nastopijo v času mlajše kamene dobe, imenovane tudi neolitik, ko človek udomači živali (drobnico, govedo, svinje) in kultivira žitarice, stročnice ipd., velja podobno (sl. 2).

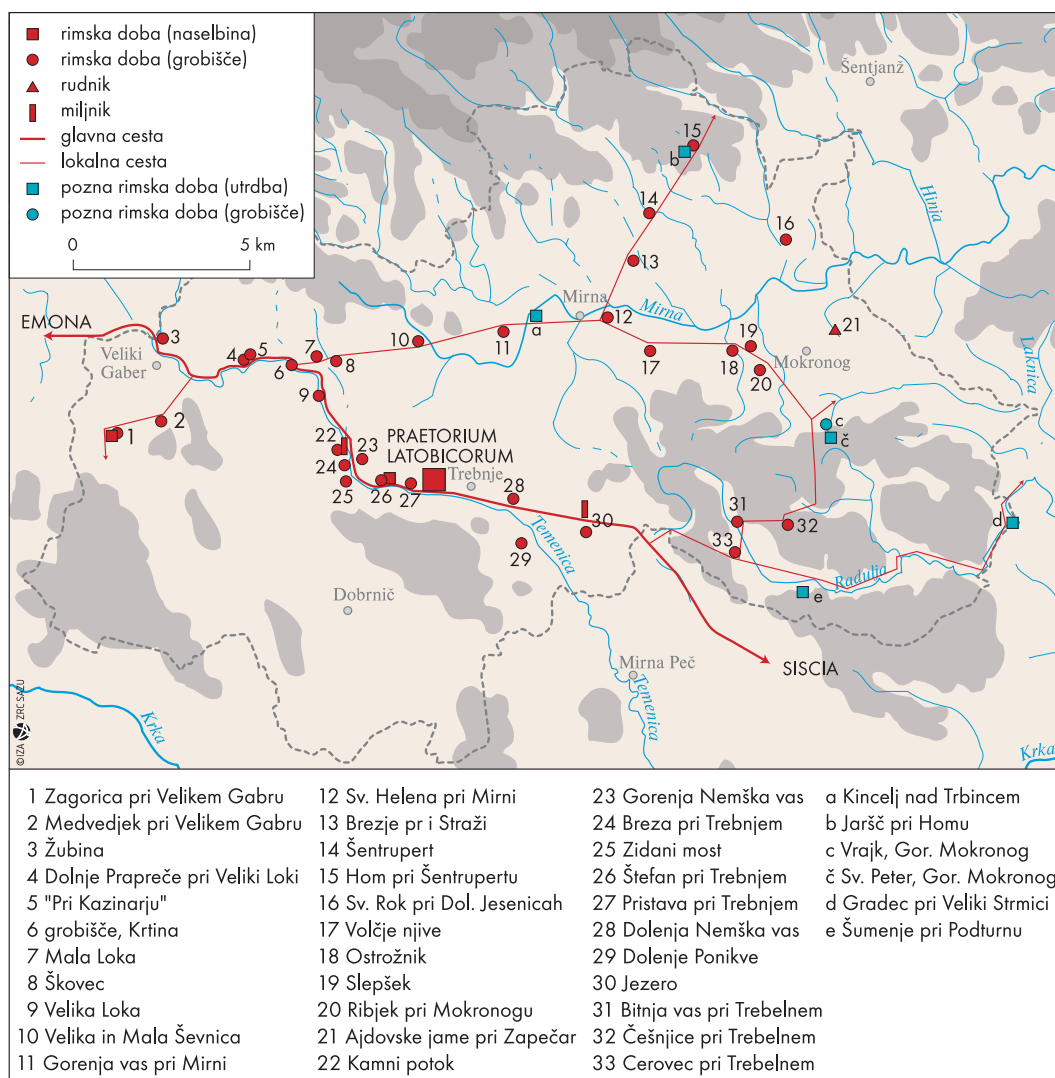


## PRVI STALNI »PREBIVALCI OBČINE TREBNJE«

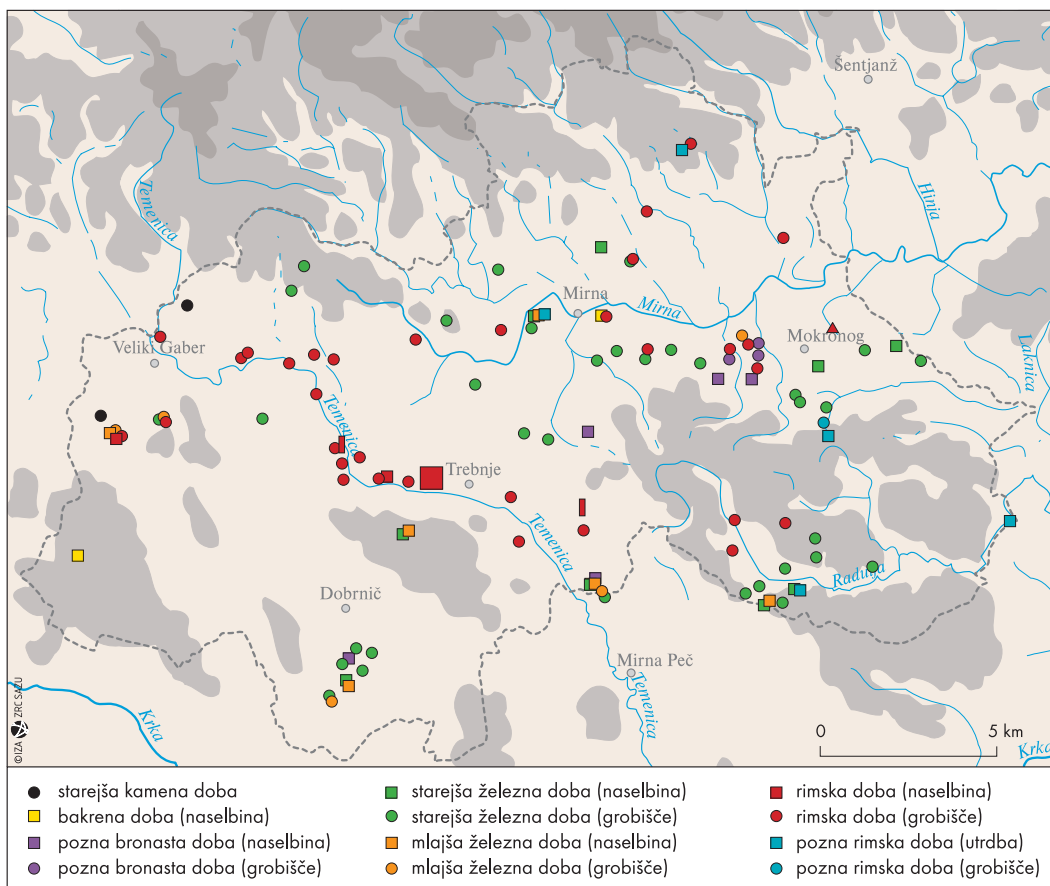
Prvi podatki, ki jih smemo zanesljivo povezovati s stalno naselitvijo obravnavanega prostora, sodijo že v čas velikih sprememb, ki so Slovenijo zajele že v 5. tisočletju pr. n. š.. Živinorejci in poljedelci, ki so jim nekoliko pozneje sledili še iskalski bakrove rude iz Panonske nižine, so naseljevali vsa naravno zavarovana mesta, kot so: notranost rečnih okljukov, višine (vzpetine, hribi), jezerska obrežja ali za-močvirjena območja (koliščarsko naselje Resnikov prekop na Ljubljanskem barju). Lokacija v bližini vode in rodovitnih polj jim je omogočala ukvarjanje s poljedelstvom in živinorejo, pa tudi z lovom in ribolovom ter preprosto metalurgijo. To obdobje, ki je trajalo približno 2000 let, se po kovini imenuje bakrena doba ali eneolitik (sl. 2).

V trebanjski občini ti prvi poljedelci in iskalski kovin ustanovijo pomembno naselbino na manjši vzpetini **Gradec pri Mirni**, ki se nahaja na mestu, kjer se dolina reke Mirne razširi v široko ravan z

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Sl. 5: Rimskodobne naselbine in poti z grobišči  
Fig. 5: Roman Era settlements and routes with cemeteries



Sl. 6: Arheološka najdišča od paleolitika do pozne rimske dobe  
 Fig. 6: Archaeological sites from the Paleolithic to the Late Roman Era

rodovitno prstjo. Z nje je mogoč dober nadzor poti, ki je povezovala dolini Temenice in Save. Relativno mila klima in z divjadjo bogati gozdovi so tem prvim naseljencem iz druge polovice 4. tisočletja pr. n. š. ponujale dodatne možnosti preživetja.

Vzpetina je s svojimi naravno oblikovanimi strmimi severnimi in vzhodnimi pobočji nudila določeno varnost naseljencem. Dodatno so jo utrdili še s kamnitim, poligonalno zasnovanim zidom iz apnenčastih lomljencev, kakršnega do sedaj v Sloveniji v tem obdobju še nismo poznali (Dular 1991, 86s)<sup>3</sup>. V sondi so arheologi dokumentirali tudi linijo kamnov, ki predstavlja temelj stavbe, znotraj katere je bila odkrita nekoliko mlajša, še vedno bakrenodobna, jama s pečjo. Analiza semen iz omenjene jame je pokazala, da so na bližnjih poljih gojili pšenico in ječmen, pri prehrani ali krmljenju živali pa uporabljali tudi gorčico, ščir in plevel metliko (Culiberg in Šerclj 1995, 171).

Naselbina je vzbudila pozornost in nadaljnje raziskave so razkrile, da Gradec pri Mirni ni osamljen primer bakrenodobne utrjene naselbine s kamnitim obzidjem v tem delu Slovenije. Leta 1990 so arheologi s sondiranjem odkrili podobno naselbino z ostanki obrambnega zidu na grebenu **Stari grad nad Seli pri Šumberku**, znotraj naselbine pa so bili odkriti tudi ostanki hiše (Dular 1991, 99). Analiza semen je pokazala, da so od žitaric gojili proso, od križnic pa ogrščico, repico in gorjušnico. Med semeni je bila odkrita tudi detelja, ki je rasla kot plevel med žitaricami (Culiberg in Šerclj, 1995, 173).

Tretja do sedaj znana bakrenodobna naselbina je na hribu **Sv. Ana nad Vrhpečjo**, ki ločuje obe dolini reke Temenice, ki ob južnem vznožju priteče drugič na dan.

Zakaj so ti prebivalci ob koncu 4. tisočletja tako močno utrdili svoje naselbine, ne vemo zanesljivo. Sklepamo pa, da gre za ponovitev stare zgodbe o moči in borbi za monopol nad naravnimi viri. Potrebe po zasavski (in podravski) sulfidni bakrovi rudi so namreč na Ljubljansko barje v začetku 3. tisočletja iz balkansko-podonavskega prostora dokazano pripeljale nosilce t.i. vučedolske kulture (Velušček 1999, 71), ki sodi v čas zatona bakrene dobe, njeni nosilci pa so na Ljubljanskem barju ostali še globoko v čas bronaste dobe. Davne skupnosti v okolici Trebnjega morda svojega območja osvajalcem niso bila pripravljena mirno prepustiti.

Nekropole, ki bi pripadale tem naselbinam, doslej še niso znane. Predvidevamo pa, da je bakrenodobno prebivalstvo, podobno kot severnoameriški Indijanci ali Parsi v Indiji, svoje mrtve na določenih mestih izpostavljalo. Na to jasno kažejo človeški ostanki iz Ajdovske jame pri Nemški vasi in še neobjavljeni rezultati zaščitnih arheoloških izkopavanj pri Velikih Malencah ob izlivu Krke v Savo.

## PRISELJENCI S SEVEROVZHODA (čas pozne bronaste dobe)

Čeprav naselbin iz začetkov nove bronaste dobe, ki je ime dobila po zlitini bakra in kositra, v trebanjski občini zaenkrat ne poznamo, pa njihov obstoj tu nikakor ni izključen. Ob koncu zgodnje pa vse tja do začetka mlajše bronaste dobe naselbine praviloma srečujemo na rahlo dvignjenih platojih in ob rečnih meandrih. Oddaljene analogije iz Brinjeve gore na Štajerskem, savsko-dravskega medrečja na Hrvaškem in Madžarske se zdijo ob primeru nedavno odkrite »zemljanke« v bližnji Loki pri Beli Cerkvi ob Krki zelo realne tudi za dolino Temenice. Omenjeno najdišče pri Beli Cerkvi je na podlagi značilne vrvičaste keramike zaenkrat le okvirno postavljeno v čas ob koncu zgodnje bronaste dobe - okrog 1700-1550 pr. n. š. (Kruh 2003, 179).

Ob koncu 14. stoletja pr. n. š. je po Evropi zaznati opazne spremembe v socialnih strukturah in premike v duhovnem dojemanju sveta, ki se v arheološkem smislu manifestira na zelo različne načine. Fenomen tega obdobja so depoji, zakopane skrite skupine kovinskih predmetov, predvsem orožja in orodja. V preteklosti so depoje razumeli kot izgubljeno lastnino potujočih trgovcev, v novejšem času pa se vse bolj uveljavlja mnenje, da so bili to darovi posameznika ali skupnosti, ki so jih na izbranih mestih darovali božanstvom ali demonom. Zanimivo je morda dejstvo, da teh za preostalo Slovenijo sicer značilnih poznobronastodobnih depojev, ki jih sledimo ob Krki in Savi, iz dolin Temenice in Mirne zaenkrat ne poznamo (prim. Čerče, Turk 1995, sl. 9).

Namesto pokopa celega trupla ali že omenjenega izpostavljanja se v tem času uveljavi še ena novost – sežig pokojnika na za to pripravljene grmadi. Odjek dogodkov pred daljno Trojo in drugih centrov takratnega svetovnega dogajanja je vsaj v tem oziru čutiti tudi v naših krajih. Po sežigu so pepel skupaj s pokojnikovimi osebnimi predmeti shranili v velike masivno izdelane žare in ga s popotnico (hrano in pijačo) za umrlega položili v okroglo, ovalno ali pravokotno oblikovano grobno jamo na planem grobišču. Ta čas v materialnem smislu še vedno obeležuje uporaba brona, zaradi načina pokopa pa je to obdobje dobilo ime »kultura žarnih grobišč« in traja od konca 14. pa nekako do sredine 8. stoletja pr. n. š. Poleg družbene razslojenosti lahko v grobovih tega časa opazimo tudi povečano vlogo žensk v skupnosti (npr. grobovi t.i. svečenic). Pravo družbeno razslojenost z aristokratsko bojevniško elito po vzoru grškega sveta pa lahko zanesljivo prepoznamo z uveljavljanjem železarstva v 8. stoletju pr. n. š.

Po do sedaj znanih podatkih so naselbine te dobe v širšem trebanjskem območju postavljene na višinah, ki omogočajo nadzor nad bližnjo in daljno okolico, v bližino vodnih virov ter rodovitne zemlje (sl. 2). Zanimivo je dejstvo, da niso bile posebej utrjene.

Naselbina na hribu **Žempoh pri Ostrožniku**, z zelo strmimi pobočji, je bila ustanovljena časa 9. sto-





Sl. 7: Trije glineni žigi (pintadere) za tiskanje tkanin so izjemne bakrenodobne najdbe iz Gradca pri Mirni  
 Fig. 7: hree clay seals (pintaderas) for printing fabric represent exceptional Chalcolithic finds from Gradec near  
 Mirna

letja pr. n. š. Najlažji dostop je bil mogoč s severne strani, kjer sta ohranjeni terasi, ki ne predstavljata obzidja naselbine, temveč sta bili narejeni, da bi na tem delu hriba pridobili večji zravnani prostor, primeren za poselitev. (Svoljšak 1991, 96).

Prebivalci Žempoha so pokopavali na skrajnem severnem koncu grebena tik nad Mirno, na ledini **Pašnik nad Ostrožnikom**. V grobovih, prej omenjenih oblik v tlorisu, je bil pepel umrlega preprosto položen na dno jame, le v enem primeru je znan pokop v žari, kamor so shranili pepel in ožgane kosti (Križ 1987, 70). V grobovih so bili odkriti bronasti predmeti, ki so pripadali tedanji noši: igle, ovratnice, zapestnice, gumbi.<sup>4</sup>

V neposredni bližini Žempoha je na najvišji točki sosednjega podolgovatega grebena zrasla naselbina **Križni vrh nad Belim Gričem** (sl. 19). Greben ima na vseh straneh strma in zato težko dostopna pobočja. Pot na vrh je najlažja po grebenu s severne strani, kjer je vidnih več teras, primernih za poselitev (Dular 1991, 98). Z raziskavami na naselbini so odkrili več lukenj za navpično postavljene kole, ki so bili opora za lesen plot, s katerim je bila naselbina dodatno zaščitena (Dular 1991, 105). Prebivalci naselbine so v času kulture žarnih grobišč, pa tudi kasneje v času starejše železne dobe, pokopavali na grobišču **Božji grob nad Slepškom** oz. na mestu ruševin kapele sv. Lovrenca, kjer so pokopavali tudi kasneje v času starejše železne dobe.

Obe zgoraj omenjeni naselbini nadzorujeta poti, ki vodijo po Mirnski dolini.

Poselitev hriba Žempoh se umešča v čas konca kulture žarnih grobišč. Dokaj pozno, okoli leta 700 pr. n. š., morda pa že nekaj desetletij prej, pa naj bi prišlo do ustanovitve nove naselbine na bližnjem Križnem vrhu (Dular et al. 1991, sl. 53). Morda bi razloge za ta dogodek lahko povezovali s porastom števila prebivalstva, ki mu je na Žempohu postalo pretesno.

Da takšna kratkotrajna poselitev na Žempohu tudi na širšem področju ni osamljen primer, dokazuje naselbina **Gradišče nad Gradiščem pri Trebnjem**, ki je nekoliko odmaknjena od glavnih prazgodovinskih poti, a z dobrim pregledom nad Mirnsko in Temeniško dolino.

Pobočja hriba so strma, najlažji dostop je z vzhodne strani. Pri izkopavanjih so odkrili stojko za navpični nosilec lesene ograde in jamo (Dular 1991, 82). Analize semen iz omenjene jame kažejo uporabo gorčice, ogrščice, odkrit je bil po en orešček bezga ter robide (Culiberg in Šercelj, 1995, 171) za prehrano. Grobišče, ki bi pripadalo naselbini, še ni znano.

Suhokrajinski zgornji del doline reke Krke ter Globodolsko polje in pot v mirnopoško dolino je v istem času obvladovala naselbina na vrhu kopastega hriba **Makovec pri Zagorici pri Dobrniču**. Proti Temeniški dolini je pot bolj otežena, saj vodi preko 200 metrov višjega grebena Grmade.

## METALURŠKI KRALJI

Konec 9. in zlasti v 8. stoletju se je pri nas uveljavilo železarstvo, ki je skupaj s poljedelstvom in živinorejo predstavljalo hrbtenico gospodarstva železne dobe. Starejši del železne dobe, ki se v osrednji in vzhodni Sloveniji zaključuje ok. leta 300 pr. n. š. z naselitvijo Keltoev, imenujemo tudi halštatska doba (po najdišču Hallstatt v Avstriji).

Odkritje in posedovanje novoodkritih kovine se odraža v uporabi železa za izdelavo izključno prestižnih predmetov, kot so nakit (zapestnice) in deli noš (pasne sponke, fi ule). Orožje in orodje tega časa pa sta bila še vedno bronasta. Po desetletju spoznavanja lastnosti in uporabnosti železa so začeli iz njega izdelovati orožje (sulice, sekire) in orodje (noži, britve), medtem ko so za nakit zopet uporabili bron, ki ga je bilo lažje oblikovati in vanj vrezovati okrase (Peterle Udovič 2001, 111). Ravno obilica železove rude in razmah metalurške dejavnosti sta na Dolenjskem omogočila relativno blagostanje in nastanek premožnega vodilnega sloja, ki je postal nosilec nadaljnjega razvoja. Prvaki tedanjih skupnosti so v svojih rokah združili vojaško in politično moč. Vse te družbene spremembe pa najbolje osvetljujejo spremembe pogrebnih ritualov in najdbe v grobovih<sup>5</sup>. Opuščeno je sežiganje pokojnikovega telesa in njegovih osebnih predmetov; sedaj so umrlega skupaj z lastnino pokopali v pravokotne grobne jame<sup>6</sup>. Grobišča niso več plana, temveč gomilna. Gomile, v katero je pokopavala posamezna družina ali rod več generacij, imenujemo družinsko-rodovne. Grobovi v gomilah so razvrščeni v krogu okoli osrednjega prostora, kjer se lahko nahaja grob ali kamnita grobnica.

Nosilci tedanjega razvoja so praviloma ustanavljali naselbine na vrhu vzpetin, lahko pa so naselili tudi nižje predele (Mason 1988, 239-245). Višinske naselbine so bile izbrane tako, da je z njih dobro vidna bližnja in daljna okolica ter poti, ki vodijo do naselbine. Zlasti bližina površinskih ležišč železove rude pa tudi bližina vodnih virov in zemljišč z rodovitno prstjo so pogojevali zgostitev in spremembe poselitvene strukture na Dolenjskem (Dular 1993, 106). Čeprav ležijo lokacije teh naselitev v bližini starih poznobronastodobnih naselbin, ki so najverjetneje v tem času opuščene, pa so novoustanovljene praviloma večje in utrjene s kamnitimi obzidji (Šumenje pri Podturnu in Brezje pri Trebelnem, Žempoh in Križni vrh).

Na podlagi sicer redkih itinerarskih virov se da predvidevati, da so se glavne karavanske poti med baltskim in severnoitalskim prostorom ter Kvarnerjem Trebnjemu kot kasnejšemu pomembnemu centru ob antični prometnici v tem času še nekoliko ognile. Kljub temu so železnodobni knezi s svojimi luksuznimi zahtevami spodbujali trgovino in promet v neposredni okolici. Na potek teh poti do neke mere tako zanesljivo kažejo položaji gradišč. Le-ta so postavljena tako, da so nadzorovala velik del rečnih dolin, po katerih je promet potekal. Tretji pokazatelj, morda celo najbolj natančen, pa so lokacije grobišč in posameznih gomil. Že sama oblika gomilnih grobišč je vizualno opozarjala nase, zato so bile postavljene tako, da so se oči mimoidočih ustavile na njih. Ob tem dejstvu lahko danes predvidevamo, kje natančno so potekale poti do naselbin oziroma iz njih in kje je potekala povezava med njimi.

Po dolini reke Temenice je verjetno že v tem času potekala glavna povezava med večjima vodilnima naseljema te dobe, Virom pri Stični in Novim mestom. Ta pot je imela dva odcepa: prvi je vodil na severovzhod proti dolini reke Mirne, ki je povezovala dolino zgornje Temenice z dolino Save, in druga na jugovzhod po dolini spodnje Temenice oz. Mirnopoške doline do naselbine na Cvingerju



Sl. 8: Nagrobna stela za Publija Nertomarija Kvarta in njegovo ženo Meito Optato, ki sta ga v 1. stoletju postavila sinova Iustus in Nigrinus

Fig. 8: Grave stela for Publius Nertomarus Quartus and his wife Meita Optata, erected for them in the 1st century by their sons Iustus and Nigrinus

pri Dolenjskih Toplicah in naprej v Belo Krajino. Za razumevanje te naselitve so pomembne tudi notranje povezave, ki naselbine iz Mirnske doline preko Mokronoga po dolini Laknice povezujejo z naselbinskimi kompleksi Šmarjete ob Krki, in pa tiste, ki naselbine ob Temenici preko Brezjega pri Trebelnem po dolini Radulje prav tako povezujejo s šmarješkim kompleksom najdišč (sl. 3).

Nekateri sicer redki halštatski knezi so nadaljevali z bivanjem na poznobronastodobnih naselbinah, kar so omogočala plitvo ležeča rudišča železove limonitne rude v bližnji okolici. Rudo, ki se pojavlja v obliki bobovca in gomoljev, so tu izkoriščali še pred dobrim stoletjem, na kar opozarjajo nekatera krajevna in ledinska imena, kot je npr. zaselek Fužina ob Mirni pod mirnskimi gradom. Naselbina na **Križnem vrhu nad Belim Gričem**, visoko nad reko Mirno pri Mokronogu, ki smo jo v zvezi z »žarnogrobiščno« naselitvijo že omenjali, je še posebej zanimiv primer (sl. 19). V bližini je limonitne rude precej še danes. Skromna zaščita v obliki lesene palisade (Svoljšak 1990, 50 in Dular. 1991, 105) daje tej točki še dodatno težo in po našem mnenju kaže na določeno samozavest »železarskih kraljev«. Prebivalci naselbine so v času starejše železne dobe pokopavali na dveh grobiščih, na bližnjem **Sv. Križu v Belem Griču** ter severneje na grobišču **Božji grob nad Slepškom**, kjer sega tradicija pokopavanja še v predhodni čas.

Morda je naselbini moč pripisati tudi nekoliko bolj oddaljeno gomilno grobišče na **Špičastem hribu pri Podlogu**, severozahodno od Križnega vrha ter troje gomilnih grobišč jugovzhodno od naselbine: **Pugelca pri Gorenjih Laknicah**, **Stranje ali Kalinova hosta** pri Gorenjem Mokronogu ter plano in gomilno grobišče **Kocijanova hiša v Gorenjih Laknicah**. Vsekakor pa omenjena grobišča lahko povežemo s potekom prazgodovinske poti proti Kinclju in Brezju pri Trebelnem.

To »železarsko samozavest« bolje razumemo, če si ogledamo za ta čas značilna gradišča, ki zapirajo in nadzirajo premike po dolinah. Tako Mirnsko dolino iz zahodne smeri zapirata kar dve značilni utrjeni gradišči tega časa. Na severni strani je to **Vesela gora v Brinju**, ki ima za ta čas značilen obrambni nasip; vendar je obod nasipa razmeroma jasno viden le na severni polovici naselja, na južnem delu pa je zaradi obdelovanja danes že močno preoblikovan (Križ 1991, 94). Z južne strani pa Mirnsko dolino zapira gradišče **Kincelj nad Trbincem** z dobro ohranjenim vidnim obodom na severni strani.



Samega vhoda v naselbino ni mogoče prepoznati. Predvideva se, da je bil vhod v gradišče na vzhodni strani (Dular 1991, 91) – v smeri proti Mirni, mimo grobišča **Devce** na jugovzhodnem vznožju (sl.3). Raziskani ostanki halštatske hiše<sup>7</sup> na Kinclju so z najdbo loka samostrelne certoške fi ule datirani v mlado halštatsko obdobje (Dular 1991, 93).

Takšni naselbini vedno pripada tudi eno ali več rodovnih gomilnih grobišč. Za nas so zanimiva le v toliko, kolikor nas njihova lega opozarja na smer prazgodovinske komunikacije. Pot iz naselbine na Veseli gori v Brinju proti Kinclju jasno nakazuje gomilno grobišče Brezje pri Straži<sup>8</sup>, kolovoz pa nakazuje nadaljnjo smer proti Prapročam ter reki Mirni, kjer je v višini Sv. Helene že možen prehod, in dalje ob Lanšprežici dostop proti Gradišču pri Trebnjem, Rodinam in dolini Temenice.

Nekropolo Devce pa je potrebno omeniti tudi zaradi izredno zanimivega, žal uničenega in kasneje rekonstruiranega bojevnškega groba z značilno latensko čelado, najdeno skupaj z netipičnimi starejšimi elementi opreme, kot so: železna sekira, sulična ost, keramika, morebitni ostanki falere in fragment nanožnice (Gabrovec 1990, 107-108, sl. 6-7). Ker je bilo o vojaški opremi bojevnške kaste iz časa »cvetočega halštata Dolenjske«, kot jo poznamo iz situlskih upodobitev, že dovolj napisanega, je ta grob toliko bolj zanimiv. Opozarja nas na problem prehoda iz halštatskega v latensko obdobje na Dolenjskem in na zanimiv fenomen, da latenizacija (konec 4. stoletja pr. n. š.) še ni pomenila nujno keltizacije prebivalstva. Čeprav je čelada latenska (beri keltska), gre za uvoz iz južnoalpskega prostora poznohalštatskega kulturnega kroga, s katerim je bil dolenjski prostor pred prihodom keltskih Tavriskov močno povezan (Gabrovec 1990, 113). Gre za močno politično kohezijo dolenjske starejše železnodobne skupine v njeni zadnji fazi, čelada pa je bila morda odmev teh prizadevanj, ki jih v podrobnostih še ne poznamo. Vsekakor keltski Tavriski t.i. »mokronoške skupine«, ki osvojijo to območje, prinesejo s sabo povsem nove »vzhodne« elemente, ki se manifestirajo v madžarskem ornamentalnem stilu mečev, bojnih nožih, zanje značilnih nožnicah, nekaterih vrstah fi ul (sl. 16). To so elementi, ki jih ne poznata niti slovenska halštatska kultura niti prostor južnih Alp.

Omenimo še nekaj »utrdb«, ki so dolino Mirne ščitile pred nepovabljenimi obiskovalci z vzhoda. Dolino Laknice nadzorujeta dve ali morda celo tri gradišča. Na eni strani je to lokacija kasnejšega srednjeveškega gradu **Obernassenfuss** ter še ne dovolj dokazana naselbina na hribu **Priče** pod Trebelnim, na drugi strani pa prehod v Mirnsko dolino nadzira naselbina **Stara gora na Vrhu nad Mokronogom**, ki se danes nahaja na samem robu občine. Kot kažejo gomilna grobišča vzhodno in zahodno od gradišča, je glavni prehod iz Srednje Laknice proti Mirnski dolini potekal po grebenu mimo Stare gore in Zapečarja. Pripadajoče grobišče se nahaja na **Dolinarjevem hribu** pri Pavli vasi vzhodno od naselbine, in **Pečarju pri Brezovici**, zahodno od naselbine (sl. 3).

Oglejmo si drug sklop najdišč, ki se ima za svojo železnodobno naselitev zahvaliti zgodnji metalurški dejavnosti – dolino Radulje oz. Štatenberško dolino. Nad zgornjim delom doline potoka Radulje ima odličen nadzor manjša naselbina **Šumenje pri Podturnu**, ki je bila podobno kot Križni vrh obljudena že v času pozne bronaste dobe. Preko Štatenberške doline je tudi najkrajša pot od doline Temenice z gradiščem Sv. Ana nad Vrhpečjo do šmarješkega kompleksa najdišč. Sklepamo, da je tudi v tem odročnem kraju zgodnja intenzivna naselitev povezana s prazgodovinskim izkoriščanjem železove rude, ki se morda vleče še tja v predindustrijsko dobo (na severnem bregu Radulje se nasproti naselbin in gomil v vasi Brezje pne hrib z zanimivim imenom Železnik). Za razliko od Križnega vrha je ta naselbina opuščena na začetku starejše železne dobe, na bližnjem jugozahodno ležečem hribu pa je bilo ustanovljeno večje gradišče **Karlin pri Brezju pri Trebelnem**, ki ima v tlorisu podolgovato elipsoidno obliko v velikosti 230 x 80 metrov (Breščak D. in J. Dular 2002, 108). Obod je na severni in vzhodni strani ohranjen kot rob terase, na zahodni strani pa ima ohranjen 5 do 8 metrov visok kamnit zid (Križ 1990, 21). Naselbina je imela dva vhoda, na vzhodnem in zahodnem delu (Dular in Križ 1990, 533). Največje grobišče **Hojbi**, ki obsega sedemnajst gomil, se nahaja na grebenih zahodno od naselja. Severno, v vasi **Brezje**, je šest gomil, tretja skupina gomil pa leži vzhodno (Dular J., Križ B., 1990, 535), med naselbinama na Karlinu in Šumenju (sl. 3).

Ob centrih prazgodovinskih »metalurških kraljev« na območju trebanjske občine ne smemo poleg Mirnske doline z okolico Mokronoga in Štatenberške doline z Brezjem pozabiti še na tretji mogočen kompleks nekoliko odmaknjenih prazgodovinskih najdišč v okolici Globodolskega polja pri Dobrničju, ki jih je tudi pogojevala izraba bogatih ležišč železove rude (primerjaj z ustanovitvijo bliž-

njega železarskega Dvora ob Krki). Tudi tu ob opuščanju poznobronastodobnega gradišča Makovec nad Zagorico pri Dobrnihu nastaja na bližnjem hribu nova naselbina **Cvinger nad Koriti** z dobro vidnimi nasipi, katerih obseg meri okrog 700 metrov. Vhoda v naselje sta najverjetneje dva, na severovzhodu in jugu (Dular 1995, 103) (sl. 3). Prebivalci te naselbine so pokopavali na več grobiščih, ki kažejo kontinuirano poselitveno sliko brez velikih pretresov vse tja v antični čas. Jugozahodno od naselja je največja nekropola **Gomile pri Dobravi**, severovzhodno **Gomila pri Zagorici** ter severno od naselbine **Gabrje nad Koriti**, **Pupeč nad Koriti**, ter **Koželjeva hosta pri Revi**, ki je najbolj oddaljeno grobišče in so v njem pred kratkim odkrili tudi zgodnjeantično nekropolo.

Omenimo še zanimivo in ne dovolj raziskano ravninsko poselitev. Halštatski čas prinese poleg spremembe ritusa pokopa tudi močno razslojeno družbo, katere bogatejši del je z utrjenimi bivališči - pravimi akropolami kontroliral pretok bogastva. V občini Trebnje je znanih kar nekaj gomilnih grobišč in posameznih gomil, ki jih ne moremo pripisati nobenemu od prej opisanih gradišč. V tem primeru imamo verjetno opraviti z bivališči prebivalcev manjših naselij ali posameznih kmetij, ki so v žarnogrobiščni maniri lahko postavljene tudi na bolj izpostavljenih ravninskih delih, kjer pa je njihovo odkritje brez predhodnih izkopavanj težje. Tako je grobišče na **Medvedjeku pri Velikem Gabru** pokazalo sila zanimivo sliko nadaljevanja tradicije pokopa na istem mestu v čas antike (sl. 17).

Osamljenih skupin gomil, ki jih ne moremo pripisati nobenemu od do zdaj znanih gradišč, pa je tudi v višjih legah kar precej. Samo v občini Trebnje smo našli vsaj deset takšnih lokacij, ki jih ne moremo zanesljivo pripisati nobenemu od njih.<sup>9</sup>

## HRUM BOJNIH VOZ

Okoli leta 400 pr. n. št. se je začel prvi val selitev Keltov. Ti se začno preseljevati iz svoje pradomovine, ki se je nahajala v današnji zahodni Švici in vzhodnem delu Francije.

Selitve, ki so se končale na začetku 3. stoletja, so popolnoma spremenile etnično podobo takratne Evrope. Kelti so poselili velik del Britanskega otočja, Iberskega polotoka in Francije, severne Italije, vzhodne Alpe in Panonsko kotlino ter širše področje ob spodnjem toku Donave vse do Črnega morja in celo del Male Azije.

Na ozemlje današnje Slovenije so Kelti prispeli okoli leta 300 pr. n. št. Osrednji in vzhodni del (Ljubljanska kotlina, Gorenjska, Koroška, Štajerska, Dolenjska in severni del Bele krajine) ter prostor severozahodne Hrvaške je najverjetneje zasedla plemenska zveza Tavriskov (Božič 1987, 862), ki je na to območje prišla iz Panonske nižine<sup>10</sup>. Ob prihodu novih naseljencev se je težišče poselitve premaknilo iz dosedanjih halštatskih naselbin, ki so v tem času opuščene, na plodne ravnice ob rekah. Na to naselitev opozarja grobišče pred kratkim odkrito v okviru projekta avtocestnih izkopavanj v **Zagorici pri Velikem Gabru** (Vičič 2003, 276).

Po še vedno skromnih podatkih sklepamo, da so morali dotedanji prebivalci utrjena gradišča zapustiti. Nekdanji dolenski »halštatski knezi« so izgubili vso politično moč. Da pa je halštatsko prebivalstvo, delno pomešano s Tavriskimi, živelo naprej, dokazuje ročna izdelava lončenih posod, ki izpričujejo nadaljevanje poznohalštatske tradicije (Božič 1999a, 154). Prišleki so namreč s seboj prinesli izdelavo lončenega posodja na lončarskem vretenu, ki omogoča bolj simetrične oblike. Za vsakdanjo uporabo in znane naročnike pa so posodo še vedno proizvajali isti mojstri.

Na Dolenjskem se spremeni način pokopa. Gomilna grobišča so opuščena, svoje pokojne pa so pokopavali na plana grobišča, ki so še vedno v bližini starih gomilnih grobišč (**Pašnik nad Ribjekom in Laze nad Vrhečjo**), ali pa v plašč gomil (**Medvedjek pri Velikem Gabru in Gomile pri Dobravi**). Prav tako se spremeni pogrebni običaj: telo umrlega sežgejo na grmadi, včasih skupaj z njegovo lastnino. Lončeno žaro s pepelom položijo skupaj s sežganimi osebnimi predmeti (pri ženskah so to fi ule, bronaste in steklene zapestnice ter nanožnice, pri moških pa fi ule, težke pasne verige ter namensko zvito železno orožje: meče, sulice, noži, ščitne grbe, v Dobovi tudi dvokolesni bojni voz) v pravokotne, ovalne ali okrogle grobne jame (sl. 16).



Sl. 9: Nagrobnik Lucija Bajbija Sempronija in njegove žene Eskinge iz Kamnja pri Šentrupertu

Fig. 9: Grave monument of Lucius Baibius Sempronius and his wife Eskinga from Kamnje near Šentrupert

Proti koncu 2. in v začetku 1. stoletja pr. n. š. (horizont Mokronog III) se poselitvena struktura spremeni, zopet so poseljena opuščena halštatska višinska naselja (**Sv. Ana nad Vrhpečjo**, **Križni vrh** in **Cvinger nad Koriti**<sup>11</sup>). V prid latenskodobni obljudenosti **Kinclja nad Trbincem** (Tecco Hvala 1990, 93) in **Kunkla pod Vrhtrbnjem**<sup>12</sup> ravno tako govorijo posamezne najdbe iz najvišje, humusne plasti (sl. 4).

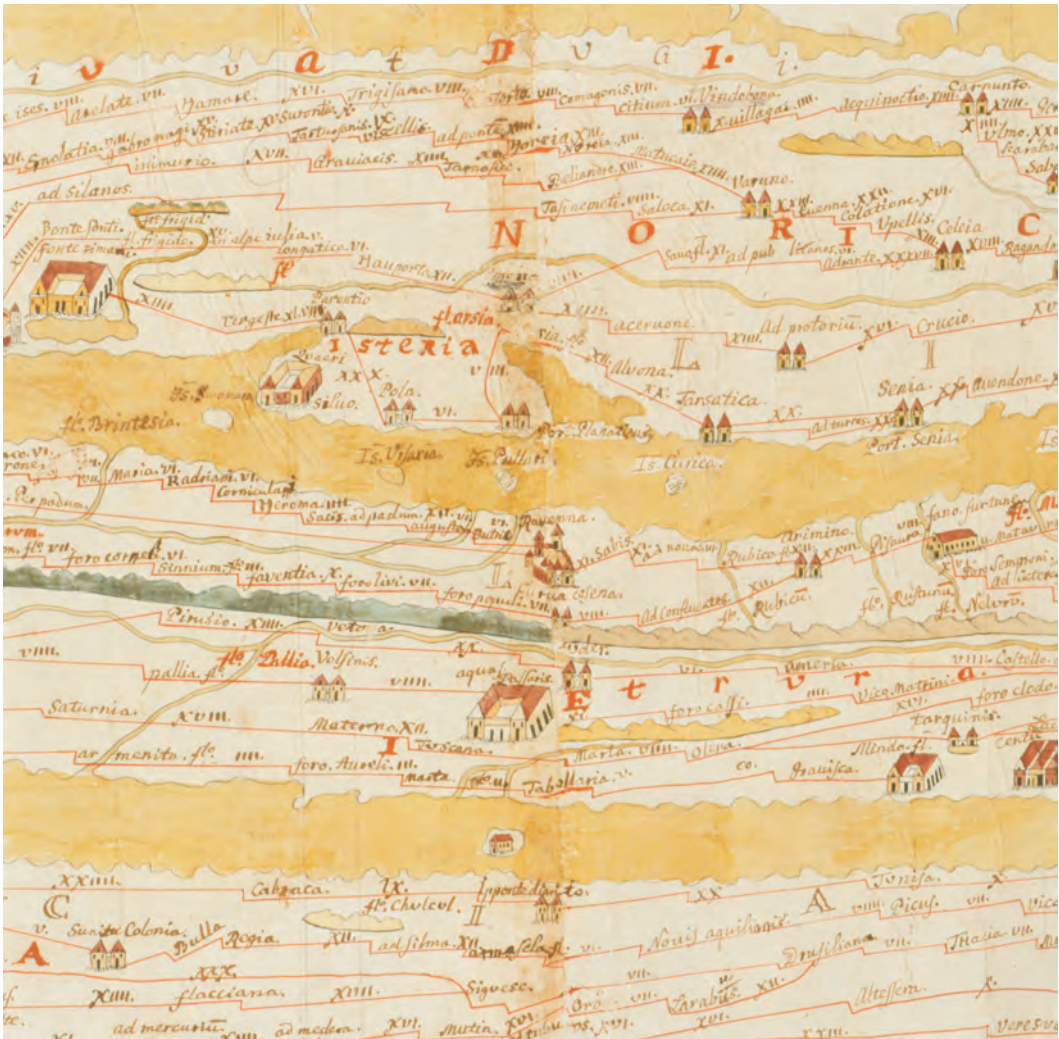
To je tudi čas, ko so naši kraji prvič osvetljeni v luči zgodovinskega spomina. Iz virov keltskih nasprotnikov - Rimljanov izvemo, da so rimske kazenske ekspedicije, zlasti tista pod vodstvom konzula **Gaja Sempronija Tuditana** iz leta 129 pr. n. š., prizadele tudi Tavriske.

Čas konca 1. stoletja pr. n. š. in začetek 1. stoletja n. š. predstavlja ostro prelomnico na Dolenjskem: staroselsko prebivalstvo je bilo s strani rimske oblasti prisiljeno zapustiti utrjena gradišča in se zaradi upravno-političnih, gospodarskih in tudi varnostnih razlogov preseliti v novo ustanovljena mesta in manjša naselja v nižinah in ob cestah.

## ZAKLJUČEK

V prazgodovinskem času, ki se v našem pregledu na tem mestu končuje, moramo izpostaviti Mokronog kot eponimni kraj, ki z najdišči iz svoje bližnje okolice predstavlja najbogatejši arheološki kompleks na širšem območju Dolenjske. Žarnogrobiščni in latenski kompleks je kot tak tudi prišel v strokovno terminologijo. Že prvi raziskovalci pozne bronaste dobe (časa kulture žarnih grobišč) so mokronoško skupino posebej izpostavili nasproti mariborsko-ruški (prim. Gabrovec 1960, 113). Prepoznavna in izpostavljena je tudi kot poseben del keltske – latenske kulture v Sloveniji. Gradivo je zato pogosto pritegnjeno v širše primerjave (Gabrovec 1966, 181, Gabrovec 1974, 216). Naj kot zanimivost omenimo latenskodobno plano grobišče na **Pašniku nad Ribjekom**, imenovano tudi **Vidmarjev grad**, katerega izkopavanja so že ob odkritju zbudila veliko pozornost zaradi prvih odkritih latenskih grobov na Slovenskem.





Sl. 10: Ime Ad Protorium in slika dveh stolpov na znamenitem Peutingerjevem zemljevidu  
 Fig. 10: The name Ad Protorium and picture of two columns on the famous Peutinger map

## PRIHAJAJO LEGIJE

### (rimsko obdobje, kot ga rišejo rimske ceste, in prvi »zgodovinski« podatki)

Na podlagi arheoloških najdb sklepamo, da je bil centralni dolenski prostor že pred rimsko zasedbo povezan tako z venetskimi središči v Padski nižini (situlska umetnost), s Kvarnerjem in grškimi emporiji v Južnem Jadranu (helenistični import) kot tudi z oddaljenim Baltikom (jantarni nakit in izdelki). V prvi fazi keltske nadvlade so nekatere od teh trgovskih poti morda nekoliko manj frekventne (npr. proti Italiji). Ker gre za trgovske karavanske poti, pa jih je poznala in v prvi fazi okupacije zanesljivo uporabljala tudi rimska vojska. Te poti so sledile rečnim dolinam, na kar nas poleg arheoloških ugotovitev opozarja tudi grški zgodovinar in geograf avgustejske dobe Strabon v svojem delu Geografija (Geographiká). Poudariti je potrebno, da v bližnji okolici omenja le pomen rečnega prometa po reki Korkoras – Krki (ANSI 1975, 96, op. 9). Zdi se, da je bila pot ob Krki v tem času še vedno najpomembnejša komunikacija, ki je povezovala stara železnodobna gradišča na Dolenjskem, ki jim sledimo preko Šmarjete in Novega mesta po trasi mimo Stične in Vač in naprej proti Savi, s centri v Italiji.

Že omenjene latenske najdbe iz Mokronoga in Brezja pri Trebelnem pa kažejo nekoliko drugačno podobo. Vsekakor sta bili dolini Mirne in Laknice z okolico prehodni in v času prvega rimskega prihoda močno poseljeni. Rimljani so torej na območju, ki ga danes opredeljujemo kot območje »trebanjske občine«, naleteli na relativno gosto naselitev, ki za preostalo Slovenijo v tem času ni ravno značilna. Poselitve z »avtohtonim« prebivalstvom ne dokazujejo le arheološki ostanki, marveč tudi iz itinerarijskih virov znano ime za današnji občinski center – *Praetorium Latobicorum*. Ime opozarja na utrjeno obcestno postajo, ki je morala imeti izvor v še nedokazanem civilnem naselju, poimenovanem po prvotnih prebivalcih - keltskih Latobikih. Zdi se, da je pleme Latobikov konec 1. stoletja pr. n. š. obvladovalo območje med Savo in Gorjanci<sup>13</sup>. Ti prvotni prebivalci so se očitno izredno hitro vključili v takratni »globalizacijski« tok romanizacije, katerega zunanji pokazatelj je bila tudi latinska pismenost. Nov način življenja avtohtonega prebivalstva se vsaj navzven jasno odraža v nagrobnih spomenikih. V Štatenbergu blizu Trebelnega je bila najdena nagrobna stela za Publija Nertomarija Kvarta in njegovo ženo Meito Optato (sl. 8). V 1. stoletju sta jo postavila sinova Iustus in Nigrinus. Na njej je upodobljen lov na medveda, ki deloma odraža stvarnost življenja v teh krajih. Imena, med katerimi sta poleg rimskih tudi dve keltski (Nertomarij in Meita), pa kažejo, da je družina pripadala romaniziranemu domačemu sloju, ki si je že pridobil rimsko državljanstvo. Dober vpogled v takratno stvarnost nam ponuja tudi nagrobnik Lucija Bajbija Sempronija in njegove žene Eskinge iz Kamnja pri Šentrupertu (sl. 9). Ta zelo zgodnji nagrobnik iz sredine 1. stoletja ni zanimiv le zaradi keltskega ženskega imena Eskinga, marveč tudi zaradi nerodnega lokalnega posnemanja takratnih rimskih vzorov. Ta se ne kaže le v treh paralelnih obrobah napisnega polja, zaključenih s trikotnikom, ki posnemajo zatrep rimske grobne stele, in v okorno izdelanih črkah. Zlasti zanimivi so slabo znanje pravilne latinščine in napačna latinska roditeljska in neobičajna imenovalniška raba ob imenovanju postavitelja – *L(uci) Baibi Semproni* (prim. Lovenjak 1998, 157-158).

Če se vrnemo k pomenu »Pretorija Latobikov«, ugotovimo, da je poleg Atransa (današnjih Trojan) to ena najpomembnejših obmejnih postaj na meji med Panonijo (od Trajana dalje Gornjo Panonijo) in

Italijo, ki je potekala na območju Stične (Šašel Kos 1998, 240). Da je bila rimska postojanka v okolici današnje župne cerkve utrjena, sklepamo le na podlagi posrednih dokazov, kot je ime *Ad Protorium* in slika dveh stolpov na znamenitem Peutingerjevem zemljevidu<sup>14</sup>. Tudi za najzgodnejši potek rimske vojaške ceste, povezane s fazo avgustovih osvajanj in panonsko dalmatinskim uporom v letih 6-9. n. š. na območju Trebnjega, še nimamo neposrednih dokazov. Njen potek lahko le posredno »rekonstruiramo« na podlagi nedavno odkritih arheoloških dokazov na Dolnjem Kronovem, Krškem polju in zlasti na Obrežju, kjer so zgodnji ostanki rimske vojaške okupacije nedvomno dokazani (Mason 2006, 203-205). S temi podatki se še dodatno osvetli Tacitova opazka v Analih, kjer omenja, da so bili leta 14 n.št. nekateri oddelki rimske vojske poslani v Navport (Vrhniko), da bi gradili ceste in mostove, ter zaradi drugih del.<sup>15</sup>

Vlogo Trebnjega in »svetovljanski« vpliv na bližnjo okolico lahko bolj zanesljivo osvetlimo z beneficijarskimi cesarskimi namestniki - vojaki s paravojaškimi in policijskimi nalogami, ki so verjetno nadzorovali obmejni promet in sodelovali pri izterjevanju davkov mitnin in carine. Vsi prevozniki zunaj Italije so plačevali cestnino oziroma analogne vzdrževalnine. Načelnik urada za izgradnjo cest je bil vladar, tako je lahko *cura viarum* neposredno sodelovala v planiranju in realiziranju vojaških, ekonomskih, organizacijskih in političnih ciljev v rimskem imperiju, vedno v tesni povezavi s kompetentnimi štabi, uradi, mesti, natančno tako kot pri pošti ali mitnini. Oltarji, najdeni v Trebnjem, pripadajo benefici rjem cesarskega namestnika v Zgornji Panoniji (*sl. 11*). Zgodnejši napis iz 2. stoletja so posvečeni Jupitru, »najboljšemu in največjemu«, nekoliko kasnejši pa raznim božanstvom, mdr. Mitri, kar kaže, da je v naselbini stal mitrej<sup>16</sup>. Znana so še posvetila Herkulu, Dolihenskemu Jupitru (*I.O.M.D.*), ki so ga kot vrhovnega boga častili v mestu Dolihe v mali Aziji ter Heliopolitanskemu Jupitru (*I.O.M.H.*), ki so ga častili v Heliopoli v Itureji (Španija?). Največ benefici rjev, kar štirje, so znani iz obdobja severke dinastije (193-235), pet pa jih je kasnejših (Šašel Kos 1999b, 193). V kasnejših napisih so ti »upokojeni« legionarji vedno navedli tudi ime legij, iz katere so bili poslani – to sta bili 10. ali 14. Gemina iz Zgornje Panonije. Gre za izvorno in kulturno zelo pisano prebivalstvo. Kot kažejo novejšje raziskave, pa je imelo eno mesto ali postojanka istočasno navadno dva benefici rija, lahko pa tudi tri ali štiri (Šašel Kos 1999a, 240).

Kot izvemo iz edinega še ohranjenega antičnega zemljevida, je bil Pretorij Latobikov 32 milj oddaljen od Emone in ravno toliko do Vespazianovega municipija in pomembnega rečnega pristanišča Nevioduna.<sup>17</sup> Lega naselja je torej ozko povezana s pomenom za imperij morda najpomembnejše prvotno vojaške, pozneje pa tudi trgovske in predvsem poštno (*corsus publicus*) cestne povezave, ki je severno Italijo povezovala s Trakijo, Makedonijo in še naprej z maloazijskimi provincami. Glede na podatek, da preseka ta cesta občino Trebnje od zahoda proti vzhodu, je presenetljivo, kako malo je ohranjenih zanesljivih podatkov o njenem točnem poteku. Eden od zanesljivih pokazateljev za potek tako važne ceste so rimski obcestni kamni oz. miljniki. Med antoninskim miljnikom v Ivančni Gorici in dvema antoninskima in enim severskim na Karteljevskem klancu sta se nam s celotnega trebanjskega odseka ceste ohranila le dva miljnika: prvi, danes žal uničeni, za hipotetično lokacijo pri Kamnem Potoku, in drugi, brez ohranjenega napisa, pri naselju Jezero (Lovenjak 2006, 178). Kako torej obnoviti njen potek? V rimski dobi so prebivalci svoje pokojne praviloma pokopavali na grobiščih, ki so bila v bližini cest. Zdi se, da lahko ravno stari podatki o grobiščih, ki se zgoščeno nahajajo ob današnji železniški progi Ljubljana – Novo mesto, nakažejo traso rimske ceste med Ivančno Gorico in Trebnjem ter naprej proti Karteljevskemu klancu (*sl. 5*).<sup>18</sup>

Hkrati je bilo to križišče lokalnih poti, ki so vodile na jug proti Beli krajini in na sever proti noriški Celeji. Približen potek teh lokalnih tras lahko zopet rekonstruiramo na podlagi nekaterih maloštevilnih grobišč, ki so v skladu z rimsko tradicijo ležala ob cestah. Zaradi novih potreb (pošta, hitri premiki vojske iz enega na drug konec imperija) pa se spremeni pomen nekaterih cestnih povezav. Tako dobi nekoč najpomembnejša prazgodovinska pot iz Stične ob Krki proti Novemu mestu in dalje proti Beli krajini in Kvarnerju v primerjavi z »*via Emona – Siscia*« zaradi novih potreb obremenjen pomen. Nekoč manj pomembna prazgodovinska pot, ki je potekala iz Stične preko Male Loke v Mirnsko dolino in njena gradišča, je zdaj z navezavo mimo Slepška pri Mokronogu in dalje ob Mirni mimo Kaplje vasi do Save postala pomembna povezava, ki je obsavske rimske kmetijske posesti na južnem bregu Save ter pri Brestanici zopet priključila na itinerarijsko cesto za Neviodunum, ki je morda



ravno tu imela prehod proti Celeji. (Truhlar 1975, 102)<sup>19</sup> Že omenjena najdba nagrobnika iz Kamnja kaže na odcep vicinalne ceste iz Mirnske doline preko Brezja pri Straži proti Homu (sl.5).<sup>20</sup>

Na Mirni je cesta poleg obrečne povezave imela dva odcepa, eden je vodil na Šentrupert, drugi pa na Mokronog mimo Volčjih njiv, Ostrožnika, Slepška, Ribjeka in naprej proti Češnjicam pri Trebelnem, Bitnji vasi in Cerovcu pri Trebelnem, od tu pa se je med vasmi Jezero in Lukovek na mestu rimske preprežne postaje zopet spustila na glavno cestno povezavo Emona - Siscia.<sup>21</sup> Takšnih, izvirno prazgodovinskih vicinalnih povezav, podobnih tisti proti Šentrupertu, lahko naštejemo še nekaj: morda je ena vodila iz Mirnske doline po dolini Radulje proti Šmarjeti in Dragi pri Beli Cerkvi, druga pa iz smeri Zagorice na Medvedjek in mimo Lisca na, že v prazgodovini močno poseljeno, Globodolsko polje (sl. 5).<sup>22</sup>

Podobno kot v ostalih izpostavljenih naseljih ob glavni komunikaciji je tudi življenje v Pretoriju (Trebnjem) postajalo v času nemirnega 4. stoletja, ko so se na naših tleh odvijali spopadi med različnimi kandidati za cesarski prestol, zelo nevarno. Tako kot v bližnjem Drnovem pri Krškem tudi tu nimamo naselbinskih dokazov o kontinuirani poselitvi obcestne naselbine, niti ne razpolagamo s podatki o pričakovani namestitvi vojaških enot, na možno kontinuiteto naselbine pa kaže pet pred kratkim odkritih skeletnih grobov znotraj pretežno žganega »poganskega« grobišča na Pristavi - Sl. 18. Grobove lahko okvirno datiramo v drugo polovico 2. in prvo polovico 4. stoletja (Josipovič 2002, 16).

## KRŠČANSTVO – DUHOVNI VRH POZNE RIMSKE DOBE

Pozno rimsko dobo najbolj nedvomno označuje vzpon krščanstva. Čeprav je versko svobodo cesar Konstantin razglasil že leta 314 n. š., so vse 4. stoletje vzporedno še vedno obstajali številni stari poganski kulti, kot npr. mitraizem, ki so v mnogočem vplivali na krščanstvo. Kljub temu najdemo že ob koncu 4. stoletja v Celeji in v začetku 5. stoletja tudi v Emoni razkošna zgodnjekrščanska središča (Ciglencečki 1999, 329).

Ti centri že do sredine 5. stoletja propadejo in nekako ob koncu stoletja se krščanstvo in z njim staroselski življenjski postopoma preseli v skrite hribovske naselbine – t.i. refugije. Ta oblika pribežališč je v tem času tipična za območje Norika in Savije, kamor je upravno spadala tudi trebanjska občina. Čeprav je to obdobje v trebanjski občini slabo poznano, lahko na podlagi nekaterih novejših ugotovitev zaključimo, da je tudi tu vlaški življenjski konec 6. stoletja dočkal prihod naših poganskih prednikov. Zatekli so se na vzvišene lege ob prej omenjenih vicinalnih poteh v smeri Šentruperta in Homa (**Jaršč pri Homu**) proti Trebelnemu in Češnjicam visoko nad Laknico (**Sv.Peter pri Gorenjem Mokronogu**), ob izvirno prazgodovinski poti skozi Štatenberško dolino in dalje ob Radulji proti Šmarjeti (**Šumenje pri Podturnu in Velika Strmica**) (sl. 5).

Ob skromnem stanju raziskav lahko med vojaške utrdbe, ki so v sili postala refugij, uvrstimo naselbino na **Jaršču** pri Homu (602 m) iz 5. in 6. stoletja n. š. z ohranjenim obzidjem, okopom in obrambnim jarkom ter najdbami značilne poznorimske keramike (Ciglencečki 1987, 482) in **Kincelj nad Trbincem**, ki je bil že omenjen kot pomembna prazgodovinska točka (op. 8). Pri Kinclju nad Trbincem stari podatki o najdbi zlatnika Anastazija 1. (491 - 518) lepo sovpadajo z ljudskim izročilom o kamniti opazovalnici znotraj prazgodovinskega nasipa in na njenem severozahodnem koncu, ki jo raziskovalci uvrščajo v 6. stoletje (Vuga 1982, 155).

Poznorimsko naselje podobnih arhitekturnih značilnosti, a nekoliko drugačnega značaja, naj bi se nahajalo tudi pri zaselku **Log – Šumenje** pri Podturnu na lokaciji nekdanje prazgodovinske naselbine, ki bolj kaže na refugij in manj na vojaško opazovalnico oz. »starokrščanski« center v pravem pomenu te besede. Objekti so bili leseni, obzidje zidano, z jarkom na zahodnem vznožju prazgodovinskega okopa, vhod pa je imel na zahodu verjetno leseno stolpno konstrukcijo, postavljeno na

kamnite temelje (Breščak, Dular 2002, 110).

Po logiki in v naselitvenem smislu je skoraj identična naselbina nad Laknico – **Gorenji Mokronog** (Bavec, 2000, 57 ss; Bavec, 1999, 231 ss).

Malo je krajev v Sloveniji, ki bi bili še vedno tako živo usidrani v ljudskem izročilu, kot je to primer v Gorenjem Mokronogu. Tu se arheološka najdišča, sakralni spomeniki, pisni viri in ustno izročilo povezujejo v nedeljiv sklop. Na lokaciji Vrajk ali Vrajski breg je ljudsko izročilo bajalo o leseni cerkvi prvih kristjanov, Jernej Pečnik pa je opisoval grobove »jako podobne rimskim« (Pečnik 1889, 57) (sl. 15). V zadnjem času sta bila odkrita jugovzhodni rob poškodovanega poznoantičnega skeletenega grobišča s šestnajstimi ohranjenimi, dvema delno ohranjenima in dvema povsem uničenima pokopoma, v ravnici nad grobiščem pa sledi dvanajstih jamic za stojke, ki nakazujejo obstoj neke majhne okroglaste lesene stavbe (sl. 12). Misel, da gre za skrajno preprosto cerkvico »prvih kristjanov«, o kateri govori izročilo, se ponuja kot povsem verjetna. Da je šlo za zaprto samooskrbno skupnost, kaže obrabljenost in deloma celo unikatnost najdenih grobnih pridatkov, značilnih za konec 6. in začetek 7. stoletja. Vse kaže, da gre že za čas, ko v Karantaniji Slovani ustoličujejo svoje prve vojvode, Bizantinci, dediči rimskega imperija, pa svojo oblast skrčijo na provinco Liburnio Tarsaticensis, madtem ko so redki prebivalci v zaledju prepuščeni sami sebi. Za konec 6. stoletja običajni uhani s košarico, sicer nošeni v paru, so tu najdeni v ločenih grobovih. Ne ve se, ali gre za posebnost lokalne noše ali je to le preprosta posledica gmotnih razmer. Otroku, staremu od štiri do pet let, so npr. pridali ropotuljico, izdelano iz dna dveh poznoantičnih čaš. Pokojniki so bili v skladu s krščanskim izročilom pokopani v vrstah in dosledno v smeri sončnega vzhoda (Bavec 2003, 327).

Na najvišjem delu naselbine so bili najdeni prazgodovinski ostanki, konec 6. in v 7. stoletju pa je postala naselbina spet aktualna, saj je na povsem skritem in nekoliko zložnejšem delu severozahodnega pobočja nastala vas Vlahov, ki so pokopani na Vrajskem bregu. Naselbina je bila v obdobju od 7. do 9. stoletja zapuščena, lesene hiše pa vsaj deloma požgane. Severno od gradišča so v greben vkopane štiri zgodnjerednjeveške naselbinske terase. Staro vlaško pribežališče torej ni bilo povsem pozabljeno in je bilo v nemirnih časih 9. in v prvi polovici 10. stoletja znova občasno v rabi. Izgradnja grajskega stolpa na vrhu grebena je sledove starejše poselitve v dobršnji meri uničila (sl. 13).

Zelo podobna je situacija na sicer danes povsem osamljeni lokaciji na **Gradcu pri Veliki Strmici**. Lokacija leži na zavetnem in skritem pobočju nad zavojem rečice Radulje. Znana je sicer že več kot sto let, arhitekturne ostanke pa so tu pripisovali srednjemu veku. A izkazalo se je, da gre za poznoantično utrdbo z dobro ohranjenimi ostanki obzidja, petih stolpov in zgodnjekrščanske cerkve s pripadajočo ji cisterno (Božič, Ciglenceki 1995, 265). Zlat tremis cesarja Zenona in ostale najdbe uvrščajo pričetek te utrdbe v konec 5. ali začetek 6. stoletja, čeprav sodijo najstarejši predmeti že v 2. oziroma 3. stoletje, kar pa ni presenetljivo, saj gre večinoma za uporabne predmete (npr. konjska oprema) (sl. 15). Lokacija je v zasnovi identična tisti na Korinjskem hribu nad Velikim Korinjem.

## ZAKLJUČEK

S prihodom naših neposrednih prednikov v začetku 7. stoletja zaključujemo naš poizkus predstaviti poselitvena jedra občine Trebnje v več tisoč let širokem časovnem razponu, kar pa seveda ne pomeni, da je to tudi okvir vsega arheološkega zanimanja. Raziskave na mestih starih vaških središč, zlasti Šentruperta in Trebnjega, bi nedvomno prinesla nove vpoglede v čas prehoda v srednji vek in celo dalje, v moderni čas, saj je arheologija veda in metoda, ki ni omejena na starejša zgodovinska obdobja, temveč včasih bistveno pripomore k poznavanju problemov polpretekle zgodovine.

**FORMS OF SETTLEMENT FROM PREHISTORY TO THE  
ARRIVAL OF THE SLAVS  
An Essay on Archaeological Representation**

Uroš Bavec in Pavla Peterle Udovič



Pristava, steklen enoročajni vrč, 2. - 3. st.  
*Pristava: glass one-handed jug, 2nd - 3rd century*



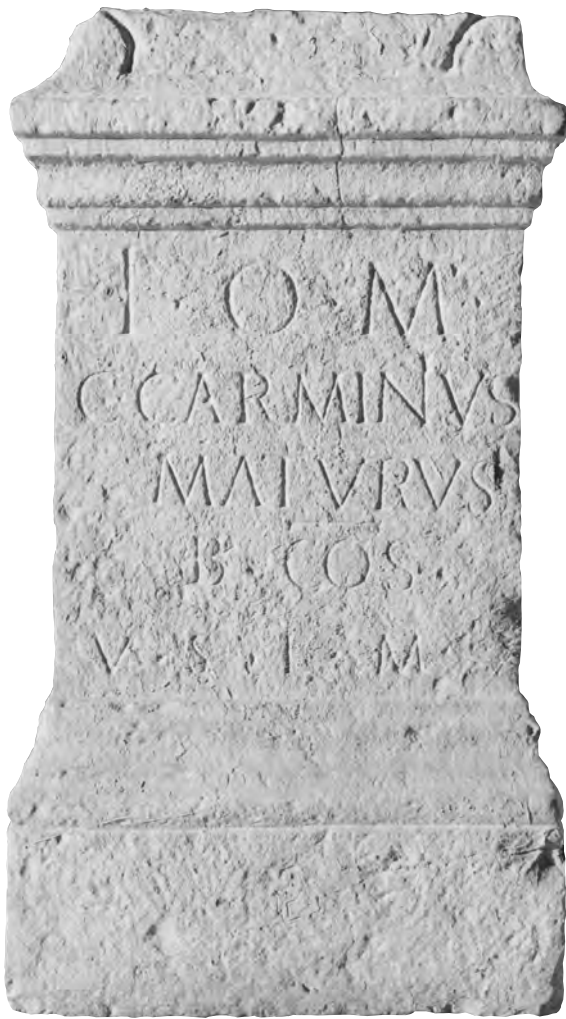
In their studies archaeologists usually encounter the remnants of old settlements, routes and various burial practices that encompass the time from the earliest periods of prehistory to the present. Just as we try to understand the notions of everyday life from the remains of settlements, the relationship to the deceased helps us comprehend people's understanding of death and the afterlife. In doing so, we try to understand the division of labour, the roles of the sexes, the introduction of the concept of private property and the associated gradual stratification of society. In recent times research has been oriented toward investigating the significance, position and status of women and children, as well as that of certain marginalized strata – for example, the lives of slaves.

Alongside modern related disciplines in the natural sciences (osteology, dendrochronology, etc.), a large share of new findings in recent years has come from the study of written sources that are already known (especially those on epigraphic monuments). On the other hand, the study of the remains of settlements in related research is becoming increasingly connected with the investigation of the former agricultural or economic use of an entire area. Unfortunately, such research has not yet been carried out in the region of the Municipality of Trebnje. The changing criteria in the selection of settlement areas, as is seen in the case of sites in the Municipality of Trebnje, must be taken with a certain amount of reservation (Fig. 6).<sup>1</sup>

## THE OLDEST SETTLERS WERE HUNTERS

The oldest presence of man in the Municipality of Trebnje was discovered in a cave near Mačji Dol called Zijalka pri Mačjem dolu, also referred to as Marovška Zijalka (Fig. 6). The remnants of a stone tool tell us that the cave was inhabited during the Middle Palaeolithic, which lasted from 145,000 to 35,000 BC.<sup>2</sup> With regard to the meagre traces of Neanderthal presence in the cave, it is clear that it served the entire community or a group of hunters merely as a refuge during bad weather while hunting game (Petruš 1989, 21 ff.). The Neanderthals (*Homo sapiens neanderthalensis*) lived in Europe during the Lower and Middle Palaeolithic and died out sometime between 40,000 and 30,000 BC. At the end of the Middle Palaeolithic, modern man (*Homo sapiens sapiens*) began to settle in Europe, gradually displacing the Neanderthals living there. The survival of these 'first inhabitants of the municipality' depended on the success of the hunt and the collection of plants and fruit, and so they migrated constantly. Because of this migration they did not have a fixed residence and mostly lived in the open, as well as in tents or huts, none of which have yet been discovered here (Turk 1999, 32). Perhaps the isolated find of a Palaeolithic tool discovered during motorway excavations at Bič points to this manner of settlement (Tica 2002, Table 5.1).

In the area discussed, we have no information on settlement from the time of the Middle Stone Age, or Mesolithic (10,000 to 7,000 BC), when the climate stabilized and became similar to that of today, and the glaciers withdrew from the alpine valleys into the high mountains. There is a similar lack of information for the first period of the major social and economic changes that appeared during the New Stone Age, or Neolithic, when humans domesticated animals (sheep, goats, cattle, pigs) and cultivated grains, legumes, and other crops (Fig. 2).



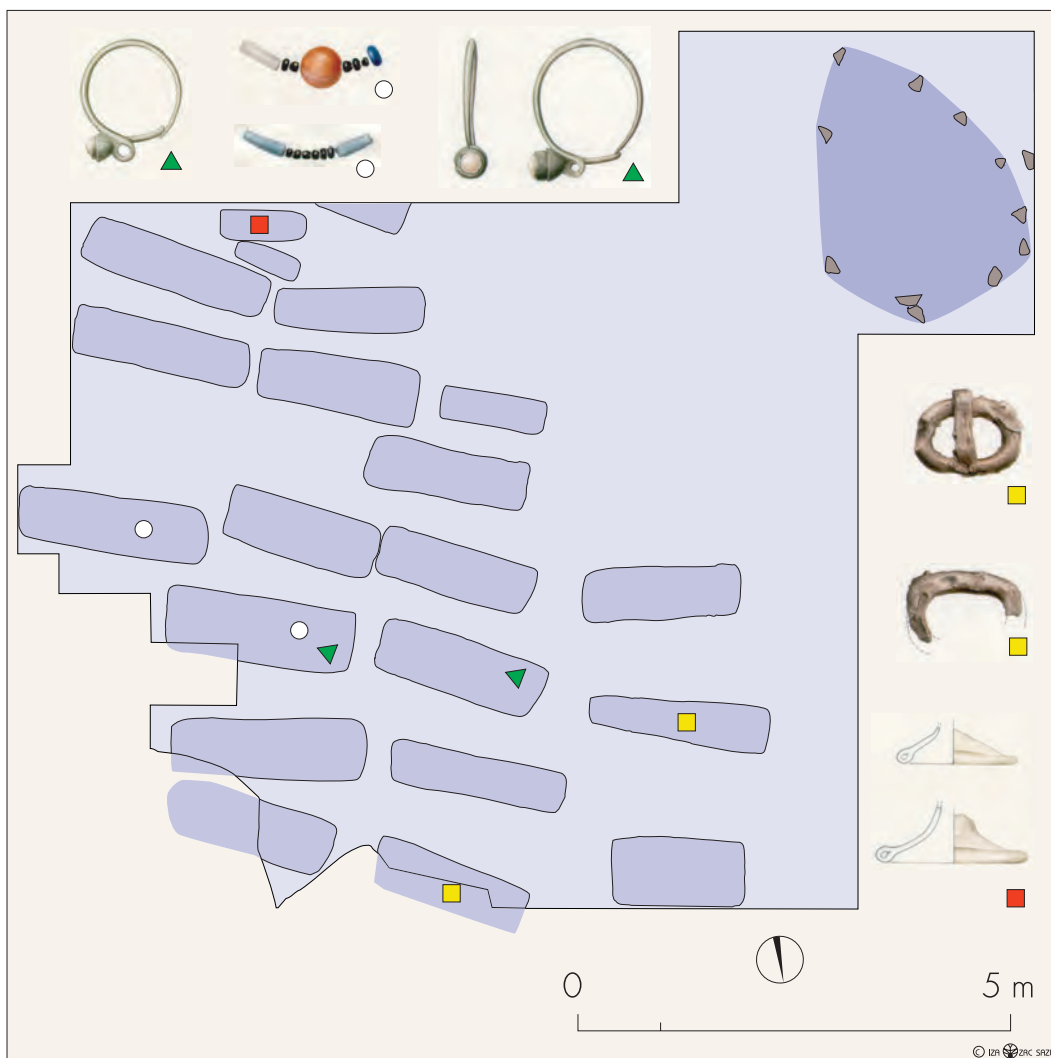
Sl. 11: Zgodnejši napisi iz 2. stoletja so posvečeni Jupiteru, »najboljšemu in največjemu«. Tega je dal postaviti Gaj Karminij Matur, benefiarij cesarskega namestnika v Zgornji Panoniji. Napis je brez omembe legije, iz katere je bil premeščen, in tudi brez datacije po rimskih konzulih, ki je bila nekoliko kasneje na tovrstnih posvetilnih napisih običajna.

*Fig. 11: Early inscriptions from the 2nd century are dedicated to Jupiter Optimus Maximus ('the best and greatest'). This one was erected by Gaius Carminius Maturus, beneficiarius of the imperial representative in Pannonia Superior. The inscription does not mention the legion from which he was transferred and also lacks consular dating, which was usual on such dedicatory inscriptions somewhat later.*

## THE FIRST PERMANENT "INHABITANTS OF THE MUNICIPALITY OF TREBNJE"

The first information that we can reliably connect with permanent settlement of the area in question dates from a time of great changes that affected Slovenia in the 5th century BC. Stockbreeders and agriculturalists, followed somewhat later by people seeking copper ore from the Pannonian Plain, settled all of the naturally protected areas, such as the interior of oxbows, heights (i.e. elevated areas, hills), lakeshores or marshlands (e.g. the Resnik Canal pile-dwelling in the Ljubljana Marsh). A location near water and fertile fields enabled them to engage in agriculture and stockbreeding, as well as hunting, fishing and simple metallurgy. This period, which lasted for approximately 2,000 years, is named the Copper Age after its principal metal, or the Eneolithic (Fig. 2).

In the Municipality of Trebnje the first agriculturalists and people seeking metals established an important settlement on the small height at Gradec pri Mirni, which is found at the place where the Mirna River valley widens into a broad plain with fertile soil. This location offers a good view for monitoring the route that connected the Temenica and Sava valleys. The relatively mild climate and forests rich with game offered these first settlers in the second half of the 4th century BC additional opportunities for survival.



Sl. 12: Tloris poznoantičnega skeletnega grobišča Vrajek pri Sv. Petru (Gorenji Mokronog) s pridaliki  
 Fig. 12: Layout of the inhumation cemetery from Late Antiquity at Vrajek at the Church of St Peter (Gorenji Mokronog) with burial objects

The elevation and its naturally steep northern and eastern slopes offered a certain degree of security to the settlers. They further fortified it with a stone wall in a polygonal layout made of broken limestone, the likes of which has still not been found in Slovenia in this period (Dular 1991, 86 ff.).<sup>3</sup> Archaeological probes have also documented a line of stones that represent the foundation of a building, within which has been discovered a somewhat more recent, still Copper Age, cave with a hearth. Analysis of seeds from this cave have shown that wheat and barley were cultivated in nearby fields. Mustard, amaranth and lamb's quarter were also used for fodder (Culiberg & Šercelj 1995, 171).

The settlement aroused interest, and further study revealed that Gradec pri Mirni is not an isolated example of a fortified Copper Age settlement with a stone wall in this part of Slovenia. In 1990 archaeological probes discovered a similar settlement with the remnants of a defensive wall on the ridge at Stari Grad above Sela pri Šumberku, and within the settlement the remnants of a house were also found (Dular 1991, 99). Analysis of seeds showed that the cultivated cereals included millet, and cruciferous plants included rape and black mustard. The seeds found also include clover, which grew as a weed among the cereals (Culiberg & Šercelj 1995, 173).



The third Copper Age settlement discovered to date is on the hill of Sv. Ana above Vrhpeč, which separates the two valleys of the Temenica River, which surfaces again in the southern foothills.

It is not known why these people fortified their settlements so strongly at the end of the 4th century BC. However, we can infer that it was the old story of power and the battle to monopolize natural resources. It has been shown that the bearers of the 'Vučedol' culture brought the need for sulphide copper ore from the Sava and Drava rivers to the Ljubljana Marsh at the beginning of the 3rd century BC from the Balkan-Danubian area (Velušček 1999, 71). This culture belongs to the end of the Copper Age, and its bearers remained in the Ljubljana Marsh until well into the time of the Bronze Age. Perhaps early communities in the Trebnje area were not prepared to surrender their territory to conquerors peacefully.

The necropolises that are associated with these settlements still remain unknown. However, we assume that the Copper Age people, like certain North American Indians or the Parsis in India, exposed their dead in particular places. This is clearly shown by human remains from the cave called Ajdovska Jama near Nemška Vas and the still unpublished results from protected archaeological digs at Velike Malence at the outlet of the Krka into the Sava.

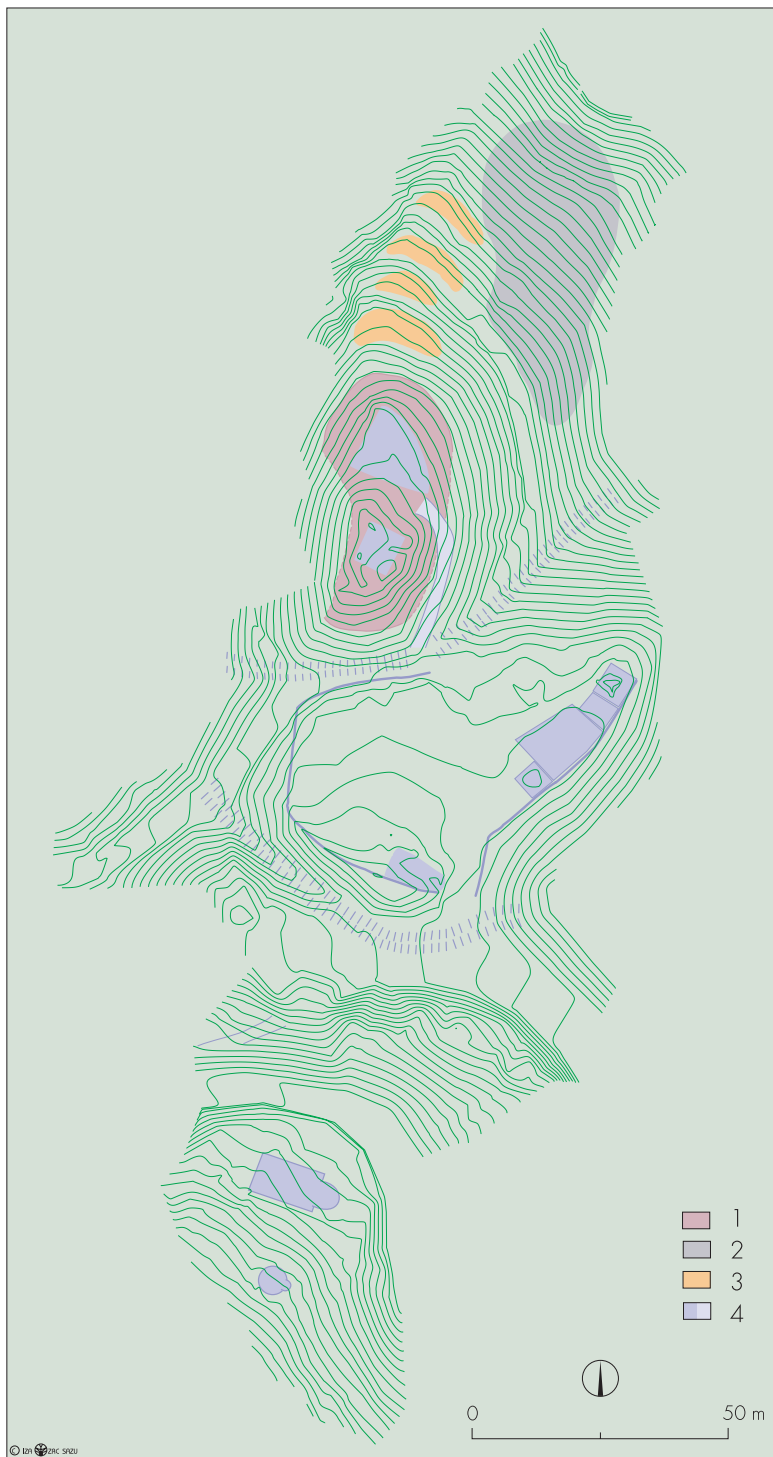
## SETTLERS FROM THE NORTHEAST (The Late Bronze Age)

Although no settlements are yet known in the Municipality of Trebnje dating from the beginning of the Bronze Age, which received its name from the alloying of copper and tin, their existence cannot be ruled out. At the end of the Early Bronze Age and up to the beginning of the Late Bronze Age, settlements are found on slightly raised plateaus and river meanders. Distant analogies from Brinjeva Gora in Styria, from the Sava-Drava interfluvial area in Croatia and from Hungary, along with the recent discovery of sod huts in the vicinity of Loka near Bela Cerkev on the Krka, would easily apply to the Temenica valley as well. On the basis of characteristic corded ware, the site mentioned near Bela Cerkev can tentatively be dated to the end of the Early Bronze Age, circa 1700–1550 BC (Kruh 2003, 179).

At the end of the 14th century BC there were visible changes in social structures throughout Europe and shifts in the spiritual understanding of the world. These are manifested in very diverse ways in the archaeological sense. The phenomena of this period are hoards: buried hidden collections of metal objects, especially weapons and tools. In the past these hoards were understood as goods lost by travelling merchants, but recently the opinion has prevailed that they were individuals' or groups' offerings to deities or demons at selected locations. It is of interest that although Late Bronze Age hoards, such as those along the Krka and Sava rivers, are characteristic for the rest of Slovenia, none has yet been found in the Temenica and Mirna valleys (cf. Čerče & Turk 1995, Fig. 9).

Instead of burying the entire body or exposing it, as mentioned above, during this era there was a new practice: burning the deceased on a funeral pyre. The echo of events that occurred before distant Troy and other centres of world events at that time can at least be sensed in Slovenia in this regard. After cremation, the ashes and the belongings of the deceased were put into large, solid urns and, together with provisions (food and drink) for the deceased, were placed into circular, oval or rectangular grave pits in a flat burial ground. In the material sense this time was still marked by the use of bronze, but because of the method of burial this period is referred to as the Urnfield culture and lasted from the end of the 14th century BC to around the middle of the 8th century BC. In addition to social stratification, in the graves from this time we can also observe the increased role of women in the community (e.g. the graves of 'priestesses'). True social stratification with an aristocratic elite warrior class on the model of the Greek world can be reliably observed with the introduction of ironworking in the 8th century BC.

Based on the information currently available, the settlements during this era in the broader Trebnje region were located on heights that made it possible to monitor the immediate vicinity and beyond, near water sources and fertile soil (Fig. 2). It is interesting that they were not particularly fortified.



Sl. 13: Načrt poselitvenih ostankov v Gorenjem Mokronogu: 1 – prazgodovinsko gradišče, 2 – vlaška naselbina, 3 – zgodnesrednjeveške terase, 4 – srednjeveški grad, cerkev in kostnica  
 Fig. 13: Plan of settlement remnants in Gorenji Mokronog: 1 – Prehistoric fort, 2 – Vlach settlement, 3 – Early Medieval terraces, 4 – Medieval castle, church and ossuary

The settlement on Žempoh Hill near Ostrožnik, with its very steep slopes, was established in the 9th century BC. The easiest access is from the north side, where two terraces are preserved. They do not represent the walls of the settlement, but were created to make additional level space suitable for settlement on that part of the hill (Svoljšak 1991, 96).

The inhabitants of Žempoh buried their dead at the extreme north end of the ridge just above Mirna, on the uncultivated land at Pašnik above Ostrožnik. The ashes of the dead were simply placed in the bottoms of the graves, which had the layout mentioned above; there is only one known case of an urn burial that preserves ash and burned bones (Križ 1987, 70). The graves have yielded bronze items associated with the clothing of the time: dress pins, collars, bracelets and buttons.<sup>4</sup>

In the immediate vicinity of Žempoh, on the highest point of the adjacent elongated ridge, the settlement of Križni Vrh above Beli Grič arose (Fig. 19). The ridge has steep slopes on all sides that make access difficult. The route to the summit is easiest along the ridge from the north side, where several terraces suitable for settlement can be seen (Dular 1991, 98). Studies of the settlement have revealed a number of holes for vertically positioned poles that were used to support a wooden fence to provide additional protection for the settlement (Dular 1991, 105). During the Urnfield culture, as well as later during the Early Iron Age, the inhabitants of the settlement buried their dead in the burial ground at Božji Grob above Slepšek, or on the site of the ruins of the chapel of St. Lawrence.

Both of the settlements discussed above commanded a view of the routes that lead along the Mirna valley.

The settlement at Žempoh Hill is dated to the period at the end of the Urnfield culture. Much later, around 700 BC, perhaps a few decades earlier, a new settlement at nearby Križni Vrh is believed to have been founded (Dular et al. 1991, Fig. 53). Perhaps the reasons for this are connected with population growth that made Žempoh too crowded.

The fact that the short-lived settlement at Žempoh was not an isolated example in the broader region is shown by the settlement of Gradišče above Gradišče pri Trebnjem, which is somewhat removed from the main prehistoric routes and offers a good view of the Mirna and Temenica valleys.

The slopes of the hill are steep, and the easiest access is from the east. Excavations have revealed a vertical support for a wooden enclosure and a pit (Dular 1991, 82). Analysis of seeds from this pit indicates the use of mustard and rape, and elder and blackberry seeds were also found (Culiberg & Šercelj, 1995, 171) among foodstuffs. The burial site associated with the settlement has not yet been found.

During the same period, the upper course of the Krka River in the Suha Krajina region as well as the Globodol basin and the route to the Mirna Peč valley were controlled by the settlement at the top of the rounded hill at Makovec near Zagorica pri Dobrniču. The route is more difficult toward the Temenica valley because it leads through the 200-meter-high ridge of Grmada..



Sl. 14: Zlat tremis cesarja Zenona, 2. polovica 5. stoletje, naključna najdba iz Velike Strmice  
 Fig 14: Gold tremissis of the Emperor Zeno, 5th century, a fortuitous find from Velika Strmica





Sl. 15: Izsek iz karte Franca Pečnika, sina znamenitega starinokopa Jerneja Pečnika  
 Fig. 15: Excerpt from map by France Pečnik, son of the prominent archaeologist Jernej Pečnik

## METALLURGICAL KINGS

At the end of the 9th century and especially at the beginning of the 8th century BC, ironworking was introduced in Slovenia. Together with agriculture and stockbreeding, this represented the core of the Iron Age economy. The Early Iron Age, which came to an end in central and eastern Slovenia around 300 BC with the arrival of the Celts, is also referred to as the Hallstatt period (after the site at Hallstatt, Austria).

The discovery and possession of newly discovered metal was expressed in the use of iron for the production of prestige items such as jewellery (e.g. bracelets) and dress items (e.g. belt buckles and fibulae). The weapons and tools of this period were still made of bronze. After decades of becoming familiar with the properties and utility of iron, they began to use it to produce weapons (e.g. lances and axes) and tools (e.g. knives and razors), while bronze was again used for jewellery because it was easier to work and incise with ornamentation (Peterle Udovič 2001, 111). It was this abundance of iron ore and the surge in metallurgical activity that made possible a relative degree of prosperity in Lower Carniola and the emergence of a wealthy upper class, which became the driving force behind further development. The leading members of this group consolidated both military and political power. All of these social changes are most clearly shown by changes in burial rituals and grave items.<sup>5</sup> The cremation of the bodies of the deceased and their personal possessions was abandoned, and now the deceased were buried together with their property in a rectangular grave pit.<sup>6</sup> The burial sites were no longer flat, but mounded. The tumuli in which individual families or multiple generations were buried are referred to as family tumuli. The graves in tumuli are arranged in a circle around a central area that may contain a grave or a stone vault.

The bearers of this development primarily established settlements in hilltops, although some settlements were also established at lower elevations (Mason 1988, 239–245). Hilltop settlements were selected so that they offered a good view of the immediate vicinity and beyond, as well as the paths leading to the settlement. Proximity to surface deposits of iron ore, as well as proximity to sources of water and land with fertile soil, were especially instrumental in determining the density of and changes in the structure of settlement in Lower Carniola (Dular 1993, 106). Although the locations of these settlements lie near the old Late Bronze Age settlements, which had likely been abandoned by that time, the new settlements were generally larger and fortified with stone enclosure walls (e.g. Šumeje near Podturn, Brezje pri Trebelnem, Žempoh and Križni Vrh).

On the basis of relatively rare itinerary sources, it can be assumed that the main caravan routes from the Baltic to northern Italy and the Kvarner Gulf did not pass through Trebnje as one of the significant centres on ancient trade routes. Despite this, the nobility of the Iron Age and their demand for luxury stimulated trade and traffic in the immediate vicinity. The positions of ancient forts reliably show the course of these routes to some degree. The forts were established so that they commanded a view of routes in the river valleys. A third indicator, perhaps even more precise, is the location of burial sites and individual tumuli. Even the form of tumulus burial grounds drew attention to itself, because they were set up so as to catch the eyes of passers-by. This fact allows us to precisely envision where the routes led to and from settlements and where the connections between settlements were.

Already at this time the main connections between the leading settlements of the era, at Vir pri Stični and Novo Mesto, probably followed the Temenica valley. This route had two branches: the first led to the northeast toward the Mirna valley, connecting the upper Temenica valley with the Sava valley, and the second to the southeast along the lower Temenica valley or Mirna Peč valley to the settlement at Cvinger near Dolenjske Toplice and onward to Bela Krajina. To understand this settlement the local connections are also important. The route connected the settlements from the Mirna valley via Mokronog along the Lanknica valley to the settlement complexes at Šmarjeta on the Krka River, and also connected the settlements along the Temenica River via Brezje pri Trebelnem along the Radulja valley to the Šmarjeta complex of sites (Fig. 3).

A few members of the Hallstatt nobility continued living in Late Bronze Age settlements, which was made possible by shallow limonite iron-ore deposits in the immediate vicinity. The ore, which appeared as pisolites and nodules, was also exploited here a century ago, as is shown by certain toponyms and choronyms, such as the village of Fužina (i.e. 'ironworks') near Mirna, below the castle at Mirna. The settlement at Križni Vrh above Beli Grič, high above the Mirna River near Mokronog (already mentioned in connection with the Urnfield settlement), is an especially interesting case (Fig. 19). Today there is still a great deal of limonite ore there. Modest protection in the form of a wooden palisade (Svoljšak 1990, 50; Dular 1991, 105) gives this point additional importance and indicates a certain sense of the importance of the 'iron-working kings'. During the Late Iron Age the inhabitants of the settlement buried their dead at two burial sites, at nearby Sv. Križ in Beli Grič and further north at Božji Grob above Slepšek, where the tradition of burial reaches back even earlier.

Perhaps the somewhat more distant tumulus burial ground at Špičasti Hrib near Podlog, northwest of Križni Vrh, can also be connected with this settlement, as well as three tumulus burial grounds southeast of the settlement: Pukelca at Gorenje Lanknice, Stranje or Kalina Hosta at Gorenji Mokronog, and the flat and tumulus burial ground at the Kocijan property in Gorenje Lanknice. In any case, these burial sites can be connected with the course of prehistoric routes toward Kincej and Brezje pri Trebelnem.

This 'ironworking identity' is more understandable if we examine the ancient forts, characteristic of the time, which closed off and controlled movement along the valleys. The Mirna valley was closed off by two characteristic ancient forts from the westward direction. The one on the north side was at Vesela Gora in Brinje, which had a defensive embankment characteristic for the time. However, the rim of the embankment is visible only on the north half of the settlement, whereas the south side has been greatly reshaped because of cultivation (Križ 1991, 94). The ancient fort closing off the Mirna valley on the south side was at Kincej above Trbinc and has a well preserved visible rim on the north side. The entrance into the settlement itself cannot be determined, but it is assumed that the entrance to the ancient fort was on the east side (Dular 1991, 91), in the direction toward Mirna, past the burial ground at Devce on the southeast foot of the hill (Fig. 3). The remnants of a Hallstatt dwelling<sup>7</sup> that has been studied at Kincej and the discovery of a Certosa-type bow fibula have been dated to the Late Hallstatt period (Dular 1991, 93).

Such a settlement always has one or more family tumulus burial grounds associated with it. In this case, these are only interesting to the extent that they show the direction of prehistoric routes of communication. The route from the settlement at Vesela Gora in Brinje towards Kincej is clearly shown by the tumulus burial ground at Brezje near Straža,<sup>8</sup> and a cart track indicates the continuation of the route toward Praproče and the Mirna River, where passage is possible at the elevation at Sv. Helena, and beyond at Lanšperžica with access toward Gradišče pri Trebnjem, Rodine pri Trebnjem and the Temenica valley.

It is also necessary to mention the necropolis at Devce because of its exceptionally interesting, but unfortunately destroyed and later reconstructed, warrior's grave with a characteristic La Tène helmet, found together with atypical older elements of equipment such as an iron axe, a lance point, ceramics, possible remains of a phalera and a fragment of an anklet (Gabrovec 1990, 107–108, Figs. 6–7). Because quite a lot has already been written about the military equipment of the warrior caste from the apex of the Hallstatt culture in Lower Carniola as known from situla depictions, this grave is all the more interesting. It draws our attention to the problem of the transition from the Hallstatt period to the La Tène period in Lower Carniola and to the interesting phenomenon that this transition (at the end of the 4th century BC) did not necessarily mean the Celticisation of the population. Although the helmet is La Tène (i.e. Celtic), it is an import from the southern Alpine region of the Late Hallstatt cultural milieu, which was closely connected with the region of Lower Carniola before the arrival of the Celtic Taurisci (Gabrovec 1990, 113). This is connected with the strong political cohesion of the Late Iron Age community in Lower Carniola in its last phase, and the helmet may have been a reflection of this phenomenon, the details of which are not known. In any case, the Celtic Taurisci, referred to as the 'Mokronog community', who conquered this territory, brought with them new 'eastern' elements that were manifested in the Hungarian ornamental style of swords, combat knives, characteristic sheaths for them and some types of fibulae (Fig. 3). These are elements that were unknown to both the Slovenian Hallstatt culture and the area of the southern Alps.

Some additional 'fortifications' that protected the Mirna valley against uninvited visitors from the east should also be mentioned. Two or perhaps even three ancient forts watched over the Laknica valley. On one side was the later medieval castle of Obnassenfuß and the still insufficiently substantiated settlement on Priča Hill beneath Trebelno, and on the other side the passage into the Mirna Valley was controlled by the settlement of Stara Gora on Vrh above Mokronog, which is located on the very edge of the municipality today. As is shown by the tumulus burial grounds east and west of the ancient fort, the main passage from Srednje Laknice toward the Mirna valley followed the ridge past Stara Gora and Zapečar. The associated burial grounds are located at Dolinarjev Hrib near Pavla Vas east of the settlement and at Zapečar near Brezovica, west of the settlement (Fig. 3).

Let us turn our attention to another group of finds which owe their Iron Age settlement to early metallurgical activity: the Radulja valley, also known as the Štatenberk valley. Above the upper part of the valley, the Radulja River offers an excellent view of the small settlement of Šumeje near Podturn, which like Križni Vrh was populated as early as the Late Bronze Age. Through the Štatenberk valley the shortest route was also from the Temenica valley with the ancient fort of Sv. Ana above Vrhpeč to the Šmarjeta complex of finds. We can assume that intensive settlement in this remote area was also connected with the prehistoric exploitation of iron ore, which perhaps was even brought there in the pre-industrial age (on the north bank of the Radulja opposite the settlements and tumuli in the village of Brezje pri Trebelnem a hill rises up with the interesting name of Železnik, meaning 'iron hill'). Unlike Križni Vrh, this settlement was abandoned at the beginning of the Early Iron Age and on a nearby hill to the southwest the larger ancient fort of Karlin near Prezje pri Trebelnem was founded. This is laid out in an elongated ellipse measuring 230 × 80 meters (Breščak D. & J. Dular 2002, 108). The rim on the north and east side is preserved as the edge of a terrace, and on the west side a 5- to 8-meter-high stone wall is preserved (Križ 1990, 21). The settlement had two entrances, at the east and at the west (Dular & Križ 1990, 533). The largest burial ground, Hojbi, which contains seventeen tumuli, is located on ridges west of the settlement. To the north, in the village of Brezje pri Trebelnem, there are six tumuli, and a third group of tumuli lies to the east (Dular J. & Križ B. 1990, 535), between the settlements at Karlin and Šumeje (Fig. 3).

Among the centres of the prehistoric 'metallurgical kings' in the Municipality of Trebnje, in addition to the Mirna valley with the vicinity of Mokronog and the Štatenberk valley with Brezje pri Trebelnem, we cannot overlook a third important complex of somewhat more remote prehistoric sites in the vicinity of the Globodol basin near Dobrnič that also depended on rich deposits of iron ore (cf. the establishment of the nearby ironworking settlement of Dvor on the Krka River). With the abandonment of the Late Bronze Age fort of Makovec above Zagorica pri Dobrnič, the settlement of Cvinger above Korita also arose here on a nearby hill with well-defined embankments with a circumference of approximately 700 meters. There were likely two entrances to the settlement, at the northeast and the south (Dular 1995, 103) (Fig. 3). The inhabitants of this settlement were buried at a number of burial grounds, which indicates a continuous





Sl. 16: Mokronog, orožje in oprema keltskih vojakov, 3. st. pr. n. .š.  
 Fig. 16: Mokronog, weapons and equipment of Celtic soldiers, 3rd century BC

settlement pattern without major shocks all the way back to ancient times. The largest necropolises are southwest of the settlement, at Gomila near Dobrava, northeast at Gomila near Zagorica and north of the settlement at Gabrje above Korita, Pupeč above Korita and Koželjeva Hosta near Reva, which is the most distant burial ground and in which a necropolis from Early Antiquity was also recently discovered.

Mention must also be made of interesting and still insufficiently researched plain settlement. In addition to changes in the burial ritual, the Hallstatt period also introduced strong societal stratification, in which the wealthier element controlled the flow of wealth with fortified dwellings, or actual acropolises. In the Municipality of Trebnje a number of tumulus burial grounds and individual tumuli are known that cannot be associated with any of the ancient forts described above. The same phenomena are probably connected with smaller settlements or individual farms that were also established in more exposed, flat areas in the Urnfield style, but where they are more difficult to discover without preliminary excavations. Such a burial ground is the one at Medvedjek near Veliki Gaber, which presents a very interesting image of the continuation of a burial tradition in the same place in Antiquity (Fig. 17).

There are also quite a few isolated groups of tumuli in elevated locations that cannot be associated with any of the ancient forts known to date. In the Municipality of Trebnje alone there are at least ten such locations, none of which can be reliably attributed.<sup>9</sup>

## THE ROAR OF WAR CHARIOTS

Around 400 BC the first wave of Celtic settlement took place. The Celts began migrating from their original homeland, which was located in present-day western Switzerland and eastern France.

The movements, which finished at the beginning of the 3rd century BC, completely changed the ethnic makeup of Europe at the time. The Celts settled a large part of the British Isles, the Iberian Peninsula and France, northern Italy, the eastern Alps and the Pannonian Plain, as well as the broader area along the lower course of the Danube all the way to the Black Sea and even into part of Asia Minor.

The Celts arrived in the territory of present-day Slovenia around 300 BC. The central and eastern part of Slovenia (the Ljubljana Basin, Upper Carniola, Carinthia, Styria, Lower Carniola and the northern part of Bela Krajina) as well as the area of northwest Croatia was probably settled by the Taurisci tribal union (Božič 1987, 862), which came to this region from the Pannonian Plain.<sup>10</sup> With the arrival of the new settlers the centre of gravity of settlement shifted from the Hallstatt settlements, which were abandoned at this time, to fertile lowlands along the rivers. A recently excavated burial ground, which was opened during excavations for the motorway at Zagorica near Veliki Gaber (Vičič 2003, 276), draws attention to this settlement.

Based on the little information available, it can be assumed that the inhabitants of the time were forced to leave their fortified settlements. The former Lower Carniolan 'Hallstatt nobility' had lost all of their political power. The fact that the Hallstatt population, partially mixed with the Taurisci, lived on is indicated by handmade pottery that shows the continuation of the Late Hallstatt tradition (Božič 1999a, 154). The newcomers brought with them the technique of using a potter's wheel, which made more symmetrical forms possible. However, the same potters continued to produce vessels for everyday use and for certain customers.

The method of burial changed in Lower Carniola. The tumulus burial grounds were abandoned, and the deceased were buried in flat burial grounds, which were still always located near the old tumulus burial grounds (e.g. Pašnik above Ribjek and Laze above Vrhpeč), or on the edge of the tumuli (e.g. Medvedjek near Veliki Gaber and Gomile near Dobrava). The burial custom also changed: the bodies of the deceased were cremated on a pyre, sometimes together with their property. Clay urns with ashes were deposited in rectangular, oval or round grave pits together with burned personal effects (for women this included fibulae, bronze and glass bracelets, and anklets, and for men fibulae, heavy belt chains and purposefully bent iron weapons: swords, lances, knives, and shields; in Dobova there was even a two-wheeled war chariot) (Fig. 16).

Toward the end of the 2nd and beginning of the 1st century BC (the Mokronog III horizon) the settlement structure changed and the elevated Hallstatt settlements were resettled (e.g. Sv. Ana above Vrhpeč, and Križni Vrh and Cvinger above Korita<sup>11</sup>). Specifically, individual finds from the highest, humus layer speak in favour of a La Tène population at Kincelj above Trbinc (Tecco Hvala 1990, 93) and Kunkel beneath Vrhtrebnje (Fig. 4).<sup>12</sup>

This was also the time when Slovenia first appeared in world history. From the sources of the opponents of the Celts (i.e. the Romans) we learn that Roman punitive expeditions, especially those led by the consul Gaius Sempronius Tuditanus in 129 BC, also attacked the Taurisci.

The time at the end of the 1st century BC and the beginning of the 1st century AD represents a sharp dividing line in Lower Carniola: the indigenous population was forced by the Roman authorities to abandon its fortifications and to relocate to newly founded towns and small settlements in the lowlands and along roads for administrative, political, economic and security reasons.

## CONCLUSION

In the prehistoric era, which ends at this point in our overview, Mokronog stands out as an eponymous location that, together with the sites in its immediate vicinity, represents the richest archaeological complex in the broader area of Lower Carniola. It was thus that the Urnfield and La Tène complex also entered into professional terminology. The very first scholars to study the Late Bronze Age (the time of the Urnfield culture) marked the Mokronog group as specially distinct from the Maribor-Ruše group (cf. Gabrovec 1960, 113). It was also recognized and set forth as a special part of Celtic (La Tène) culture in Slovenia. The material was therefore often drawn upon for broader comparisons (Gabrovec 1966, 181; Gabrovec 1974, 216). Of particular interest is the La Tène era flat burial site at Pašnik above Ribjek, also referred to as Vidmarjev Grad, which attracted great interest when it was excavated because of the first discovery of La Tène graves in Slovenia.

## THE LEGIONS APPROACH

### (The Roman period, as sketched out by Roman roads and the first 'historical' information)

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On the basis of archaeological finds we may conclude that even before the Roman occupation the central region of Lower Carniola was connected with Venetic centres in the Paduan Plain (situla art), the Kvarner Gulf and Greek trade in the southern Adriatic (e.g. Hellenistic imports) as well as with the distant Baltic (e.g. amber jewellery and products). In the first phase of Celtic hegemony certain of these trade routes may have been less frequently used (e.g. towards Italy). Because these were caravan trade routes, they were also known to the Roman army and were definitely used in the first phase of the occupation. The routes followed the river valleys, which in addition to archaeological evidence is also indicated by the Greek historian and geographer of the Augustan Age, Strabo, in his work *Geographica* (Geography). It is necessary to emphasize that in the immediate vicinity Strabo mentions only the significance of river transport on the Corcoras (i.e. the Krka; ANSl 1975, 96, op. 9). It appears that at this time the route along the Krka was still the most important link connecting the old Iron Age fortifications in Lower Carniola, following a route via Šmarjeta and Novo Mesto along a line past Stična and Vače, and onwards toward the Sava River with centres in Italy.

However, the La Tène finds mentioned above from Mokronog and Brezje pri Trebelnem point to a somewhat different picture. In any event, the Mirna and Laknica valleys and their vicinity were passable and densely populated prior to and at the time of the first arrival of the Romans. Thus, in the region that corresponds to today's Municipality of Trebnje, the Romans encountered a relatively densely settled area that was not characteristic of the rest of Slovenia at that time. The settlement of an "indigenous" population is indicated not only by archaeological finds, but also by the name of today's municipal centre as known from itinerary sources: *Praetorium Latobicorum*. This name draws attention to a fortified roadside station that must have had its origin in a still undiscovered civil settlement, named after the original inhabitants: the Celtic Latobici. It appears that at the end of the 1st century BC the Latobici tribe controlled the area between the Sava and the Gorjanci Hills.<sup>13</sup> The original inhabitants appear to have integrated exceptionally quickly into the 'globalizing' current of Romanization at the time, one external indicator of which was also literacy in Latin. The new lifestyle of the native population was expressed at least outwardly in grave monuments. In Štatenberk near Trebelno a grave stela was discovered for Publius Nertomarus Quartus and his wife Meita Optata (Fig. 8). It was erected in the 1st century by their sons Justus and Nigrinus. It



Sl. 17: Medvedjek, bronast kotliček s križnimi atašami, 6.-3. stoletje pr. n. š.

Sl. 17: Medvedjek, bronze pot with cross-shaped applied ornament, 6th to 3rd century BC



depicts a bear hunt, which at least partially expresses the reality of life in those regions. In addition to the Roman name, there are also two Celtic names (Nertomarus and Meita). This shows that the family belonged to a Romanized native stratum that had already obtained Roman citizenship. A good insight into this reality is also offered by the gravestone of Lucius Baibius Sempronius and his wife Eskinga from Kamnje near Šentrupert (Fig. 9). This very early gravestone from the middle of the 1st century is interesting not only for the Celtic female name Eskinga, but also because of the awkward local copying of Roman patterns of the time. This is seen in the three parallel borders of the inscription field, completed with a triangle that imitates the gable of a Roman grave stela, and in the clumsily composed letters. The poor knowledge of proper Latin and the incorrect Latin genitive and unusual use of the nominative in naming the person that erected the monument – *L(uci) Baibi Semproni* – are especially interesting (cf. Lovenjak 1998, 157–158).

Returning to the significance of *Praetorium Latobicorum*, it has been determined that, in addition to Attrans (present-day Trojane), this was one of the most important frontier stations on the border between Pannonia (from Trajan onwards, Pannonia Superior) and Italy, which ran through the Stična area (Šašel Kos 1998, 240). We can conclude that the Roman stronghold was established in the vicinity of today's parish church based on indirect evidence, such as the name 'Ad protorium' and the picture of two columns on the famous Peutinger map (Fig. 10).<sup>14</sup> There is still no direct evidence for the earliest course of the Roman military road in the Trebnje area dating from the time of the Augustan conquests and the revolt in Pannonia and Dalmatia from AD 6 to 9. We can only indirectly 'reconstruct' its course on the basis of recently discovered archaeological evidence at Dolenje Kronovo, in the Krško Basin and especially at Obrežje, where the early remnants of Roman military occupation are clearly shown (Mason 2006, 203–205). This information sheds additional light on Tacitus' observation in his *Annals* where he mentions that in AD 14 some divisions of the Roman army were sent to Nauportus (Vrhnika) in order to build roads and bridges, as well as for other work.<sup>15</sup>

Additional light can be more reliably shed on the role of Trebnje and its 'cosmopolitan' influence on the immediate vicinity by the *beneficarii* of the imperial representatives: soldiers serving as aides with quasi-military and police duties that probably supervised border traffic and assisted in exacting taxes, tolls and customs duties. All carriers outside of Italy paid a toll or an analogous maintenance fee. The director of the office for road construction was the ruler, and therefore the *cura viarum* could directly participate in planning and carrying out military, economic, organizational and political goals in the Roman Empire, always in close cooperation with the appropriate staffs, offices and towns; exactly the same was true for postal services and tolls. The altars found in Trebnje belonged to the *beneficarius* of the imperial representative in Pannonia Superior (Fig. 11). Earlier inscriptions from the 2nd century are dedicated to Jupiter Optimus Maximus ('the best and greatest'), and somewhat later to various deities, including Mithras, which indicates the presence of a mithraeum<sup>16</sup> in the settlement. Other dedications are known to Hercules, Jupiter Dolichenus (*I.O.M.D.*), as the chief god was known in the town of Doliche in Asia Minor, and Jupiter Heliopolitan (*I.O.M.H.*), who was worshipped in Heliopolis in Iurea (Lebanon). The most *beneficarii*, four of them, are known from the Severan Dynasty (AD 193–235), and five from later (Šašel Kos 1999b, 193). In later inscriptions these 'retired' legionnaires always also cited the name of the legions that they had been sent from; these were the *Legio X Gemina* or *Legio XIV Gemina* of Pannonia Superior. This was an original and culturally diverse population. As recent research shows, one town or station normally had two *beneficarii* at the same time, and could even have three or four (Šašel Kos 1999a, 240).

As we learn from the only map still preserved from Antiquity, the *Praetorium Latobicorum* was 32 miles from Emona and exactly the same distance from the Flavian *municipium* and important river port of Neviodunum (today the village of Drnovo near Krško).<sup>17</sup> The position of the settlement was therefore closely connected with its significance for the empire, perhaps originally most importantly for military road connections, and later for trade and especially postal (*cursus publicus*) connections, linking northern Italy with Thrace, Macedonia and beyond to the provinces of Asia Minor. Considering that this road cut through the Municipality of Trebnje from west to east, it is surprising how little reliable information has been preserved about its exact route. One of the reliable indicators of the route of such important roads were the Roman milestones. Only two milestones have been preserved between the Antonine milestone at Ivančna Gorica and two Antonine and one Severan milestone at the slope at Karteljevo (Fig. 5). The first has unfortunately been destroyed and is hypothesized to have been located at Kamni Potok, and the



Sl. 18: Trebnje, Pristava, bronasta fibula v obliki pava, 1.-2. stoletje n. š.  
 Fig. 18: Trebnje, Pristava, bronze fibula in peacock shape, 1st to 2nd century AD

second, without an extant inscription, at the settlement of Jezero (Lovenjak 2006, 178). How then to reconstruct the route? In the Roman era the inhabitants generally buried their dead at cemeteries that were near roads. It appears that old information about cemeteries, which were concentrated along the present-day railway line between Ljubljana and Novo Mesto, would indicate the route of the Roman road between Ivančna Gorica and Trebnje, and then onward to the slope at Karteljevo.<sup>18</sup>

At the same time, this was an intersection of local roads that led to the south toward Bela Krajina and to the north toward Celje in Noricum. We can reconstruct the approximate course of these local routes on the basis of certain sparse cemeteries that were located along the road, following Roman tradition. Because of new needs (postal service and the rapid deployment of troops from one end of the empire to the other), the significance of certain road connections changed. Thus the formerly most important prehistoric route from Stična along the Krka toward Novo Mesto and beyond to Bela Krajina and the Kvarner Gulf became marginalized in comparison to the route from Emona to Siscia (Ljubljana to Sisak) because of these needs. The formerly less important prehistoric route that ran from Stična via Mala Loka to the Mirna valley and its ancient forts – with its connection past Slepšek near Mokronog and beyond along the Mirna River past Kaplja Vas to the Sava River – now became an important link, once more connecting the Roman agricultural holdings on the south bank of the Sava and at Brestanica to the itinerary road to Neviodunum, which may have allowed passage toward Celje at exactly this point (Truhlar 1975, 102).<sup>19</sup> The discovery of a tombstone at Kamnje, mentioned above, indicates the branching of a local road from the Mirna valley via Brezje near Straža toward Hom (Fig. 5).<sup>20</sup>

In addition to the connection along the river, the road had two branches at Mirna. One led to Šentrupert and the other to Mokronog past Volčje Njive, Ostrožnik, Slepšek, Ribjek and onward toward Češnjice pri Trebelnem, Bitnja Vas and Cerovec near Trebelno, and from here between the villages of Jezero and Lukovek to the Roman way station for changing horses and finishing at the main road on the connection between Emona and Siscia.<sup>21</sup> There were a number of such originally prehistoric local connections, similar to that toward Šentrupert: one may have led from the Mirna valley along the Radulja valley toward Šmarjeta and Draga near Bela Cerkev, and another from Zagorica to Medvedjek and past Lisec to the Globodol basin, which was already densely populated in prehistoric times (Fig. 4 & 5).<sup>22</sup>

Similar to other exposed settlements on main communication routes, life in Praetorium (Trebnje) also became very dangerous during the restless 4th century, when conflicts also took place in Slovenia between various contenders for the imperial throne. As in nearby Drnovo near Krško, there is no evidence here of the continuity of settlement in the roadside colony, nor is there information available regarding the assumed deployment of military units. However, five recently discovered inhumation graves within a predominantly 'pagan' cremation burial ground at Pristava point to possible continuity of the colony (Fig. 18). The graves can be dated to the period between the second half of the 2nd century and the first half of the 4th century (Josipovič 2002, 16).



Sl. 19: Pogled na železnodobno naselje Križni vrh, po preostalem delu grebena pa se nizajo grobišča iz začetka starejše in mlajše železne dobe

Fig. 19: View of the Iron Age settlement at Križni Vrh; behind this, burial sites from the end of the Early Bronze Age, the Early and Late Iron Age are lined up on the rest of the ridge

## CHRISTIANITY: THE SPIRITUAL APEX OF THE LATE ROMAN ERA

The late Roman period was most clearly marked by the rise of Christianity. Although Emperor Constantine proclaimed religious freedom in AD 314, throughout the entire 4th century there were still numerous old pagan cults, such as Mithraism, that had a strong influence on Christianity. Nonetheless, magnificent early Christian centres were already found in Celeia by the end of the 4th century and also in Emona at the beginning of the 5th century (Ciglencečki 1999, 329).

By the middle of the 5th century these centres had already gone into decline and sometime around the end of the century Christianity and the native population of the area gradually moved to secluded hill settlements, known as *refugia*. This form of settlement was typical for that time in the regions of Noricum and Pannonia Savia, which administratively also included the Municipality of Trebnje. Although this period in the Municipality of Trebnje is not well understood, on the basis of certain recent findings it is possible to conclude that here as well at the end of the 6th century the Vlach population remained until the arrival of the pagan ancestors of the Slovenians. They fled to elevated locations along the local routes already mentioned in the direction of Šentrupert and Hom (e.g. Jaršč near Hom), toward Trebnje and Česnjice high above the Laknica River (e.g. Sv. Peter near Gorenji Mokronog), along the originally prehistoric routes through the Štatenberk valley and beyond along the Radulja River toward Šmarjeta (e.g. Šumeje near Podturn and Velika Strmica) Fig. 5.

Given the modest state of research, for the time being among the sites we may consider the settlement at Jaršč near Hom (602 m) to be a military fortification from the 5th and 6th centuries AD. It has a preserved enclosure wall, a rampart and a defensive ditch, and characteristic Late Roman ceramic has been discovered there (Ciglencečki 1978, 482). The same applies to Kincelj above Trbinc, which was already mentioned as an important prehistoric site (fn. 8). At Kincelj above Trbinc the discovery of a gold coin of Anastasius I (491–518) nicely coincides with the folk tradition of a stone observation point within the prehistoric embankment and at the site's northwest end, which researchers have dated to the 6th century (Vuga 1982, 155).

A Late Roman settlement with similar architectural characteristics, but of somewhat different significance, is also believed to have existed at the hamlet of Log-Šumeje near Podturn at the location of a former prehistoric settlement. This appears more likely to have been a *refugium* rather than a military observation point or an 'Old Christian' centre in the true meaning of the term. The structures were made of wood with



a built-up enclosure wall, with a ditch at the west foot of the prehistoric rampart, and the entrance to the west was likely a wooden tower structure set up on a stone foundation (Breščak & Dular 2002, 110).

In its logic and layout, the settlement of Gorenji Mokronog above the Laknica River is nearly identical (Bavec 2000, 57 ff.; Bavec 1999, 231 ff.)

There are few places in Slovenia that are as firmly anchored in folk tradition as Gorenji Mokronog. Here an archaeological site, a sacral monument, written sources and oral tradition are all connected in an indivisible whole. At the location called Vrajk or Vrajski Breg, folk tradition tells of the wooden church of the first Christians, and Jernej Pečnik described the graves 'very much like Roman ones' (Pečnik 1889, 57) (Fig. 15). A damaged inhumation burial site from Late Antiquity was recently discovered with sixteen preserved, two partly preserved and two completely destroyed burials. In the flat area above the cemetery are the traces of twelve pits for supports, pointing to the existence of some kind of small rounded wooden building. The idea that this was an extremely simple chapel of 'the first Christians', which the folk tradition speaks of, is certainly possible (Fig. 12). The fact that it was associated with a closed, self-sufficient community is shown by the wear and in part even uniqueness of the burial objects that have been found, characteristic for the end of the 6<sup>th</sup> century and beginning of the 7<sup>th</sup> century. Everything indicates that this was the time when the Slavs in Carantania were enthroning their first princes, when the Byzantines, the heirs to the Roman Empire, were contracting their authority to the province of Liburnia Tarsaticensis, and when the few inhabitants in the hinterland were left to fend for themselves. Single basket-pattern earrings, which were typical for the end of the 6<sup>th</sup> century and were usually worn in pairs, have also been found here in separate graves. It is not known whether this was a special feature of local dress or whether this was just a consequence of limited financial means. A child four to five years old, for example, was buried with a rattle made from the bottoms of two cups from Late Antiquity. In line with Christian tradition, the deceased were buried in rows and aligned in the direction of the rising sun (Bavec 2003, 327).

Prehistoric finds have been discovered at the highest part of the settlement, and at the end of the 6<sup>th</sup> century and in the 7<sup>th</sup> century the settlement became active again, when at a completely hidden and somewhat less steep part of the northwest slope a Vlach village arose, with an associated burial ground at Vrajski Breg. The settlement was abandoned in the period from the 7<sup>th</sup> to 9<sup>th</sup> century, and the wooden houses were at least partially burned. North of the ancient fort, four early Medieval settlement terraces are cut into the ridge. The old Vlach refuge had therefore not been completely forgotten, and came back into use in the restless times of the 9<sup>th</sup> century and in the first half of the 10<sup>th</sup> century. The construction of the castle tower at the top of the ridge destroyed the traces of the old settlement to a great extent (Fig. 13).

The situation is very similar on what is today an isolated location at Gradec near Velika Strmica. The location lies on a protected and hidden slope above a bend in the Radulja River. It has been known for over one hundred years, but the architectural remains here have been ascribed to the Middle Ages. However, it has turned out to be a fortification from Late Antiquity with the well preserved remains of an enclosure wall, five towers and an early Christian church with an associated cistern (Božič & Ciglencečki 1995, 265). A gold tremissis of the Emperor Zeno and other finds place the founding of this fortress at the end of the 5<sup>th</sup> century or the beginning of the 6<sup>th</sup> century, although the oldest items date back to the 2<sup>nd</sup> or 3<sup>rd</sup> century (Fig. 15). However, this is not surprising because these are predominantly items of everyday use (e.g. equipment for horses). In its layout the location is identical to that at Korinjski Hrib above Veliki Korinj.

## CONCLUSION

The arrival of the direct ancestors of the Slovenians at the beginning of the 7<sup>th</sup> century concludes this essay presenting the settlement core of the Municipality of Trebnje over a span of several thousand years, although this does not necessarily encompass everything of archaeological interest. Research at the sites of old village centres, especially in Šentrupert and Trebnje, would doubtless yield new insights into the transition into the Middle Ages and beyond, into the Modern era, because archaeology as a discipline and method is not limited to the older historical period, but is often of great help in unravelling the issues of the more recent past.



Stane Kregar, Vitraji v romarski cerkvi Marijinega vnebovzetja na Zaplazu, 1970  
*Stane Kregar, Stained glass art in the pilgrimage church of the Assumption of the  
Virgin Mary at Zaplaz, 1970*



# OD ROMANSKE ARHITEKTURE DO JANEZA LENASSIJA

Marko Marin in Igor Sapač

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Zora visokega srednjega veka. Grad Šumberk na bakrorezu v Valvasorjevi Topografiji sodobne Vojvodine Kranjske, 1679

*Dawn of the High Middle Ages. Copperplate engraving of Šumberk Castle in Valvasor's Topographia Archiducatus Carinthiae antiquae et modernae completa, 1679*

Sredi dolenskega gričevja, ob rekah Temenici, Mirni in Radulji se spleta nenavadna zgodba o deželi, življenju, delu in kulturi ljudi, ki tod živijo že iz pradavnine kakor v pravljici. Na začetku so bili voda in zemlja, zrak in vetrovi, oplajali so gozdove, travnike in njive, da se je okolje razvilo v vrtno grede, v katerih klije življenje in rojeva vedno nove oblike.

Arheološke najdbe nam pričajo, da je v Mirnski dolini cvetela halštatska kultura kot najvišji izraz svojega časa. Rimljani so v teh dolinah zarezali svoje neizbrisne sledi, zgodnji srednji vek pa je utrdil politične in gospodarske pogoje za življenje, ki se niso izčrpali do naših dni. Dinastija Breško-Selških je bila povezana s cesarskim dvorom v Regensburgu in tako preko Eme Krške, najiminitnejše osebnosti iz tega rodu, z osrednjo močjo takratne Evrope. Z upravnim sedežem Savinjske in Kranjske marke v Mirnski dolini je dotekala v te kraje tudi kultura in na osnovi prvih zgodovinskih ostankov se je v času romanike, gotike, renesanse in baroka bogato pomnožila.

Tudi umetnostni tokovi 19. in 20. stoletja niso šli mimo teh krajev. Nova gotika je posodobila lepotni izraz cerkvà Marijinega vnebovzvetja v Trebnjem in sv. Janeza Krstnika na Mirni ter postavila dva omembe vredna samostojna objekta: pokopališko kapelo sv. Križa v Šentrupertu in vaško kapelico sv. Jožefa na Mirni. Na Zaplazu sta se pojavila na zvoniku – skoraj neverjetno – secesija in pol stoletja kasneje slikana okna Staneta Kregarja, v mirnski župnijski cerkvi sledimo v delih Seppa Grassmücka odmevom kubizma, sodobnim umetnostnim tokovom pa še v spomeniku Padlim v NOB na Mirni Janeza Lenassija, v križevem potu, ki ga je Tomaž Perko naslikal za mokronoško župnijsko cerkev, in v spomeniku Frideriku Baragi Franceta Goršeta v Trebnjem. Likovni samorastniki so dobili svojo galerijo, Friderik Baraga in Pavel Golia pa svoje spominsko obeležje.

V začetku so bili voda in zemlja, zrak in vetrovi, ki so plodili okolje. Ljudje, ki tod živijo, znajo že dolga stoletja skrbeti za nadaljnje bujno življenje teh dolin. In nič ne kaže, da so se kaj upehali.

## Romanska grajska arhitektura

Na širšem območju Trebnjega je nastalo nekaj grajskih stavb, ki se uvrščajo med najzanimivejše priče grajske arhitekture na Slovenskem. Tako kot drugod so tudi gradovi na tem območju nastajali, kakor sta zahtevala politični in obrambni položaj dežele. Rasli so na strateško pomembnih ter naravno zavarovanih lokacijah in bili sedež oblasti in središče obsežnih kmetijskih posestev. Nastanek prvih gradov je bil tesno povezan z utrditvijo in rastjo fevdalizma ter bojem za obvladovanje zemljiških gospodstev. Gradovi so nastajali kot utrjena središča gospodarske, upravne in politične oblasti. Bili so simbol svojih lastnikov in so odražali plemenitost in privilegiranost, hkrati pa boj za denar in oblast. Na tem območju so prvi gradovi pričeli nastajati že v 11. stoletju. Pobudniki njihove gradnje so bili veliki fevdalci, ki so imeli svoje sedeže zunaj deželnih meja. Tu je potrebno omeniti škofiji Krka in Salzburg in obetajočo domačo rodovino grofov Višnjegorskih, ki pa je žal že zgodaj izumrla. Maloštevilni prvi gradovi v 11. stoletju so že na daleč kazali višji socialni položaj svojih prebivalcev nasproti kmetu v nižje ležeči vasi. Sprva so jih smeli graditi samo najpomembnejši ministeriali, večina nižjih ministerialov in vitezov pa je živela v preprostih lesenih neutrjenih dvorih. Zemljiški gospodje so ministerialom dovoljevali gradnjo gradov le tedaj, ko je bila ta v skladu z njihovimi geopolitičnimi interesi.

Prva in najstarejša oblika gradov so bile visoke trdne hiše. Šlo je za pogosto stolpasto učinkujoče stanovanjske stavbe, visoke tri ali štiri etaže, pozidane na približno pravokotnem tlorisu. Služile so za zadovoljitev osnovnih bivanjskih potreb svojih prebivalcev in najosnovnejšim obrambnim nalogam. Značilno je, da poleg osnovne stanovanjsko obrambne zgradbe takšni gradovi niso imeli drugih zidanih sestavin, kot so obzidja, obrambni stolpi in pomožne stavbe. Ta tip gradov se je na Dolenjskem uveljavil predvsem v 11. stoletju, srečujemo pa ga še vse do konca 13. stoletja, vendar ni pogost. V 11. in prvi polovici 12. stoletja so jih gradili samo najpomembnejši ministeriali, njihovo gradnjo pa so zemljiški gospodje dovoljevali glede na svoje geopolitične interese. Zato je razumljivo, da so visoke trdne hiše veliko redkejše kakor kasnejše obodne zasnove.<sup>1</sup>

Ena najlepših trdnih hiš se je ohranila v razvalini gradu Šumberk, ki se v virih posredno prvič omenja leta 1141, ko nastopa kot vazal salzburškega nadškofa vitez *Meginhardus de Sconeberge*.<sup>2</sup> Grad sodi med najstarejše in najpomembnejše srednjeveške gradove na Dolenjskem. Sredi 15. stoletja je bil že razvaljen, nato pa obnovljen in v 17. stoletju dokončno opuščen. V razvalini ob drugih sestavinah izstopa nekoč tronadstropna stolpasta stavba na razmeroma velikem kvadratnem tlorisu z zunanjimi merami okoli 12,5 × 12,7 m. Vhod v sprva samostojno stavbo je bil urejen v prvem nadstropju, pritličje s poltretji meter debelimi zidovi pa so osvetljevale še ohranjene ozke line z lijakasto zožujočimi se ostenji. Domnevno v drugi polovici 13. stoletja so nasproti stare visoke hiše iz 11. stoletja na vrhu umetno izravnane gorskega hrbta pozidali še drugo visoko hišo. V listinah iz leta 1355 se tako omenjajo *unsere tueren* (naši stolpi).<sup>3</sup> Očitno je Šumberk medtem postal ganerbn grad, na katerem je sočasno bivalo več bratov s svojimi družinami, stara visoka hiša pa je za vse postala pretesna. Nova visoka hiša se je po zasnovi precej razlikovala od stare. Pozidali so jo na pravokotni talni ploskvi v izmeri okoli 8 × 16 metrov z zidovi, debelimi dober meter. Uporabne površine je bilo tako nekaj več kakor pri stari hiši. Stavba je bila prečno predeljena na dva enaka, približno kvadratna prostora. Po Valvasorjevi upodobitvi sodeč je enako kakor stara hiša dosegala višino treh nadstropij. Sedaj so ohranjeni le še deloma zasuti ostanki zidov v pritličju.



Zora visokega srednjega veka. Grad Gorenji Mokronog na bakrorezu v Valvasorjevi Topografiji, 1679  
*Dawn of the High Middle Ages. Copperplate engraving of Gorenji Mokronog Castle in Valvasor's Topographia, 1679*

Morda je imel podobno obliko kot Šumberk v 11. stoletju tudi prvotni grad mogočnih in vplivnih grofov Višnjegorskih, ki pa je že zgodaj propadel in danes ne moremo z zagotovostjo zatrditi niti, da je stal na mestu današnjega razvaljenega višnjegorskega gradu iz 14. stoletja. Samo ugibamo lahko ali je tukaj sprva stala visoka utrjena hiša iz 11. stoletja, ki so jo kasneje, morda zaradi skromne zasnove, verjetneje pa zaradi neke nepojasnjene katastrofe, nadomestili z gotško stanovanjsko stolpasto hišo.

Obliko nekoliko skromnejše, stolpasto učinkujoče visoke hiše je imel sprva tudi mirnski grad, ki se v srednjeveških virih omenja kot *castrum*. Tronadstropna stavba je bila zgrajena iz grobih klesancev, postavljenih v pravilne ravne vrste, vhod pa je bil najbrž že od vsega začetka urejen v pritličju in dostopen preko skalovja. Žal so miniranja med in po drugi svetovni vojni ta spomenik skoraj docela uničila, tako da o njegovi prvotni podobi v veliki meri lahko le ugibamo.

V 11. stoletju je nastal tudi danes domala do temeljev podrti grad Gorenji Mokronog. Posredno se prvič omenja leta 1137, ko kot priča nastopa po njem imenovani *Heinrich de Nazvoz*.<sup>4</sup> Grad je bil po požaru na začetku 17. stoletja opuščen, tako da je od celote do danes ostala pod kostnico in cerkvijo sv. Petra razvidna le še lokacija, kjer izpod ruše le še tu in tam gleda kakšen kos zidu. Grad je bil pozidan na strmem pomolu, nižje pod kopo z grajskim jedrom pa je bilo na obsežnem platoju urejeno obzidano predgradje, zavarovano z obrambnim jarkom. Oblika in velikost pomola ter primerjava z Valvasorjevo upodobitvijo razvaline okoli leta 1679 nas potrjujejo v domnevi, da je imel grad obliko visoke trdne hiše. Med pomolom z grajskim jedrom in preostalim pobočjem hriba, kjer je pozidan kompleks cerkve in kostnice, je najbrž že hkrati nastalo predgradje, kjer so v okviru obzidanega areala stali na obzidje naslonjeni leseni in zidani pomožni objekti. Arheološke raziskave zadnjih let so potrdile domnevo, da so srednjeveški grajski in cerkveni kompleks postavili na ozemlju s staro in bogato naselbinsko kontinuiteto, ki sega nazaj do prazgodovinskih dob. Gorenji Mokronog je pomemben tudi zaradi celovite zasnove grajskega in cerkvenega kompleksa, ki sodi med najlepše primere visokosrednjeveških gosposčinskih središč.<sup>5</sup>

V drugi polovici 12. in predvsem v 13. stoletju so zaradi sproščanja nadoblasti tudi manj pomembni napol svobodni ministeriali prišli do svojih gradov. Tedaj se je pričel razmah gradnje romanskih gradov in je trajal do začetka 14. stoletja. V tem obdobju je nastala večina gradov, ki so jih nato kasneje le še prezidavali. V tem času se je razvil nov kompleksnejši tip gradov, ki se je močno uveljavil in pomeni naslednjo stopnjo razvoja romanske grajske arhitekture. To so bili obodni gradovi. Osnovna



značilnost obodnih gradov je, da poleg stanovanjske stavbe - palacija obsegajo tudi večje, z obodnim zidom obzidano dvorišče, kjer najdejo mesto tudi pomožne stavbe. Pogosto že hkrati ali pa kmalu po dokončanju pozidajo tudi visoke stanovanjsko obrambne stolpe – bergfride. Zasnove pa kažejo, da so imeli njihovi načrtovalci že od vsega začetka v mislih tudi možnost kasnejšega širjenja stavbnih traktov na notranji strani obzidja. Obodni gradovi pomenijo korak naprej od visokih utrjenih hiš, saj se funkcija teh pri obodnih zasnovah razdeli na palacij in bergfrid. S tem je omogočeno povečanje stanovanjskega udobja, saj so palaciji praviloma prostornejši in tudi bolje osvetljeni, bergfridi pa lahko prevzamejo obrambne naloge, ne da bi se bilo pri tem potrebno ozirati na stanovanjske potrebe. Tlorisna ploskev obodnih gradov se skuša približati pravokotniku, vendar zaradi prilagajanja razčlenjenosti zemljišča v končni obliki praviloma nastanejo zelo različne oblike tlorisov; od pravilnih pravokotnikov, peterokotnikov, nepravilnih poligonov do krožnih, ovalnih ali jezikastih zasnov. Starejše obodne zasnove na Dolenjskem v 12. stoletju predstavljajo obzidano ploskev razmeroma pravilnih oblik z vključeno stanovanjsko stavbo – palacijem. Kasneje se jim pridružijo še visoki stanovanjsko obrambni stolpi – bergfridi. Za mlajše obodne zasnove, ki nastajajo v 13. stoletju, pa je značilna večja in manj pravilna površina tlorisne ploskve ter sočasna zidava stanovanjskih traktov in bergfridov. Pri nekaterih gradovih že zgodaj razširijo tudi stanovanjske trakte, pozidajo pomožne stolpe, grajske kapele, predgradja in izpostavljene stolpe – propugnacule.

Ena najlepših grajskih obodnih zasnov na Dolenjskem se je ohranila v razvalini gradu Čretež nad dolino Laknice pri Mokronogu. Grad je pozidan na strmem pomolu v pobočju hriba nad pomembno potjo, ki povezuje dolini rek Mirne in Krke. Nastal je nedvomno že sredi 12. stoletja, v pisnih virih pa se prvič omenja leta 1228, ko nastopa kot priča po njem imenovani vitez *Rudeger de Rutenberc*.<sup>6</sup> Tukaj so kot ministeriali gospodov Višnjegorskih bivali pl. Čreteški. Leta 1770 je grad upepelila strela, nakar so ga opustili. Prvotna oblika gradu je kljub fragmentarni ohranjenosti zidovja razvidna v vseh svojih bistvenih sestavinah. Gre za pravilno obodno zasnovo, ki je pozidana na nekoliko potegnjeni pravokotni talni ploskvi v izmeri 28 × 32 m. Prvotna romanska stanovanjska stavba gradu - palacij je bila postavljena na jugozahodnem vogalu obzidane ploskve, a je danes domala do temeljev podrt. Pomembno mesto med romanskimi gradovi gre razvalini Čreteža zlasti zaradi močnega in visokega južnega zidu, ki je enkrat močnejši od ostalih obodnih zidov in meri v širino kar 2 metra. To je bil



Zora visokega srednjega veka. Grad Čretež na bakrorezu v Valvasorjevi Topografiji, 1679  
*Dawn of the High Middle Ages. Copperplate engraving of Čretež Castle in Valvasor's Topographia, 1679*

t. i. ščitni zid, kakršni so sicer tipični za mnoge romanske gradove, vendar so pri nas razmeroma redko ohranjeni.<sup>7</sup> Kot ščitni zid izoblikovana južna obodna stena je grad zavarovala na južni strani, ki je bila obrnjena proti višje ležečemu gorskemu pobočju in je bila tako najbolj izpostavljena morebitnemu sovražnikovemu napadu. Zid je služil izključno obrambi in je bil zato ne le nekoliko močnejši od ostalega obodnega zidovja, ampak tudi približno 4 metre višji, tako da je lahko v celoti zavaroval stanovanjski palacij na dvoriščni strani. Pomen čreteškega ščitnega zidu je predvsem v njegovi dobri in celoviti ohranjenosti. Zid se je v svojem vzhodnem delu ohranil do svoje prvotne višine, pa tudi preostali del je dovolj dobro ohranjen, da celota lahko predstavlja enega najlepših primerkov svoje vrste. Zanimivo je, da je zid tudi v svoji sredici pozidan iz klesancev. Pričevalen je jugovzhodni vogal, ki je na severni strani zapogojen navznoter. Tako so po eni strani statično izboljšali gradnjo, po drugi strani pa so s podaljšanim zidom zavarovali povezovalne lesene hodnike na notranji strani. Na vrhu ščitnega zidu je bila danes izginula lesena obrambna galerija. Hkrati s pozidavo zidu so pred južno stranjo izkopali tudi širok jarek, ki je ločil pomol z gradom od gorskega pobočja za njim in ga tako še dodatno utrdili pred morebitnimi napadalci.

Čretež pa je pomemben tudi, ker se je nad razvalino obodnega gradu ohranil nedvomno najlepši primer izpostavljenega stolpa na Dolenjskem. Starejši raziskovalci so sodili, da je večnadstropni visoki stolp na kvadratnem tlorisu predhodnik spodnjega gradu, novejše raziskave pa so takšno mnenje ovrgle.<sup>8</sup> Na grebenastem obronku v pobočju nad razvalinami obodne zasnove sezidani stolp je na eni strani zavarovan z jarkom, usekanim v skalo. Zidava stolpa kaže, da je očitno nastal hkrati ali nekaj za nižjeležečo obodno zasnovo, propadel pa je že razmeroma zgodaj, najbrž v 16. stoletju, saj ga Valvsorjeva upodobitev kaže že v precej razvaljeni obliki. Stolp je postavljen na kvadratnem tlorisu dimenzij okoli 11 × 11 m s poltretji meter debelimi zidovi v pritličju, izjemno trdni zidovi pa so grajen iz klesancev, položenih v pravilne vrste. Vhod v stolp je bil urejen v prvem nadstropju. Na vrhu stolpa je bila sprva najbrž lesena obrambna galerija. Čreteški izpostavljeni stolp je imel nalogo, da z višine zaščiti nižjeležeče grajsko jedro pred napadom z najbolj izpostavljene strani. Stolp je lahko obstajal le v povezavi z grajskim jedrom in zato tudi nedvomno ni nastal pred obodno zasnovo.

Sorodno zasnovan izpostavljeni stolp je najbrž v 13. stoletju dobil tudi mirnski grad. Oglati stolp na kvadratnem tlorisu so kasneje vključili v protiturško obzidje okoli grajskega jedra. Stolp je pozidan na domala kvadratni talni ploskvi v izmeri okoli 9 × 9 m, zidovi pa so debeli poldrugi meter. V stenah je ohranjenih več visokih in ozkih lin v kleti, pritličju in prvem nadstropju. Naravne danosti so tu onemogočile, da bi stolp pozidali na višini nad grajskim jedrom, zato so ga pozidali pod njim in ga pomaknili v pobočje hriba, tako da je zavaroval grajski kompleks z najbolj ranljive točke in preprečil neposredni dostop do osrednje grajske stavbe. Poleg funkcije prednje utrdbe je stolp, kot kažejo ohranjene srednjeveške listine, rabil tudi za stanovanje enega od oglejskih ministerialov, ki so bivali na mirnskem gradu.

Obrambno stanovanjski poznoromanski stolp iz druge polovice 13. stoletja se je ohranil tudi v okviru nekdanjega trškega obzidja v Mokronogu.<sup>9</sup> T. i. Strellov stolp je bil že od vsega začetka vključen v trško obzidje. Rabil je za bivališče enega od krških vitezov, hkrati pa s štirinadstropno utrjeno zasnovo kaže, da je bil postavljen na najbolj izpostavljenem delu trškega obzidja in je zato rabil tudi za izpostavljeno utrdbo trškega gradu. Mokronoški stolp je v slovenskem merilu eden redkih ohranjenih trških srednjeveških stolpov (dvorov), kar mu daje posebno vrednost in pomen.

V 13. stoletju lahko opazujemo nadaljnji razvoj obodnih zasnov, ki je dosegel vrhunec na sredini stoletja. Pomembnejši ministeriali so si v tem obdobju zidali obodne gradove z velikimi obzidanimi dvorišči, na zloznih, nižje ležečih in lažje dostopnih krajih. Oblike tlorisov takšnih zasnov so manj pravilne in se prilagajo značaju zemljišča, na katerem so pozidane. Tako sedaj najdemo tudi ovalne ali jezikaste zasnove, česar poprej nismo opazili. Za to obdobje je značilna tudi hkratna zidava obodnih zidov, palacijev in bergfridov. Pri nekaterih gradovih že zgodaj razširijo tudi stanovanjske trakte, pozidajo zunanje grajske kapele, predgradja in izpostavljene stolpe.

Eden najlepših obodnih gradov 13. stoletja je nastal na griču nad trško naselbino v Mokronogu. Sredi 13. stoletja so na jezikasti razsežni tlorisni ploskvi, prilagojeni izoblikovanosti terena, pozidali grad, ki je poleg obodnega zidu, vodnega zbiralnika - cisterne in visokega bergfrida, vpetega v obzidje, od vsega začetka obsegal še stanovanjsko poslopje-palacij in najbrž tudi lesena, na obzidje naslonjena





Zora visokega srednjega veka. Grad Mirna  
*Dawn of the High Middle Ages. Mirna Castle*

pomožna poslopja. Zidovje gradu, ki je bilo po drugi svetovni vojni skoraj docela podrto, je bilo zgrajeno iz velikih grobo obdelanih klesancev. Grad je morda že v 13. stoletju obsegal dve stanovanjski stavbi, prislonjeni ob južni in vzhodni obodni zid. Grad je bil upravno središče in shramba pridelkov dolenskih posesti krške škofije, kar je odločilno vplivalo na njegovo podobo.

Ob vznožju mokronoške grajske vzpetine, na južnem robu trga, so najbrž hkrati z gradom sezidali tudi grajsko cerkev na mestu sedanje trške cerkve sv. Egidija. Sprva je bila najbrž to preprosta, proti vzhodu orientirana enoladijska romanska kapela s polkrožno absido. Podobne kapele so se vsaj deloma ohranile na bližnjih gradovih Šumberk, Hmeljnik in Ig, podobni kapeli pa sta premogla vsaj še gradova Mirna in Mehovo. Podobno obliko je imela tudi sedanja podružnična cerkev sv. Petra v Gorenjem Mokronogu, ki je nastala že v 11. stoletju kot lastniška cerkev gradu Gorenji Mokronog. Od naštetih kapel se je v prvotni podobi še najbolje ohranila kapela sv. Katarine na gradu Šumberk. Ohranjena je romanska ravnostropna pravokotna ladja s polkrožnim vhodnim portalom. Tristrano





Kostnica s kapelo sv. Mihaela v Gorenjem Mokronogu, 1. polovica 13. stoletja  
*Osuary with the chapel of St Michael in Gorenji Mokronog, 1st half of the 13th century*

sklenjeni prezbiterij je v baročni dobi nadomestil romansko polkrožno apsidno, ki jo kaže Valvasorjeva upodobitev.<sup>10</sup> Na Valvasorjevi upodobitvi je dokumentirana tudi podobna romanska kapela na gradu Mirna, ki so jo podrli v 18. stoletju.<sup>11</sup>

Na Dolenjskem in v Beli krajini so obodni gradovi nastajali v 12. in 13. stoletju. Okoli leta 1300 pa je zidava gradov povsem prenehala. Poslej skoraj ni več na novo pozidanih. Razlogi za to so različni, osnovni vzrok pa je najbrž dokončno vzpostavljena in izoblikovana mreža zemljiških gospodstev. Tako je višje plemstvo zatrla poskušanje predvsem nižjih ministerialov po večji svobodi, osamosvajanju in novih lastnih gradovih. Preprečena sta bila nadaljnje krhanje osrednje oblasti in postopna anarhija. Od druge polovice 13. stoletja naprej so samo najvplivnejše plemiške družine še lahko zidale in prenavljale gradove. Pomemben razlog za prenehanje gradnje novih gradov pa so bile tudi izčrpane možnosti za kolonizacijo. Hkrati je nastopila huda gospodarska kriza, povezana s habsburškimi boji za oblast in naravnimi nesrečami, kar je večini plemstva onemogočila gradnjo novih gradov, močno pa je otežkočilo tudi vzdrževanje obstoječih. S prepovedjo gradnje novih gradov je bilo nižje plemstvo obsojeno na življenje na dvorih ali pa na služenje na gradovih višjega plemstva.<sup>12</sup> Zato je ena temeljnih gradbenih nalog v 14. in tudi še na začetku 15. stoletja postala gradnja zidanih neutrjenih dvorov, ki so postopoma nadomeščali stare lesene dvore. Gradnje novih gradov in dozidave obstoječih pa so v 14. in prvi polovici 15. stoletja z redkimi izjemami povsem prenehale. O 14. stoletju zato upravičeno govorimo kot o stoletju neutrjenih stolpastih dvorov.<sup>13</sup>





## Sprehod po umetnostnih spomenikih

Trg Mokronog je imel naprej svoje farno središče v Gorenjem Mokronogu. Ob prvi omembi trga leta 1279 je v strmem bregu v neposredni bližini prvotnega gradu Mokronog, v Gorenjem Mokronogu, že stala kostnica s kapelo sv. Mihaela.

Ohranilo se je ustno izročilo, ki pripoveduje, da sta Ciril in Metod 867. leta, ko sta se napotila proti Rimu iz Dolnje Panonije, potovala preko naših krajev. Čeprav nekateri raziskovalci temu nasprotujejo, češ da jima je bila bližja pot od Ptuja, ob Dravi na Koroško in po Kanalski dolini proti Ogleju, je vendarle prepričljivejša misel, da jima je bila bolj enostavna pot od Celja mimo Zidanega mosta ob desnem bregu Save do ustja reke Mirne in čez Grahovico blizu Novega grada na Mokronog in po rimski cesti mimo Mirne, Ševnice in Trebnjega proti Ljubljani. Po tem izročilu sta v Mokronogu maševala sveta brata na svoji poti v Rim, seveda pa ne v sedanji kapeli, ki je bila zgrajena v 1. polovici 13. stoletja. Morda je bila prvotna kapela v zdaj porušenem gradu ali pa na mestu današnje cerkve sv. Petra, katere najstarejša ohranjena listinska omemba je iz prve polovice 14. stoletja.

Od ohranjenih kostnic v Sloveniji zavzema ta iz Gorenjega Mokronoga najuglednejše mesto.<sup>14</sup> S kamnoseško obdelanimi rebri, obočnimi konzolami in okenskimi ostenji je kostnica pravi dragulj v svoji vrsti. Rotunda je obokana s sferično kupolo, zloženo v koncentričnih krogih iz lehnjaka, opira pa se na križno potekajoča rebra močnega pravokotnega prereza. Z načinom obokanja in vsemi detajli sodi v »laško skupino« naše poznoromanske arhitekture, in sicer je izdelek delavnice, ki je pred



Janez Wolf, Sv. Rupert pred sv. Trojico, ž.c. sv. Ruperta v Šentrupertu, olje na platnu, 386 x 161 cm, 1866  
 Janez Wolf, Sv. Rupert pred sv. Trojico [St Rupert in front of the Holy Trinity], parish church of St Rupert in  
 Šentrupert, oil on canvas, 386 x 161 cm, 1866



tem postavila prezbitarij v cerkvi sv. Križa na Svibnem. Okrogli karner v Gorenjem Mokronogu je pomemben tudi po tem, da kaže, kako daleč na Dolenjsko je s Koroške in Štajerske segel pojav teh malih romanskih arhitektur.

Na previsu v šentruperško dolino se odpre pogled na dolino reke Bistrice z veliko gotsko cerkvijo sv. Ruperta na platoju sredi trškega naselja, oko pa se sprehaja levo po prisojni strani vinorodnega Oplenka z gradom Škrljevo na podnožju, ki daje pečat vsemu šentruperškemu okolišu s svojo zgodovinsko preteklostjo in v zgodovini večkrat prezidano stavbno gmoto. Še bolj levo na hribu se v svetlobo zahodnega sonca umika silhueta veselogorske cerkve, na severni strani pod njo pa stoji na visokem griču kapela Žalostne Matere Božje s kapelicami križevega pota. Na vse strani se odpirajo sami slikoviti razgledi: na zahodu se od veselogorske cerkve proti severu razteguje pobočje Oplenka s cerkvijo sv. Barbare na izpostavljenem vrhu Okroga, še naprej pa se spočije pogled na pobočjih šentruperških hribov, posejanih z zaselki in poraščenih z gozdovi in vinogradi, in nad naseljem Hrastno zamaknjeni cerkvi sv. Duha. Proti jugovzhodu se dolina spogleduje z najvišjim vrhom tega prostora Debencem in zapira pogled, ki ga oblikujejo te okoliške panorame za vabo življenja, kakršno se tukaj odvija že tisočletja.

Med nadragocenejšimi spomeniki iz obdobja gotike ima prvenstvo triladijska dvoranska cerkev sv. Ruperta v Šentrupertu. Zelo malo je cerkva, ki jih južno od Karavank, na ozemlju osrednje Slovenije, previdno omenjajo kot prazupnije. Iz karolinške dobe sta na Dolenjskem tako le Šentvid pri Stični in Šentrupert. Gospodarske temelje je v 11. stoletju še utrdila Ema Breško-Seliška s svojimi darovnicami. Močna gospodarska podlaga je vabila najodličnejše cerkvene dostojanstvenike v Šentrupert. Tako sta beneficij župnije uživala tudi Jakob Auersperger in Jurij Slatkonja. V času, ko je nastajala



Filip, Jakob st. in Tomaž, poslikava na severni steni v prezbitariju cerkve sv. Duha na Vihru iz začetka 16. stoletja  
*St Philip, Jacob the Great and Thomas, painting on the north wall in the presbytery of the Church of the Holy Spirit above Viher from the beginning of the 16th century*

znamenita gotska cerkev, se je zvrstilo kar nekaj uglednih župnikov, Pavel Glogauer Blagoviški, Herman Dürer ter najpomembnejša med njimi Ivan Harer in Jakob Auersperger. Zveza Ivana Harerja s Friderikom Celjskim je pripeljala v Mirnsko dolino takrat najslavnejšo srednjeveško stavbno delavnico, zasidrano nekje v srednji Evropi. Od zunaj cerkev deluje zelo veličastno in je vidna daleč naokoli. Zvonik z mogočno stožčasto streho je v tlorisni zasnovi kvadrat, ki v tretjem nadstropju preide v osmerokotnik, svetišče je razgibano s sedmimi trikrat stopnjevanimi oporniki in tridelnimi šilastoločnimi okni, ladja pa je s kamnoseškimi deli skromnejša in jo krasijo le tri visoka šilastoločna tridelna okna, ki so bila že v času gradnje spremenjena v strelne line. V notranjosti je vtis prostora vzdolžno usmerjen. Šilastoločni trilitni profilirani slavalok deli prostor na dva dela: svetišče in ladjo. Svetišče je zvezdasto obokan dolgi kor s petosminskim zaključkom z do tal segajočimi služniki, ladjo pa deli na sredi šest osmerokotno oblikovanih vitkih slopov, ki v vrhu prehajajo v zvezdasti rebrasti obok. Sečišča reber v svetišču in ladji so okrašena s figurami in ščitki, ki so zgovorna tudi za zgodovino nastanka cerkve.

Cerkev sv. Barbare na Okrogu pripada isti delavnici, ki je obokala ladjo v Šentrupertu. Ima vse stilne značilnosti poznogotske podeželske cerkvene arhitekture, od petosminskega zaključka, stopnjevanih opornikov, kamnoseško okrašenega oboka do bogatega krogovičja v oknih. Njena vrednost pa je predvsem v njeni izpostavljeni legi in predstavlja enega najlepših krajinskih okrasov cele doline. Ostanke gotskega stavbarstva so vidni še v cerkvi sv. Duha na Vihru, a romanski portal na južni steni ladje priča o njenem starejšem izvoru. Zelo bogata je s freskami, ki so bile naslikane okrog leta 1520 in predstavljajo skupaj z ostanki fresk v šentruperški cerkvi in na Okrogu posebno stilno skupino, vezano na freske v Podpeči pri Moravčah. Pravi kuriozum pa je freska na severni strani svetišča, kjer je upodobljen apostol Jakob v civilni obleki kot romar, kar kaže na to, da je v tej figuri skrit donator fresk.

Na podnožju trbinškega hriba se dviga nad vasjo Mirna cerkev sv. Janeza Krstnika, za naselje dovolj mogočna, za umetnostni spomenik pa dovolj vredna, da stoji na tako izpostavljenem mestu. Današnja cerkev predstavlja sorodno stavbno kvaliteto kot šentruperška, kar je povezano tudi z imenom šentruperškega župnika Ivana Harrerja (1450-1474), ki je listinsko vpleten v gradnjo obeh gotskih cerkva, šentruperške in mirnske. V tlorisni zasnovi je opaziti za tisti čas dovolj nenavadni koncept enotne prostorske zamisli, ki ga je prva uresničila Sainte Chapelle v Parizu in napovedala ves nadaljnji razvoj gotske sakralne arhitekture, katerega odmevi so vidni tudi v mirnski cerkvi.

Na stropu prezbiterja in ladje so se ohranile freske dveh povsem različnih stilnih obdobj. Prve ohranjajo dokazila za zgodovino glasbe in so delo mojstra Bolfganga iz okoli 1465-1470, drugi iz začetka 16. stoletja pa z znamenjem enoroga namigujejo na znamenito plemiško rodbino Galenbergov in z masko norca naznanjajo prihod renesančnega humanizma ter nudijo gradivo za zgodovino gledališča. Svetniške postave z oboka prezbiterja predstavljajo vrhunec slovenskega stenskega slikarstva 15. stoletja in zrcalijo tako specifičnost naših umetnostnih teženj kot doseženo stilno stopnjo evropskega slikarstva ter hkrati vzdržijo vsa obča merila kakovosti.

V letih 1931-1932 je notranjost cerkve poslikal Pražan Seppe Grassmück. Slike so bile pri obnavljanju cerkve leta 1968 preslikane, a pod preslikavo sta se ohranili edino slikarji v prezbitериju, ki sta bili izvedeni al fresco, to sta Obglavljenje Janeza Krstnika in Marijino obiskovanje. Z njimi je v zatišje naše osamljene dežele v času, ko se je ostala Evropa oplajala ob najnovejših stilnih tokovih, Seppe Grassmück posredoval vplive znamenite "École de Paris", ustanovljene leta 1912 v Parizu, kateri so takrat pripadali najmodernejši evropski slikarji s Picassom, Modiglianijem in Chagallom na čelu.

Med najpomembnejše spomenike gotske podeželske arhitekture na Dolenjskem uvrščamo tudi cerkev Povišanja sv. Križa v Stehanji vasi. Zunanost cerkve hrani dragocene podatke o času njenega nastanka v dveh zazidanih strelnih linah z letnico 1449. V ta časovni okvir pa ne sodijo stilne oblike sicer izredno lepega, a mlajšega vhodnega portala, ki ga lahko umestimo v konec 15. stoletja. Cerkev je dvodelna, deljena na svetišče in ladjo z gotsko oblikovanim šilastim obojestransko porezanim slavalokom. Svetišče ima kitasto rebrasti obok, ki sloni na figuralno oblikovanih konzolah, na stikališčih pa ga krasijo figuralno oblikovani sklepniki. (Sorodnost z obokom svetišča cerkve sv. Barbare na Okrogu je opazna.) V ladji sta na slavalok prislonjena dva rezbarsko oblikovana oltarja iz 17. stoletja v slogu poznorenesančnih zlatih oltarjev.

Župnijska cerkev Marijinega vnebovzetja v Trebnjem je poznogotska triladijska arhitektura in je z grbom cesarja Friderika III. na zvoniku datirana z letnico 1443. Trije pari osmerokotno prirezanih slopnih nosilcev, povezani z visokimi šilastoločnimi arkadami, ustvarjajo enoten, pregleden dvoranski prostor. Prva listinsko izpričana omemba cerkve sega v leto 1170, a po odkritem staroslovanskem grobišču iz obdobja kottlaške kulture bi se dalo sklepati, da je tu stalo že starejše cerkveno središče, župnija Trebnje pa bi tedaj lahko nastala sočasno z najstarejšima doslej znanima župnijama na Dolenjskem, s Šentvidom in Šentrupertom.

Tudi trebanjska cerkev se ni izognila barokizaciji. Leta 1645 je bila preobokana, v drugi polovici 18. stoletja pa so ji dodali nov centralno zasnovan poznobaročni oltarni prostor. Iz tega obdobja so še oltar in vrhunski plastiki, delo nam neznanega rezbarja, Sv. Ana in Sv. Joahim, iz iste delavnice sta še Sv. Peter in Sv. Pavel. Prav zanimivo bi bilo vedeti, kako so ti kipi prišli v trebanjsko cerkev. Pod prižnico se nahaja Menzingerjeva slika Angela varuha iz leta 1754. V niši glavnega oltarja pa bomo našli sto let mlajšo sliko Marijinega vnebovzetja, nastalo po nazarenski predlogi, delo Matevža Langusa. Langusov je tudi križev pot z letnico 1843.

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Freske Mojstra Bolfganga na oboku prezbiterja župnijske cerkve sv. Janeza Krstnika na Mirni  
*Frescoes by the master painter Bolfgangus on the vault of the presbytery of the parish church of St John the Baptist in Mirna*



Z ustanovitvijo novomeškega kapitlja leta 1493 se je politična oblast habsburške dinastije prenesla v Novomeško pokrajino, gospodarski tokovi iz Benetk in Ogleja pa so se preusmerili iz Mirnsko-Trebanjske pokrajine proti Novemu mestu in naprej po dolini reke Krke. Dohodki kanonikov so bili v prvi vrsti vezani na priliv sredstev iz župnij, inkorporiranih kapitlju. V času, ko je bil Kapitelj ustanovljen, je bila šentruperška župnija ena najbogatejših na ozemlju današnje Slovenije. Kapitelj je zrastel na deblu šentruperške župnije, ki ga je napajala s svojimi dohodki štiri stoletja. Dediči prvega novomeškega prošta, šentruperškega župnika in dolenjskega arhidiakona Jakoba Auerspergerja so si zelo prizadevali, da bi delili blagostanje šentrupeške župnije z novomeškim kapitljem. Zaradi tega so se s prošti zapletali v dolgotrajne pravde. Le Jurij Frančišek Ksaver pl. Marotti, novomeški prošt med leti 1715 in 1740, je dobrih dvesto let po ustanovitvi kapitlja globoko posegel v razmere šentruperške župnije z gradnjo romarske cerkve na čast svojemu patronu Frančišku Ksaveriju na Veseli Gori. Cerkev je zasnovana na osmerokotnem tlorisu, ki mu je na zahodni stranici prizidano svetišče, na južni in severni pa stranski kapeli. Zvonika stojita izven osrednjega tlorisa, diagonalno zasukana na glavno os, skupaj s kupolami pa ustvarjata vtis slikovite stavbne gmote, ki predstavlja samosvojo arhitekturno rešitev v času cvetočega baroka na Slovenskem. Cerkev se ponaša tudi z odlično sočasno opremo, z glavnim t.i. okvirnim oltarjem iz kroga novomeške delavnice zlatih oltarjev, s slikami naših osrednjih baročnih slikarjev, Sv. Janez Nepomuk Fortunata Berganta, Smrt sv. Jožefa in Sv. Frančišek Saleški Valentina Metzingerja, ter freskami Antona Tuška, edinimi, s katerimi se ta slikar umešča v slovensko baročno freskantstvo. Na pevskem koru so ohranjene znamenite Göblove orgle iz leta 1751.

Žalostna gora nad Mokronogom ni samo vrh z Marijino cerkvijo, temveč kompleks objektov, ki je nastajal skozi stoletja, in pomeni pomemben spomenik sakralne prostorske arhitekture na Slovenskem, zaradi pasijonske motivike, v kateri se prepleta Jezusovo trpljenje z Marijinimi žalostmi, pa eno najzanimivejših ikonografskih celot.<sup>15</sup> O življenju Gore priča tudi nenavadno veliko število votivnih podob od konca 17. do začetka 19. stoletja.

Cerkev Žalostne Matere božje na Žalostni gori je bila sezidana v dveh zelo različnih razvojnih obdobjih, a v kratkem časovnem zamaku. Najprej je bila končana ladja, ki je datirana z letnico 1697 in kaže vse značilnosti poznorenesančnih stavbnih ambicij, prezbiterij z znaki zrelejše baročne gradnje pa je bil dograjen vsaj do leta 1735, ko je Franc Jelovšek poslikal s freskami njegov obok. Ladja deluje kljub razmeroma nizkemu in širokemu razponu oboka lahkotno, odprto, sproščeno, medtem ko je svetišče utesnjeno, težko, zaprto, kakor ujeto samo vase.

Stebriščna konstrukcija velikega monumentalnega črnega marmornatega oltarja je poudarjena z barvno inkrustacijo v spodnjih predelih stebrov, venčnih zidcih in atikah, osrednjo nišo pa krasí kip Pieta. Spomenik izjemne umetnostne kakovosti s sožitjem oltarne arhitekture in kiparske opreme je delo ene vodilnih ljubljanskih kamnoseško-kiparskih delavnic v prvem desetletju 18. stoletja.

Na plitvem banjastem oboku svetišča je upodobljeno sedem ustanoviteljev servitskega reda, ki jim Marija, ki jo na oblakih nosijo angelci, izroča škapulir. Ob straneh so naslikani angeli z orodji mučeništva, v medaljonih in lunetah pod obočnimi kapami pa Darovanje v templju, Beg v Egipt, Dva najstletni Jezus v templju, Jezus sreča svojo mater, Žalostna Mati božja pod križem in Jezusa položijo v grob. Ta Jelovškova slikarija je njegovo "manj običajno" delo. Uporabil je neko svojo starejšo izkušnjo, mogoče še iz študijskega obdobja, s katero se je leto po šentpeterskih freskah v Ljubljani še lahko odrekel nabrekliemu baročnemu patetičnemu nastopanju figur v kričočem nasprotju barvnih tonov v korist predhodnemu, umirjenemu, še iz renesanse izhajajočemu ravnotežju v kompoziciji in koloritu, ki ima svoj izvor nekje v francosko zasidrani estetiki, ki jo je v naše kraje prinesel Valentin Metzinger. Marija na freski je elegantno mlado dekle, po zgledu značilnih francoskih "madame", v rahlih pastelnih, plavkasto violetnih tonih, z velom okoli glave, kakršno je komaj tri leta kasneje upodobil Valentin Metzinger na sliki Smrt sv. Jožefa na Veseli Gori, podobne pa že tudi pred nastankom freske na Žalostni gori. Bolj kot to preseneča tudi celotni vtis barvnih tonov, ki se prenašajo iz Marijine draperije na podobno sivkaste odenke meniških habitov, obdanih s toni zemeljskih barv slikane arhitekture in nebes. Pogled na slikani obok v svetišču se razgubi v osenjeni celoti umirjene barvne površine, kakor da je preko vsega oboka razpotegnjena prosojna tančica razpršene svetlobe Wateaujevih slikarij. Jelovšek se k takemu načinu slikanja ni več vrnil; prevzel ga je slikoviti kolorit



Freska s podobo norca v župnijski cerkvi sv. Janeza Krstnika na Mirni  
*Fresco depicting a madman in the parish church of St John the Baptist in Mirna*

baročno razgibanih kontrastov, ki se mu je prvič predal pri slikanju fresk v cerkvi sv. Petra v Ljubljani in se ga kasneje drži kot osrednje linije svojega iluzionističnega slikarstva. Tako se v naprednejših tendencah baročnega freskantstva izgubi lirično nadahnjena Škapulirska Mati božja z gorečimi srci njenih občudovalcev in častilcev, Jelovšek pa stopnjevano sledi zahtevam novega časa.

Svete stopnice na Žalostni gori so od vseh svetih stopnic na Slovenskem najbolj dokončno in enovito izoblikovane. V vsem svojem pojavu so izraz umetnostnih teženj zrelega baroka: slikovita zunanja razčlenjenost arhitekture, bogati arhitektonski okraski v obliki pilastrov, profiliranih kapitelov in venčnih zidcev, svetlobna igra, prihajajoča v cerkev s severne in z južne strani, in končno odmik od standardne orientacije sakralnih prostorov vzhod - zahod, ki se tu premakne na orientacijo osi severozahod – jugovzhod. Posebej pomembna je poslikava svetih stopnic, ki jo je leta 1767 opravil Anton





Glavni oltar v župnijski cerkvi Marijinega vnebovzetja v Trebnjem  
*Main altar in the parish church of the Assumption of the Virgin Mary in Trebnje*



Postl. Dve leti zatem, ko je v Škofji Loki zanimanje zanje ugasnilo, je upodobil pasijonske prizore z očitnimi znaki dobrega poznavanja uprizoritev Škofjeloškega pasijona, kar dokazujejo angeli z mučilnim orodjem, postavljeni v gledališko opremljene lože, ki jih navadno pasijonske igre nimajo, in v belo oblečeni Jezus v prizoru pred Herodom, kamor je preoblečenega poslal Kaifa, ki ga je dal zaradi zasramovanja obleči v belo oblačilo; v takratnem metaforično gledališkem svetu je to pomenilo nago kot največji izraz sramote. Tudi Oče Romuald, avtor Škofjeloškega pasijona, prvega slovenskega dramskega besedila iz leta 1721, poudarja ta prizor, ki ga druge uprizoritve ponavadi nimajo. S tem pa se pomen Svetih stopnic na Žalostni gori bistveno stopnjuje in razširja na celotno kulturnozgodovinsko raven 18. stoletja, tem bolj, ker podobnih primerjav neke gledališke igre s sočasnimi visoko kvalitetnimi likovnimi upodobitvami nimamo.

V baročni božjepotni cerkvi sv. Antona Padovanskega na Blečjem vrhu se nahaja galerija desetih del poznobaročnega slikarja Antona Postla.<sup>16</sup> Nastajala so v daljšem časovnem obdobju, od prvih, v šestdesetih letih 18. stoletja, Sv. Anton Padovanski, Sv. Kozma in Damijan, Krst v Jordanu in Sv. Luka, ki sodijo med njegova najboljša dela, do zadnjih, na prehodu iz 18. v 19. stoletje, ko je njihova likovna potencia sicer v upadanju, a zato motivno toliko bolj zanimiva z upodobitvami požara lesenih kašč in nesreče z natovorjenim vozom na votivnih podobah ter Smledniške legende.

Socialno okolje, iz katerega izhaja Anton Postl, slikarja vsega prevzame. Očitno se ni gibal med političnimi in drugimi odličniki svojega časa, saj ni nobenega od njih v vsem njegovem obsežnem opusu med naročniki. Tudi njegovih del ne najdemo v takrat reprezentativnih plemiških in cerkvenih stavbah po Sloveniji, pač pa večinoma na ozkem območju Dolenjske, v podružnicah in romarskih cerkvah, še župnije so redke. Izrazit smisel za realizem okolja ga sili k opazovanju ljudi, njihovega načina življenja, vsakodnevnega ravnanja in navad, zaradi česar se tudi odreka principu, da v Jezusu ali Mariji ni spodobno upodabljeni sebe. Nič manj niso prisotni na njegovih slikah preprosti ljudje iz njegovega okolja s portretnimi potezami: na sliki Smledniška legenda na Blečjem vrhu sta si oba kmeta, tisti, ki ga drže hudiči, in tisti, ki stoji za sv. Antonom, zelo podobna. Prav tako ni mogoče prezreti na sliki s prevrnjenim vozom, ex voto 1802, podobnost donatorja s sv. Antonom. Postlovi »junaki« so v vseh združbah in kot posamezniki, posebej v takoiimenovanih pasijonskih množičnih prizorih, zelo podobni ljudem iz »ljudstva«. Pri Antonu Postlu, kjer je pomanjkanje življenjskih dokazil popolno, bo najbrž treba upoštevati tudi nezgodovinske vidike, tiste, ki vodijo do bistva njegovega srca. Socialna nota njegovega življenja je v njegovih delih več kot prisotna. Njegovo poznavanje človeka nas navaja na zelo občutljivo naravo, nekoliko hudomušno in vendar preizkušeno v vsakodnevnih življenjskih izkušnjah. Postlov ljubeznivi obraz je pred nami in se nam iz slike v sliko bolj odkriva.

V 19. stoletju so se na slovenskem podeželju na splošno bolj uveljavljale podobarske delavnice in obrtniki. O kakšnih posebnih umetniških dosežkih v tem času tudi v Mirnsko-Trebanski pokrajini ni mogoče govoriti. Prežihovemu Vorancu pa se je za ta čas in prostor celo zapisalo: »*Hodil sem morda po najlepših krajih sveta, po krajih, ki so po svoji legi, po svojem modrem nebu in po svojih prečudovitih barvah najlepší na Slovenskem ... toda nikjer v naši domovini nisem našel tako vnebovpijoče revščine, take gospodarske zaostalosti kakor v tem kotu naše dežele.*« Na začetku 20. stoletja je bila ta pokrajina ena najrevnejših in obenem najlepših na Slovenskem. In dolgo v njo ni stopila prava umetniška duša, ki bi jo začutila in spoznala njene čare in tudi sama pustila v njej svoje sledi. Končalo se je z barokom. Drugače zgovoren pa je postal ta prostor v 20. stoletju z deli Staneta Kregarja in Janeza Lenassija. Prvi nam je zapustil galerijo slikanih oken v cerkvah sv. Urha v Velikem Gabru in Marijinega vnebovzetja na Zaplazu, drugi pa spomenik Padlim v NOB na Mirni.

Vse pravljice in legende se začno z »Nekega dne...«. Prav tako tudi zaplaška: »Nekega dne je pobožen mož našel majhen kipec Matere božje z Jezusom v naročju ...«. Tako se je začelo. Kdaj, se natančno ne ve. A pozno v jeseni leta 1850 je v cerkvi slikal takrat zelo znan slikar Franz Seraph Ritter von Kurtz und Goldenstein. Poslikal je svetišče s freskami iz Marijinega življenja, nad glavnim oltarjem prizor Marijinega vnebovzetja, v pendentivih pa Marijino oznanjenje, Marijino obiskovanje tete Elizabete, Gospodovo rojstvo in Kristus se pokaže Mariji po vstajenju. Takrat je naslikal tudi Marijo Pomagaj, ki še danes stoji na levem stranskem oltarju. V tem času je bil slikar na višku svoje ustvarjalne moči, zato lahko predvidevamo, da so bile naslikane freske zelo kakovostne in v slogu Kurz-Goldensteinevega romantičnega realizma. Pri kasnejših prezidavah so bile freske uničene.

Cerkev, kakršna stoji danes, so dogradili šele leta 1926, ko so končali oba zvonika, ki sta pravi okras sicer zelo staromodno zasnovane, v nove renesančne oblike odete cerkve. Strehi obeh zvonikov sta daljni odmev na Dunaju že preživete secesije, ko sta zvonika nastala, vendar sta za podobo tega kraja velika novost, saj sta končno premagala vsiljive novogotske oblike zvonikov podeželskih cerkva, ki se ponujajo pod vplivom nam tuje saške arhitekture. Starejši stilni elementi na zvoniku so po novih vzorih eklektično prirejani na novo obliko, s tem pa se je seveda spremenila celotna zamisel zvonika. Spodnji del strehe, ki ima v baroku zvončasto obliko, se odreče nišam za uro in dobi po novi zamisli obliko prirezane piramide. Izpostavi se renesančni venčni zidec, ki izgubi stavbni, dobi pa dekorativni značaj. Kvadratni tloris nad njim se razveže v osmerokotnega. Spremeni se tudi funkcija baročne laterne. Zgoraj ima profiliran nastavek za kapo zvonika s porezanimi vogali, stožčast zaključek tako postane oktagon. Estetska novost v laterni so tipične line z dekorativno funkcijo. Pri zaključnem delu zvonika, roži, svetu in križu, so se graditelji zgledovali po mirnski župnijski cerkvi. V skladu s secesijskimi likovnimi težnjami je streha iz pocinkane pločevine uveljavljala sijaj plemenitih kovin.

Najdragocenejši del opreme v cerkvi Marijinega vnebovzeta so gotovo slikana okna. Osnutke zanje je v sedemdesetih letih prejšnjega stoletja naredil Stane Kregar, med obema vojnoma in po njej eden naših najbolj znanih slikarjev s svojo poetično različico nadrealizma in v začetku 50-ih let začetnik abstraktnega slikarstva v jugoslovanskem prostoru. Njegova nadrealistična faza in lirična abstrakcija se je kasneje prelila v koloristični realizem. Izkušnje obeh smeri je uspešno uporabil v slikanih oknih, ne da bi škodoval resničnosti v prizorih, ki jih je slikal. Na vitrajih v zaplaški cerkvi se je v nasprotju s slikanimi okni v cerkvi sv. Urha v Velikem Gabru z upodobitvami Svete družine, Marijinega oznanenja, Vstajenja, Križanja, Pietá in Jezusa na Oljski gori spopadel z motivi, za katere so značilni množični prizori. Na majhnih slikanih površinah je razvrstil cele množice ljudi (Binkošti, Marijino vnebovzetje, Poklon treh kraljev, Rojstvo). Kljub geometrično rezanim površinam in v abstraktne, vendar tipične forme ujete kompozicije, je Stanetu Kregarju uspelo ustvariti vtis resničnosti in neke vrste nadzemske poetičnosti.

Na mirnskih Rojah je Janez Lenassi, predstavnik abstraktnega kiparstva, na šesterokotnem, s kamni obloženem podestu zasnoval spomenik Padlim v NOB v romboidni obliki kot obelisk s tremi vertikalnimi slopi, ki nosijo perforirano železno kroglo. Podobno kot na ostalih svojih najboljših delih je tudi na tem spomeniku našel ravnotežje med arhitektonsko strogostjo ravnih linij in mehko zaobljenimi valovitimi oblikami. »Glavno obliko tvorijo«, kot pravi avtor, »trije trikotni vertikalni betonski elementi, ki na višini zgornje tretjine oklepajo kovinski element okrogle oblike. Trije stebri simbolizirajo tri glavne faze revolucij - vstajo, borbo in zmago, v položaju varovanja priborjenih sadov (sad: okrogel kovinski element). Posamezne stebre označujejo reliefi, ki so sestavljeni iz oblik, značilnih za posamezno obdobje borbe.«<sup>17</sup> Na vzhodnem slopu je napis: »se dviga v življenje, kdor pade v smrt«, na severnem: »106 padlim borcem v NOB 1941-1945«, in na zahodnem: »ZB Mirna ob 20-letnici osvoboditve«. Na vzhodni strani oklepata dva kraka simbolično postavljen sarkofag s posmrtnimi ostanki iz opuščenih grobov v okoliških gozdovih.



Valentin Metzinger, Smrt sv. Jožefa, p.c. sv. Frančiška Ksaverija na Veseli Gori, olje na platnu, 202 x 113,5 cm, 1738

Valentin Metzinger, Smrt sv. Jožefa [Death of St Joseph], chapel of ease of St Francis Xavier at Vesela Gora, oil on canvas, 202 x 113.5 cm, 1738





# FROM ROMANESQUE ARCHITECTURE TO JANEZ LENASSI

Marko Marin in Igor Sapač

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In the midst of the Dolenjska hills, along the banks of the rivers Temenica, Mirna and Radulja, time has spun an unusual story – a story of the land, the life, the work and the culture of the people who have lived here since prehistoric times, as though in a fairytale. In the beginning were water and earth, air and the winds. They fertilised the forests, meadows and fields, turning the land into garden beds in which life germinates and bursts forth in new forms.

Archaeological finds tell us that the Hallstattian civilisation flourished in the Mirna Valley and was the highest expression of its time. The Romans left indelible traces in these valleys, while the early Middle Ages consolidated the political and economic conditions for life. These still exist today. The Friesach-Zeltschlach dynasty was connected to the imperial court at Regensburg and, via Emma of Gurk, the most distinguished member of the family, to the central power in Europe at the time. With the administrative seat of the Savinja and Carniolan marches in the Mirna Valley, culture also came to these parts and grew richly in the Romanesque, Gothic, Renaissance and Baroque periods on the basis of the first historical remains.

Even the artistic currents of the 19th and 20th centuries left their mark. The neo-Gothic style modernised the appearance of the Church of the Assumption in Trebnje and the Church of St John the Baptist in Mirna and created two other notable structures: the cemetery chapel of the Holy Cross in Šentrupert and the little village chapel of St Joseph in Mirna. At Zaplaz – almost unbelievably – the Vienna Secession appeared on the bell towers, as did Stane Kregar's stained-glass windows, painted half a century later. In the Mirna parish church we can trace echoes of cubism in the works of Seppe Grassmück, while modern art trends are also evident in Janez Lenassi's monument in Mirna to those who fell in the National Liberation Struggle, in the Way of the Cross painted by Tomaž Perko for the parish church in Mokronog, and in France Gorše's monument to Friderik Baraga in Trebnje. Self-taught artists gained their own gallery, and Friderik Baraga and Pavel Golia were given memorials.

In the beginning there was water and earth, air and the winds, which fertilised the land. The people who live here have known for centuries how to keep these valleys teeming with life. And nothing suggests that they have tired of doing so.

Žalostna gora z romarsko cerkvijo Žalostne Matere božje, s svetimi stopnicami  
in sedmimi postajami Marijinih žalosti  
*Žalostna Gora with the pilgrimage church of the Sorrowful Mother of God, blessed steps  
and stations for the Seven Sorrows of the Virgin*

## Romanesque castle architecture

There are several castles in the area around Trebnje that are considered to be among the most interesting examples of castle architecture in Slovenia. Just as elsewhere, the castles in this area came into being as the political and military situation of the country required. They appeared in strategically important and naturally protected locations and were the seat of government and the centre of extensive estates. The appearance of the first castles was closely linked to the consolidation and growth of feudalism and the struggle for mastery of the great feudal estates. Castles were built as fortified centres of economic, administrative and political authority. They were a symbol of their owners and reflected nobility and privilege – and at the same time the struggle for money and power. The first castles began to appear in this area in as early as the 11th century. Their building was prompted by great feudal lords who had their own seats outside the borders of the province. Here it is necessary to mention the dioceses of Gurk and Salzburg and the counts of Višnja Gora, a promising local family who unfortunately died out early. The first few castles in the 11th century drew attention, from a distance, to the higher social status of their inhabitants in contrast to the peasant in the lower-lying village. At first only the most important ministerials (knights ranked below the nobility) were allowed to build castles, while the majority of lower ministerials and other knights lived in simple wooden unfortified manors. Feudal overlords only allowed their ministerials to build castles when this was in accordance with their geopolitical interests.

The first and oldest form of castle was the 'tall solid house' or tower house. This was a frequently tower-like residential building, three or four storeys high, built on a roughly square ground plan. Such castles served to meet the basic accommodation requirements of their inhabitants and the most basic defensive functions. Typically, these castles had no other built elements (such as walls, defence towers and ancillary buildings) besides this basic residential/defensive structure. It was mainly in the 11th century that this type of castle appeared in Dolenjska, although it can still be found – though rarely – right up until the end of the 13th century. In the 11th century and the first half of the 12th century they were only built by the most important ministerials, and only when their overlords' geopolitical interests permitted. It is therefore understandable that this type of castle should be considerably rarer than the later walled castle design.<sup>1</sup>

One of the most beautiful tower houses still survives in the ruins of Šumberk (Sonnenberg) Castle, which is first mentioned indirectly in sources in 1141, when a knight called *Meginhardus de Sconeberg* appears as a vassal of the Archbishop of Salzburg.<sup>2</sup> The castle is among the oldest and most important medieval buildings in Dolenjska. Already in ruins by the middle of the 15th century, it was later rebuilt before being abandoned for good in the 17th century. In the ruins, besides other elements, is a once three-storey tower-like building on a relatively large square ground plan with external dimensions of approximately 12.5×12.7 metres. The entrance to the originally free-standing building was on the ground floor. The walls on the ground floor were 2.5 metres thick. Illumination was provided by funnel-like embrasures that are still visible today. A second tower house was built opposite the old eleventh-century tower house at the top of an artificially levelled mountain ridge, supposedly in the second half of the 13th century. In documents from 1355, *unsere tueren* ('our towers') are mentioned.<sup>3</sup> Evidently Šumberk had in the meantime become a *Ganerbeschloß* (a castle with more than one owner), in which several brothers lived contemporaneously with their families: the old tower house had become too small to house all of them. The new tower house differed considerably from the old one in its design. It was built on a rectangular surface measuring around 8×16 metres with walls over a metre thick. The useful surface area was thus slightly greater than



in the case of the old house. The building was divided transversely into two equal roughly square rooms. Judging from Valvasor's depiction, like the old tower house it reached a height of three storeys. Today only the partially buried remains of the ground-floor walls survive.

It is possible that the original castle of the powerful and influential Counts of Višnja Gora had a similar form to Šumberk in the 11th century. This however fell down long ago and today we cannot even claim with certainty that it stood on the site of today's ruined fourteenth-century castle. We can only guess whether a fortified tower house from the 11th century originally stood here, before eventually being replaced by a Gothic residential tower-like house either because it was too small or, more likely, because of some unexplained disaster.

Mirna Castle, which is mentioned in medieval sources as a *castrum*, also began life as a slightly more modest tower-like house. The three-storey structure was built of rough stone blocks set in symmetrical straight rows. The entrance was probably on the ground floor or from the very beginning and accessible over the rocks. Unfortunately, blasting during and after the Second World War almost completely destroyed this monument, with the result that to a large extent we can only guess at its original appearance.

Also from the 11th century was Gorenji Mokronog Castle (then known as Nazvoz), today demolished almost to its foundations. This castle was first mentioned indirectly in 1137, when *Heinrich de Nazvoz*, who was named after it, appears as a witness.<sup>4</sup> The castle was abandoned after a fire in the early 17th century, with the result that all that is visible today of the complex below the ossuary and St Peter's Church is the location, where here and there a piece of wall pokes through the turf. The castle was built on a steep prominence, while lower down, on the wide plateau below the terrace on which the castle nucleus stood, was a walled yard protected by a moat. The shape and size of the prominence and a comparison with Valvasor's depiction of the ruin in around 1679 confirm our supposition that the castle had the form of a tower house. Between the prominence with the castle nucleus and the rest of the slope, on which the church and ossuary complex stands, was the castle yard, probably built at the same time. Wooden and stone ancillary buildings were built against the walls of this compound. Archaeological research in recent years has confirmed the supposition that the medieval castle and church complex was built on a site which had been settled continuously since prehistoric times. Gorenji Mokronog is also important because of the integrated design of the castle and church complex, one of the finest examples of high medieval feudal centres.<sup>5</sup>

In the second half of the 12th century and above all in the 13th century, a relaxation on the part of feudal overlords meant that the less important semi-free ministerials were also allowed to build castles. There now came a boom in the building of Romanesque castles which lasted until the beginning of the 14th century. This was the period in which the majority of castles came into being; after this period castle-building was limited to rebuilding or converting existing castles. The period also saw the development and rapid consolidation of a new, more complex type of castle, representing the next stage in the development of Romanesque castle architecture. This was the walled castle. The principal characteristic of walled castles is that in addition to a residential building, known as the *palatium* (hall), they had a large walled bailey or ward which also contained ancillary buildings. Tall keeps combining residential and defensive functions were often built at the same time or shortly after completion. Their designs show that from the very beginning their planners had in mind the possibility of subsequent enlargement of the residential wings inside the walls. Walled castles represented a step forward from tower houses since in this new type of castle the function of the tower house was divided between the *palatium* and the keep. This enabled an increase in comfort, since the *palatium* was usually more spacious and better lit, while the keeps could take on defensive functions without the need to consider accommodation requirements. The ground plan of a walled castle aimed to be as close to a rectangle as possible, but the need to adapt to the terrain meant that a great variety of shapes resulted: from true rectangles, pentagons and irregular polygons to circular, oval or linguiform designs. The older walled castle designs in Dolenjska, those dating from the 12th century, consist of a walled area of relatively regular shape, with a residential building – the *palatium* – inside it. They were later joined by tall keeps combining residential and defensive functions. The more recent designs that appeared in the 13th century are typified by larger and less regular ground plans and the simultaneous construction of residential wings and keeps. In some castles residential wings began to expand quite early. Other buildings included auxiliary towers, castle chapels, outer baileys and detached towers (*propugnaculae*).



Glavni oltar iz črnega marmorja z bogato inkrustacijo v cerkvi Žalostne Matere božje na Žalostni gori je iz začetka 18. stoletja  
 Main altar made of black marble with rich incrustation in the church of the Sorrowful Mother of God on Žalostna Gora from the beginning of the 18th century



One of the most beautiful walled castle designs in Dolenjska survives in the ruins of Čretež (Rutenberg) Castle above the valley of the Laknica near Mokronog. The castle stood on a steep slope above the important road linking the valleys of the rivers Mirna and Krka. It was almost certainly already standing by the mid-12th century, though it is mentioned for the first time in written sources in 1228, when a knight named *Rudeger de Rutenberc* (after the castle) appears as a witness.<sup>6</sup> The noble Čretež family lived here as ministerials of the lords of Višnja Gora. In 1770 the castle was struck by lightning and burnt down, after which it was abandoned. Despite the fact that only fragments of the walls survive, the original shape of the castle is visible in all its essential elements. It was a classic walled castle built on a slightly elongated rectangular surface measuring 28 × 32 metres. The original Romanesque *palatium* stood in the south-west corner of the bailey, although today it has been demolished almost down to its foundations. The ruined Čretež Castle occupies an important place among Romanesque castles in Slovenia because of its high and powerful southern wall, which is twice as strong as the other perimeter walls and is two metres thick. This was the protective wall typical of many Romanesque castles, although relatively few survive in Slovenia.<sup>7</sup> The southern perimeter wall, designed as a protective wall, protected the castle on the southern side, which faced a higher-lying slope and was thus exposed to possible attack. The wall had an exclusively defensive purpose and therefore not only was it slightly stronger than the other perimeter walls, it was also approximately 4 metres higher, so as to afford complete protection for the *palatium* on the courtyard side. The importance of the Čretež protective wall lies above all in the fact that it has survived relatively intact to the present day. The eastern part of the wall is still standing at its original height, while the remainder is sufficiently well preserved for the whole to represent one of the finest specimens of its type. Interestingly, even the inside of the wall is built of stone blocks. The south-eastern corner, which curves inwards on the northern side, is particularly interesting. On the one hand this improved the structure in the static sense, while on the other the extension wall protected the connecting wooden walkways on the inner side. At the top of the protective wall was a defensive gallery made of wood, which has long since disappeared. At the same time that the wall was being built, a wide moat was dug on the southern side. This separated the castle on its prominence from the mountain slope behind it and thus additionally fortified it against possible attack.

Čretež is also important because it boasts what is without a doubt the finest example of a detached tower in Dolenjska – still standing above the ruins of the walled castle. Earlier researchers believed that the tower, several storeys high and with a square ground plan, was the predecessor of the lower castle. More recent research has, however, dismissed this opinion.<sup>8</sup> The tower stands on a ridge-like spur on the slope above the ruins of the bailey complex and is protected on one side by a ditch cut into the rock. The construction of the tower clearly shows that it was built at the same time as or slightly after the walled complex further down the slope. It fell into ruin relatively early, probably in the 16th century, since Valvasor's depiction already shows it in quite a ruined state. The tower's square ground plan measures approximately 11×11 metres. Its walls are 2.5 metres thick on the ground floor and are exceptionally solid, being built of hewn stone blocks set in symmetrical rows. The entrance to the tower was at the level of the first storey. A wooden defensive gallery probably originally stood at the top of the tower. The function of the Čretež detached tower was to protect the lower-lying castle nucleus from attack on its most exposed side. The tower could only exist in connection with the castle nucleus and therefore there is no doubt that it was not built before the walled complex.

Mirna Castle probably gained its own similarly designed detached tower in the 13th century. This angular tower with a square ground plan was later included into the walls built around the castle nucleus as a defence against the Turks. The tower stands on an almost square plot measuring approximately 9×9 metres and its walls are 1.5 metres thick. Several tall narrow embrasures can still be seen in the walls of the cellar, ground floor and first floor. Natural conditions here made it impossible to build the tower on a height above the castle nucleus. It was therefore built below it, facing the slope of the hill, so as to protect the castle complex at its most vulnerable point and prevent direct access to the main castle building. Besides its function as a frontal fortification, the tower also served as accommodation for one of the Aquileian ministerials residing in Mirna Castle, as shown by extant medieval documents.

A late Romanesque tower from the second half of the 13th century has also survived as part of the former market town walls in Mokronog.<sup>9</sup> 'Strel's Tower', as it is known, was incorporated into the market town



walls from the very beginning. It served as a residence for one of the knights of Gurk, while at the same time its four-storey design indicates that it was placed in the most exposed section of the market town walls and was therefore also used as a detached fortification of the castle. The Mokronog tower is one of the few surviving medieval market town towers in Slovenia, which gives it special value and importance.

Further development of the walled castle design can be observed in the 13th century. This reached its peak in the middle of the century. In this period some of the more important ministerials built castles with large baileys in gently-sloping, lower-lying and more easily accessible locations. The ground plans of these designs were less regular and adapted to the characteristics of the terrain on which they were built. Thus we now also find oval or linguiform designs not seen until now. Another characteristic of this period is the simultaneous construction of perimeter walls, *palatia* and keeps. In some castles residential wings began to expand quite early. Other buildings included auxiliary towers, castle chapels, outer baileys and detached towers (*propugnaculae*).

One of the most beautiful thirteenth-century walled castles stood on the hill above the market settlement of Mokronog. It was built in around the middle of the 13th century on a large linguiform site adapted to the shape of the terrain. In addition to the perimeter wall, a reservoir/cistern for water and a tall keep integrated into the walls, it also included from the very beginning a residential building (*palatium*) and, in all probability, wooden ancillary buildings propped up by the walls. The castle walls, which were almost completely demolished after the Second World War, were built of large rough-hewn stone blocks. Perhaps even as early as the 13<sup>th</sup> century the castle included two residential buildings, leaning against the southern and eastern perimeter walls. The castle was the administrative centre of the Dolenjska possessions of the Diocese of Gurk, and the place where the produce of the estates was stored. This had a decisive influence on its appearance.

At the foot of the elevation on which the Mokronog castle stands, at the southern edge of the market town, a castle church was built (probably at the same time as the castle) on the site of today's St Giles's Church. This was probably originally a simple east-facing single-nave Romanesque chapel with a semicircular apse. Similar chapels still survive (at least partially) at the nearby castles of Šumberk, Hmeljnik and Ig, and it is known that at least the castles of Mirna and Mehovo also had similar chapels. The present-day filial church of St Peter's in Gornji Mokronog, built in the 11<sup>th</sup> century as the private chapel of Gorenji Mokronog Castle, had a similar form. Of all the chapels mentioned, the one that is best preserved in its original form is the chapel of St Catherine at Šumberk Castle. The Romanesque fl t-roofed rectangular nave with its semicircular entrance portal still survives. The semicircular Romanesque shown in Valvasor's depiction was replaced in the Baroque period by a sanctuary (or presbytery) closed on three sides.<sup>10</sup> Valvasor also documents a similar Romanesque chapel at Mirna Castle which was demolished in the 18th century.<sup>11</sup>

Walled castles were built in Dolenjska and Bela Krajina in the 12th and 13th centuries. In around 1300 the building of castles stopped completely. From this time on, almost no new castles were built. There are various reasons for this but the main one was probably the final establishment and elaboration of the network of feudal estates. In this way the higher nobility put a stop to the attempts of, in particular, the lower ministerials to obtain greater freedom, emancipation and new castles of their own. The further fragmentation of central authority and gradual anarchy were thus prevented. From the second half of the 13th century onwards, only the most influential noble families were still allowed to build or repair castles. Another significant reason for the halt in the building of new castles was that possibilities for colonisation had been exhausted. At the same time a serious economic crisis had begun, connected to the Hapsburg struggles for power and natural disasters. This made building new castles impossible for most of the nobility and also made it much more difficult to maintain existing ones. With the ban on building new castles the lower nobility was fated to live in manor houses or to serve at the castles of the higher nobility.<sup>12</sup> As a result, one of the fundamental building projects in the 14th and early 15th centuries was the construction of unfortified stone manor houses, which gradually replaced the old wooden manors. With very few exceptions, the building of new castles and the addition of new elements to existing ones came to a complete halt in the 14th century and the first half of the 15th century. It is therefore fair to talk about the 14th century as the century of unfortified tower-like manor houses.<sup>13</sup>

## Artistic monuments

The market town of Mokronog still had its parochial centre in Gornji Mokronog. In 1279, the year in which the market town is first mentioned, a charnel house with a chapel dedicated to St Michael already stood on a steep bank close to Mokronog's original castle.

Oral tradition has it that in the year AD 867 Saints Cyril and Methodius travelled across this area on their way to Rome from Lower Pannonia. Although some researchers contradict this on the grounds that it would have been shorter for them to go from Ptuj along the Drava into Carinthia and down the Val Canale towards Aquileia, the idea is nevertheless more convincing that they had a simpler route from Celje past Zidani Most along the right bank of the Sava to the mouth of the river Mirna and across Grahovica near Novi Grad to Mokronog and along the Roman road past Mirna, Sevnica and Trebnje in the direction of Ljubljana. According to this tradition, the saintly brothers said mass in Mokronog on their way to Rome, though not of course in the present chapel, which was built in the first half of the 13th century. Perhaps it was the original chapel in the now ruined castle or another chapel on the site of today's St Peter's Church, whose oldest extant mention in documents is from the first half of the 14th century.

Of the surviving charnel houses in Slovenia, the one at Gornji Mokronog occupies a position of honour.<sup>14</sup> With ribs wrought by stonemasons, consoles supporting the vaulting, and window embrasures, this charnel house is a veritable jewel. The rotunda is vaulted with a spherical dome constructed of concentric circles of tufa and resting on a cruciform arrangement of sturdy ribs with a rectangular cross section. The style of vaulting and other details mean that the charnel house belongs to the 'Laško Group' of late Romanesque architecture in Slovenia and is a product of the workshop that had earlier built the sanctuary of the Church of the Holy Cross in Svibno. The round charnel house at Gornji Mokronog is also important because it shows how far into Dolenjska the phenomenon of these little Romanesque structures reached into Lower Carniola (Dolenjska) from Carinthia (Koroška) and Styria (Štajerska).

On an overhang overlooking the Šentrupert Valley, the view opens up over the valley of the river Bistrica with the great Gothic church of St Rupert's on a plateau in the middle of the market town, and the eye turns to the left along the sunny side of vine-covered Oplenk with Škrljevo Castle at its foot, setting the seal on the whole of the Šentrupert area with its history and its solid mass, the object of several rebuildings over the years. Further to the left, on a hill, the silhouette of the church on Vesela Gora retreats into the light of the setting sun, while further down, on the north side, the chapel of Our Lady of Sorrows with the little chapels of the Way of the Cross stands on a high hill. Beautiful views open up on all sides: in the west, the slope of Oplenk extends from the Vesela Gora church towards the north, with St Barbara's Church on the exposed peak of Okrog; further on, the gaze rests on the slopes of the Šentrupert hills, dotted with hamlets and covered with forests and vineyards, and on the secluded Church of the Holy Spirit above the settlement of Hrastno. Towards the south-east the valley exchanges glances with the highest peak in this area – Debenec – and closes the view formed by these panoramas as a lure for the life that has gone on here for millennia.

Most valuable of the monuments from the Gothic period is St Rupert's, a three-aisled hall church in Šentrupert. There are very few churches south of the Karavanke mountains, in the territory of central Slovenia, to be cautiously mentioned as 'original parishes'. The only two in Dolenjska from the Carolingian period are Šentvid pri Stični and Šentrupert. Its economic foundations were further consolidated in the 11th century by Emma of Gurk with her deeds of gift. The parish's strong economic basis attracted the most eminent ecclesiastical dignitaries to Šentrupert. Among those who enjoyed benefices of the parish were Jacob Auersperger and Jurij Slatkonja. In the period when the remarkable Gothic church was being built, there was quite a succession of distinguished parish priests, including Pavel Glogauer Blagoviška, Hermann Dürrer and, most important, Ivan Harrer and Jacob Auersperger. Ivan Harrer's connection with Friderik of Cilli (Celje) brought to the Mirna valley the most famous medieval building workshop of the age, based somewhere in Central Europe. From outside, the church is very grand and is visible for miles around. The bell tower with its great spire has a square ground plan which becomes an octagon at the level of the third storey. The sanctuary is articulated by seven three-part pillars and tripartite windows with pointed arches; the nave is more modest in terms of masonry and is adorned by just three tall tripartite

arched windows which were converted into embrasures during building. Inside the church the impression of space is longitudinally oriented. A pointed chancel arch with trefoil cusping divides the interior into two parts: the sanctuary and the nave. The sanctuary has an elongated stellar-vaulted choir with a polygonal termination with engaged pillars running down to the ground, while the nave is divided in the middle by six slender octagonal piers joining the stellar ribbed vault at the top. The intersections of the ribs above the sanctuary and nave are decorated by figures and shields which also tell something of the church's history.

St Barbara's Church on Okrog belongs to the same workshop that created the nave vaulting in Šentrupert. It has all the stylistic characteristics of Late Gothic provincial church architecture, from a polygonal termination, graduated buttresses and a vault with decorative stonework, to rich tracery on the windows. Its value is above all in its exposed position: it is one of the most beautiful adornments of the landscape in the whole valley. The remains of Gothic architecture are also still visible in the Church of the Holy Spirit on Viher, but the Romanesque portal in the south wall of the nave tells of its earlier origin. It is extremely rich in frescoes. They were painted in around 1520 and represent, together with the remains of the frescoes in the Šentrupert church and those on Okrog, a special stylistic group linked to the frescoes at Podpeč near Moravče. The fresco on the north side of the sanctuary is a real curiosity: it depicts the apostle James dressed in 'civilian' clothes as a pilgrim, which indicates that the donor of the frescoes is hidden in this figure.

At the foot of Trbinec hill, the Church of St John the Baptist rises above the village of Mirna. The church is sufficiently imposing for the settlement, and sufficiently valuable as an artistic monument to stand in such an exposed position. The present-day church has an architectural quality related to that of the church in Šentrupert. Again the connection is Ivan Harrer, parish priest of Šentrupert from 1450 to 1474 and, according to extant sources, involved in the building of both Gothic churches: the one in Šentrupert and the one in Mirna. The ground plan reveals a uniform spatial design, quite an unusual concept at the time and one that had first been realised at Sainte Chapelle in Paris – foretelling all subsequent development of Gothic religious architecture, whose echoes are also visible in the Mirna church.

Frescoes from two completely different stylistic periods survive on the sanctuary and nave ceilings. The first group preserve evidence useful for the history of music and are the work of Master Bolfgang from around 1465–1470; the second group date from the beginning of the 16th century. With the symbol of the unicorn they suggest the famous noble Galenberg family, while with the fool's mask they announce the arrival of Renaissance humanism and offer material for the history of the theatre. The figures of saints from the sanctuary vaulting represent the peak of Slovene fifteenth-century mural painting and reflect both the specificity of Slovene artistic tendencies and the stylistic level achieved by European painting, while at the same time keeping to all common quality criteria.

The interior of the church was painted in 1931–1932 by Seppe Grassmück of Prague. The paintings were overpainted during the renovation of the church in 1968 but only the decoration in the sanctuary, which were done *al fresco* – the Beheading of John the Baptist and the Visitation of Mary – have survived beneath the overpainting. With these frescoes Seppe Grassmück introduced to the calm of our isolated land, at a time when the rest of Europe was being inspired by the newest stylistic currents, the influences of the famous 'École de Paris', founded in Paris in 1912, to which the most modern European painters, headed by Picasso, Modigliani and Chagall, then belonged.

Another of the most important monuments of Gothic provincial architecture in Dolenjska is the Church of the Elevation of the Holy Cross in Stehanja Vas. The exterior of the church conserves valuable data about the age in which it was built in the form of the two bricked-up embrasures dating from 1449. The stylistic forms of the very beautiful but certainly younger entrance portal do not belong to this period and can be classified as dating from the end of the 15th century. The church is divided into two parts – the sanctuary and the nave – with a Gothic pointed chancel arch that is moulded on both sides. The sanctuary has ribbed vaulting resting on figurally designed consoles, while the junctions of the ribs are decorated by figurally designed bosses. (Its kinship with the sanctuary vaulting at St Barbara's on Okrog is evident.) In the nave, two carved altars from the 17th century in the style of Late Renaissance gilt altars stand against the chancel arch.

The parish church of Our Lady of the Assumption in Trebnje is a Late Gothic three-aisled structure and is dated by the coat-of-arms of Emperor Frederick III on the bell tower, which shows the year 1443. There





Jelovškova poslikava oboka prezbiterja cerkve Žalostne Matere božje na Žalostni gori, 1735  
*Presbytery vault painted by Franc Jelovšek in the church of the Sorrowful Mother of God on Žalostna Gora, 1735*

pairs of octagonally cut columns connected with tall pointed arcades create a uniform, transparent hall space. The first documentarily attested mention of the church dates back to 1170 but the discovery of an Old Slavonic burial site from the period of Kottlach culture permits us to conclude that an older church centre already stood here, meaning that the parish of Trebnje could then have appeared simultaneously with the two oldest parishes hitherto known in Dolenjska – Šentvid and Šentrupert.

The Trebnje church was another that did not escape baroquisation. In 1645 it was revaulted, while in the second half of the 18th century a new central late Baroque altar space was added. Also from this period are the altar and two fine statues, the work of an unknown carver, of St Anne and St Joachim. The statues of St Peter and St Paul are from the same workshop. It would be very interesting to know how these statues came to the Trebnje church. Below the pulpit is Menzinger's 1754 painting of a guardian angel. The niche of the high altar contains a painting a hundred years younger – Matevž Langus's painting of the Assumption, based on a Nazarene model. Langus also created the Way of the Cross, which dates from 1843.

With the founding of the Novo Mesto collegiate chapter in 1493, the political authority of the Hapsburg dynasty shifted to the Novo Mesto area, while economic currents from Venice and Aquileia were redirected from the Mirna-Trebnje area towards Novo Mesto and on down the valley of the river Krka. The income of the canons was in the first place tied to the influx of funds from the parishes incorporated in the collegiate chapter. At the time of the founding of the chapter, the parish of Šentrupert was one of the richest in the territory of present-day Slovenia. The trunk on which the chapter grew was the Šentrupert parish, which fed it with its income for four centuries. The heirs of Jacob Auersperger – first provost of Novo Mesto, parish priest of Šentrupert and archdeacon of Dolenjska – made great efforts to ensure the division of the prosperity of the Šentrupert parish with the Novo Mesto chapter. Because of this, the provosts became entangled in lengthy law suits. Only Giorgio Saverio de Marotti, provost of Novo Mesto from 1715 to 1740, over two hundred years after the founding of the collegiate chapter, intervened significantly in the conditions of the Šentrupert parish by building a pilgrim church in honour of his patron saint Francis Xavier at Vesela Gora. The church has an octagonal ground plan to which the sanctuary is added on the western side and side chapels on the southern and northern sides. The two bell towers stand outside the central ground plan, and are set diagonally in respect of the main axis. Together with the domes they create the impression of a picturesque architectural mass that represents a unique architectural solution in the period in which the Baroque was flowering in Slovenia. The church also boasts fine contemporary fittings, with a high altar – a so-called frame altar – from the circle of the Novo Mesto gilt altar workshop, paintings by Slovenia's principal Baroque painters – St John Nepomucene by Fortunat Bergant, the Death of St Joseph and St Francis de Sales by Valentin Metzinger, and frescoes by Anton Tušek, the only examples of Baroque fresco painting by this artist. Göbl's remarkable organ, built in 1751, still stands in the organ loft

Žalostna Gora above Mokronog is not only a hilltop with a church dedicated to the Virgin Mary, but a complex of buildings that has grown over the centuries and is one of the most important monuments of religious landscape architecture in Slovenia, while the Passion motifs in which Christ's Passion is interwoven with Mary's sorrows forms an extremely interesting iconographic whole.<sup>15</sup> The large number of votive images dating from the late 17th century to the early 19th century also testify to the life of Žalostna Gora.

The Church of Our Lady of Sorrows on Žalostna Gora (whose name means 'mountain of sorrows', after the church) was built in two very different periods of development that were, however, chronologically quite close together. First to be completed was the nave, which is dated with the year 1697 and shows all the characteristics of late Renaissance architectural ambitions; the sanctuary, with signs of a more mature Baroque construction, was not completed until 1735, when Franc Jelovšek decorated the vaulting with frescoes. Despite the relatively low and wide span of the vaulting, the nave is light, open and relaxed, while the sanctuary is narrow, heavy and closed as though caught up in itself.

The columnar structure of the great monumental black marble altar is emphasised by coloured incrustations in the lower sections of the columns, cornices and top sections. The central niche houses a *pietà* sculpture. This monument of exceptional artistic quality, in which altar architecture coexists with sculpture, is the work of one of Ljubljana's leading stonemasonry and sculpture workshops in the first decade of the 18th century.

The shallow barrow vault of the sanctuary is decorated with depictions of the seven founders of the Servite Order, to whom the Virgin Mary, borne on clouds by angels, is handing a scapular. Angels bearing the tools of martyrdom are depicted at the sides, while the medallions and lunettes beneath the vaulting show the Circumcision of Jesus, the Flight to Egypt, the Boy Jesus in the Temple, Jesus Meets His Mother, Our Lady at the Foot of the Cross, and Jesus is Laid in the Tomb. The paintings by Jelovšek are considered 'less usual' examples of his work. He relied on a slightly earlier experience, perhaps even from his days as a student, and thus, a year after painting the frescoes in St Peter's Church in Ljubljana, he relinquished the highly ornamental, Baroque, pathetic appearance of the figures in garishly contrasting of colours in favour of an earlier, calmer, Renaissance-derived balance of composition and colouring that has its origin somewhere in the French aesthetic brought to this part of the world by Valentin Metzinger. The Virgin Mary is shown in the fresco as an elegant young woman, on the model of the characteristic French *madame*, in light pastel bluish-violet shades, with a veil around her head, as she was depicted almost three years later by Valentin Metzinger in the painting *The Death of St Joseph at Vesela Gora*, in a style similar to depictions dating even from before the creation of the fresco on Žalostna Gora. Even more surprising than this is the





Anton Postl, Smladniška legenda, p.c. sv. Antona Padovanskega na Blečjem vrhu, olje na platnu, 70 x 111 cm, zadnja četrtina 18. stoletja

*Anton Postl, Smladniška legenda [The Legend of Smladnik], chapel of ease of St Anthony of Padua at Blečji Vrh, oil on canvas, 70 × 111 cm, last quarter of the 18th century*

overall impression of colour tones that are carried from Mary's garments to the similarly greyish shades of the monks' habits, surrounded by the earth towns of the painted architecture and heavens. When one looks at the painted vault in the sanctuary, the gaze loses itself in the shaded whole of the calm painted surface, as though the transparent veil of the dispersed light of Watteau's paintings. Jelovšek never returned to this style of painting, instead embracing the colourful baroque contrasts to which he had first surrendered when painting the frescoes in St Peter's in Ljubljana and which later became the principal line of his illusionist painting. Thus the lyrically tinged Our Lady of Carmel with the ardent hearts of her admirers and venerated is lost in the more progressive tendencies of Baroque fresco painting, and Jelovšek follows the demands of the new age with increased intensity.

The Holy Steps on Žalostna Gora are the most completely and uniformly designed of all the Holy Steps in Slovenia. In every aspect of their appearance, they are the expression of the artistic tendencies of the mature Baroque style: the picturesque external division of the architecture, the rich architectonic decorations in the form of piers, profiled capitals and cornices, the play of light entering the church from the north and south sides, and finally the retreat from the standard orientation of sacred buildings (east-west) to an orientation along the north-west-south-east axis. Particularly significant is the painted decoration of the Holy Steps, carried out in 1767 by Anton Postl. Two years after interest in them in Škofja Loka had died out, he depicted Passion scenes that contained clear evidence of his familiarity with the staging of the Škofja Loka Passion: the angels with instruments of torture placed in theatrical loggias – not usually present in Passion plays – and the white-robed Jesus in the scene before Herod, where he was sent by Caiaphas, who had had him dressed in a white robe in order to mock him; in the metaphorically theatrical world of the day, this meant nudity as the greatest expression of shame. This scene, which does not usually appear in Passion plays, is also emphasised by Fr Romauld, the author of the Škofja Loka passion, the first Slovene dramatic text (from 1721). This significantly increases the importance of the Holy Steps on Žalostna Gora and widens it to the level of the cultural history of the 18th century in general, even more so because it is the only example we have of a parallel between a theatrical work and high quality works of art from the same period.





Romarska cerkev Marijinega vnebovzetja na Zaplazu, 1926  
*Pilgrimage church of the Assumption of the Virgin Mary at Zaplaz, 1926*

The Baroque pilgrim church dedicated to St Anthony of Padua on Blečji Vrh contains a gallery of ten works by the late Baroque painter Anton Postl<sup>16</sup>. They were painted over a long period, from the first, painted in the 1760s (St Anthony of Padua, SS Cosmas and Damian, the Baptism in the Jordan and St Luke), which are among his finest works, to the last, painted at the turn of the 19th century, when his artistic power was waning but which for this reason are so much the more interesting in terms of subject matter – the depictions in votive images of wooden granaries on fire and an accident involving a loaded cart, and the Smlednik legends.

The social environment that Anton Postl came from completely takes over the painter. It is evident that he did not move among the political and other notables of his day, since none of the works from his extensive oeuvre was commissioned by any of them. Neither are his works found in the grand noble and religious buildings across Slovenia, but are for the most part in a narrow area of Dolenjska, in chapels of ease and pilgrim churches; even in parish churches they are rare. His well-defined sense for the realism of the environment compels him to observe people, their way of life, their everyday behaviour and customs, and this is also the reason that he renounces the principle that it is not seemly to depict oneself in the figure of Jesus or Mary. Equally present in his paintings are simple people from his environment, with portrait-like features: in the painting of the Smlednik legend at Blečji Vrh the two peasants, the one being held by the devils and the one standing behind St Anthony, are very similar. Neither is it possible to overlook, in the painting of the overturned cart, an *ex voto* from 1802, the similarity of the donor to St Anthony. Postl's 'heroes' are, in all companies and as individuals, particularly in the 'Passion crowd scenes', very similar to the ordinary people of the area. In the case of Anton Postl, where there is a total absence of details about his life, it will probably also be necessary to take into account non-historical aspects, those that lead to the essence of his heart. The social note of his life is more than present in his works. His knowledge of people indicates a very sensitive nature, slightly mischievous and, however, tried and tested in the experiences of everyday life. Postl's amiable face is before us and reveals itself even more from picture to picture.





Lenassijevo obeležje Eme Krške na mirnskem gradu  
*Memorial to St. Hemma of Gurk by Janez Lenassi at Mirna Castle*

In the 19th century, image-painting workshops and craftsmen increasingly established themselves in the rural areas of Slovenia. There are no special artistic achievements to speak of in the Mirna-Trebnje area in this period. Prežihov Voranc even wrote the following of this time and place: *'I have walked through perhaps the most beautiful places of the world, places that for their position, for their blue sky and for their wonderful colours are the most beautiful in Slovenia... but nowhere in our homeland have I found such extreme poverty, such economic backwardness as in this corner of our country.'* At the beginning of the 20th century this area was one of the poorest and at the same time one of the most beautiful in Slovenia. And for a long time no true artistic soul set foot in it, someone able to perceive it and recognise its charms and also leave his own traces in it. It ended with the Baroque. This area did however become eloquent in a different way in the 20th century with the works of Stane Kregar and Janez Lenassi. The first bequeathed us a gallery of stained-glass windows in the churches of St Ulrich in Veliki Gaber and the Church of the Assumption in Zaplaz; the latter created the monument to those who fell during the National Liberal Struggle in Mirna.

All fairytales and legends begin 'Once upon a time...'. The Zaplaz legend is no different: 'Once upon a time, a devout man found a little statue of Mary and Jesus in his lap...'. This is how it began. When exactly is not known. But late in the autumn of 1850, Franz Seraph Ritter von Kurz und Goldenstein, a very famous painter at that time, was at work in the church. He decorated the sanctuary with frescoes of Mary's life. Above the high altar he painted the Assumption, while in the pendentives he depicted the Annunciation, the Visitation, the Nativity and Christ appearing to Mary after the Resurrection. He also painted the Mary, Help of Christians that still stands on the left side altar today. The painter was at the height of his artistic power in this period, and we can therefore imagine that the frescoes were of extremely good quality and in the style of Kurz-Goldenstein's romantic realism. During later rebuildings the frescoes were destroyed.

The church that we see today was not completed until 1926, when the two bell towers were finished. They are a true adornment to an otherwise very old-fashioned church dressed in neo-Renaissance forms. The roofs of the two bell towers are a distant echo of the Vienna Secession – already over by the time the bell towers were built. They were, however, a great novelty for this part of the world, since they finally overcame the intrusive neo-Gothic forms of the bell towers of country churches that were offered under the (for us) alien influence of Saxon architecture. Following the new models, the older stylistic elements were eclectically adapted to the new form, and this naturally changed the whole idea of the bell tower. The lower part of the roof, which in the Baroque period was bell-shaped, renounces the clock niches and, within the new design, takes on the shape of a truncated pyramid. The Renaissance cornice is accentuated, losing its architectural character and gaining a decorative one. Above it, the square ground plan becomes octagonal.





Lenassijev spomenik padlim v NOB na Mirni  
*Memorial to fallen World War II Partisans by Janez Lenassi in Mirna*



The function of the Baroque lantern also changes. Above it is a shaped prolongation for the canopy of the bell tower with trimmed corners, and thus the conical termination or spire becomes an octagon. A new aesthetic feature of the lantern is loopholes with a decorative function. For the termination of the bell tower – the finial, orb and cross – the builders took the parish church in Mirna as their model. In accordance with the artistic aspirations of the Secession, the galvanised tin roof gave the effect of the splendour of precious metals.

The most valuable part of the fittings of the Church of the Assumption is without a doubt the stained-glass windows. The drafts for them were realised in the 1970s by Stane Kregar, who between the wars and after the Second World War was one of Slovenia's best known painters, with his own poetic variant of surrealism, and in the early 1950s the initiator of abstract painting in Yugoslavia. His surrealist phase and lyrical abstraction later developed into colouristic realism. He successfully used his experience of both tendencies in his stained-glass windows, without harming the authenticity of the scenes he was painting. For the windows of the Zaplaza church, in contrast to the stained-glass windows in St Ulrich's Church in Veliki Gaber, which depict the Holy Family, the Annunciation, the Resurrection, the Crucifixion, the Pietà and Jesus on the Mount of Olives, he tackled subjects typified by crowd scenes. He placed whole crowds of people in the small painted surfaces (Pentecost, the Assumption, the Adoration of the Magi, the Nativity). Despite the geometrically cut surfaces and the composition captured in abstract but typical forms, Stane Kregar managed to create the impression of veracity and a kind of supraterrrestrial poetry.

In Roje (Mirna), Janez Lenassi, a representative of abstract sculpture, designed a monument to those who fell in the National Liberation Struggle on a hexagonal stone-lined pedestal. The rhomboidal monument is conceived as an obelisk, with three vertical columns supporting a perforated iron sphere. As in his other best works, Lenassi found a balance in this monument between the architectonic severity of straight lines and softly rounded undulating forms. 'The main form is created by three triangular vertical concrete elements,' explains the sculptor. 'At the level of the upper third, they enclose a spherical metal element. The three columns symbolise the three main phases of revolutions – uprising, struggle and victory, in the position of protecting the fruits of victory (represented by the spherical metal element). The individual columns are distinguished by reliefs consisting of forms that are characteristic of each individual period of the struggle.'<sup>17</sup> The eastern column has the following inscription: '*se dviga v življenje, kdor pade v smrt*' ('he rises into life, who falls in death'); on the northern column we read: '*106 padlim borcem v NOB 1941–1945*' (to the 106 fallen combatants in the National Liberation Struggle); and on the western column: '*ZB Mirna ob 20-letnici osvoboditve*' (Mirna League of Combatants on the 20th anniversary of the liberation'). On the eastern side two arms enclose a symbolically placed sarcophagus containing remains from abandoned graves in the surrounding forests.



Franjo Mraz, Kosilo,  
olje na steklu, 345 x 490 mm, 1972  
*Franjo Mraz, Kosilo [Dinner],  
oil on glass, 345 x 490 mm, 1972*

# GALERIJA LIKOVNIH SAMORASTNIKOV V TREBNJEM

Miklavž Komelj

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Ivan Lacković-Croata, Cvetoča livada, olje na steklu, 450 x 400 mm, 1977  
*Ivan Lacković Croata, Cvetoča livada [Blooming Meadow], oil on glass, 450 × 400 mm, 1977*

Galerija likovnih samorastnikov v Trebnjem je bila ustanovljena leta 1971 in ima vsako leto obsežnejšo stalno likovno zbirko. Nastala je kot rezultat dejavnosti Tabora likovnih samorastnikov, ki je bil prvič organiziran leta 1968. Zamisel tega tabora je bila plod srečanja lokalne pobude (Janez Gartnar, Ciril Pevec, Adolf Grum idr.) z zagrebškim novinarjem Gerhardom Ledičem, znanim zbiralcem in popularizatorjem del naivne umetnosti.<sup>1</sup> (Gerhard Ledič in Nebojša Tomašević, eden najpomembnejših hrvaških strokovnjakov za naivno umetnost, sta bila formalno člana umetniškega sveta trebanjskega tabora še v devetdesetih letih, toda dejansko sta nehala sodelovati pri organizaciji že veliko prej.) Tabor se je prvo leto imenoval *Tabor slovenskih naivnih umetnikov*, se naslednje leto preimenoval v *Tabor slovenskih naivnih in ljudskih slikarjev in kiparjev*. Leta 1974 se je imenoval *Tabor slovenskih likovnih samorastnikov Jugoslavije*, od naslednjega leta naprej pa *Tabor likovnih samorastnikov Jugoslavije* (novo ime je samo povzelo dejansko stanje, saj so že na »slovenskih« taborih sodelovali tudi naivni umetniki iz drugih jugoslovanskih republik). Ponovno je bil preimenovan leta 1992, in to v *Mednarodni tabor likovnih samorastnikov* (novo ime je spet povzelo že obstoječe stanje; širše mednarodno sodelovanje se je namreč razvilo že v sedemdesetih letih).

Poleg odseva političnih sprememb lahko vidimo v spreminjanju imena tudi rastoče ambicije prireditve, ki pa je ne glede na to svoj višek dosegla že v sedemdesetih in na začetku osemdesetih let, potem pa je začel njen pomen upadati. Na prvem taboru so sodelovali pionirji slovenske naive Viktor Magyar, Polde Mihelič, Nikola Mlakar, Vlado Perežnik, Jože Peternelj, Konrad Peternelj, Anton Plemelj in Anton Repnik ter Hrvat Franjo Vujčec. (Zanimivo je, da od tedaj že uveljavljenih umetnikov, ki so izšli iz naive, nista sodelovala Jože Tisnikar in Jože Horvat Jaki. Jaki je sodeloval pozneje, Tisnikar pa se je v tem času že odtrgal od konteksta naive.) Že naslednje leto se je število udeležencev skoraj podvojilo, leta 1976 je bilo udeležencev 30, leta 1977 pa 40, kar pričuje o hitrem razmahu prireditve. Od leta 1971 je tabor spremljala vsakoletna razstava, imenovana *Salon likovnih samorastnikov Jugoslavije*, na kateri so se predstavljali tudi pomembni naivni slikarji, ki se niso udeležili taborov in jih ni v stalni zbirki, med drugimi Ivan in Josip Generalić. Ti Saloni so bili kot posebno pomembni dogodki obeleženi s posebno slovesnimi otvoritvami pod pokroviteljstvom visokih predstavnikov socialistične oblasti. Zadnji Salon je bil leta 1984, potem pa je bila prireditev iz fin nčnih razlogov ukinjena. V tem obdobju pa so se v Trebnjem zvrstile tudi številne samostojne razstave posameznih avtorjev (med njimi nekaterih najboljših slikarjev hrvaške naive, kot so Franjo Mraz, Ivan Rabuzin in Ivan Lacković–Croata; vsi trije pa so bili tudi udeleženci trebanjskega tabora). V povezavi z dejavnostjo tabora je nekaj časa izhajala tudi periodična publikacija *Samorastniška beseda*, predhodnica današnje dolenske revije *Rast*. Dejavnost tabora z vsemi spremljajočimi prireditvami je poskušala prebiti mrtvilo globoke province Trebnje je spremenila v zanimivo lokalno kulturno žarišče, ki je kmalu začelo navezovati tudi mednarodne stike. Dejavnost tabora je bila v jugoslovanskem kulturnem prostoru deležna široke popularizacije, utemeljene tudi v preferencah kulturne politike samoupravnega socializma.

Ugledni češki udeleženec trebanjskega tabora Jan Hruška je izjavil: »*To, kar je za vernike korana Meka, je zame in ne samo zame, Trebnje z galerijo naivne umetnosti.*«<sup>2</sup> V enem od otvoritvenih govorov je Zoran Kržišnik označil Trebnje kot »*eno izmed evropskih središč naivne umetnosti*«. Ocene o mednarodni pomembnosti tabora, izrečene v Trebnjem ob svečanih dogodkih, so bile včasih tudi zelo pretirane. Medtem ko je Milan Kučan v otvoritvenem nagovoru 30. tabora leta 1997 označil Trebnje kot »*pomembno kulturno središče Evrope*«, je bil dvajset let pred tem, torej v času največjega razcveta tabora, s svojim govorom na svečanem zboru bistveno bolj stvaren Bogdan Osolnik, ko je pomen ta-

bora zelo ustrezno opredelil takole: »Veseli smo, da postaja naš Tabor priložnost za taka mednarodna srečanja, čeprav nimamo pretenzij in iluzij, da bi Trebnje lahko postalo nekakšno mednarodno središče samorastništva. Svet je preveč pester in različen, da bi ga na katerem koli področju mogli utesnjevati z uveljavljanjem in vsiljevanjem nekakšnih centrov. Čeprav ima jugoslovanska naiva velik ugled v svetu, želimo samo to, da bi se v Trebnjem umetniki iz Jugoslavije srečevali tudi z ustvarjalci iz drugih dežel, zlasti prijateljskih, in da bi prek njih spoznavali življenje in vrednote drugih, da bi tudi to prispevalo k medsebojni ustvarjalni bogatitvi pa tudi k mednarodnemu zблиževanju.«<sup>3</sup>

122 Ob vsem tem pa je presenetljivo, da je slovenska strokovna javnost delovanje tabora v glavnem ves čas bolj ali manj ignorirala, čeprav je s strani stroke pri organizaciji tabora sodeloval na primer tudi Zoran Kržišnik, ki je prispeval tudi nekaj zapisov v razstavnih publikacijah. Dejavnost tabora je z izjemo ene seminarske naloge do danes ostala brez resnejše umetnostnozgodovinske obravnave in v takšni situaciji so se vse bolj izgubljali tudi kriteriji za vrednotenje bogate zbirke trebanjske galerije; tako je tej zbirki v nekem trenutku celo grozilo, da bo ukinjena in raznesena naokrog. Razlog za takšno stanje je tudi v načelnem podcenjevanju naivne umetnosti v slovenski umetnostnozgodovinski stroki. (Z izjemo Tisnikarja, ki pa ni obravnavan kot pojav naivne umetnosti, saj izstopa iz horizonta, ki ga je začrtalo delovanje slovenske naive.) Značilno je, da je eden zelo redkih resneje zastavljenih strokovnih prispevkov o naivi na Slovenskem prišel izpod peresa slikarja. V mislih imam članek Marijana Tršarja v *Sodobnosti* 1970, ki je ob slikarstvu Antona Repnika poskušal opredeliti tudi ključne stilne komponente naivnega slikarstva: videl jih je v kombinaciji posebne vrste realizma, ekspresionističnega hotenja in simboličnega opažanja, povezanega z dekorativnim principom.<sup>4</sup> Omeniti pa je vredno tudi, da je še pred tem, leta 1966, načelen razmislek o naivnem slikarstvu napisal tudi mladi Tomaž Brejc.<sup>5</sup>

Razlog za takšen odnos do naivne umetnosti v Sloveniji je po svoje sicer razumljiv: v nasprotju s Hrvaško, kjer si zgodovine slikarstva dvajsetega stoletja ne moremo predstavljati brez vloge naive, je v Sloveniji naiva vedno ostala le obrobni pojav, čeprav ima nekaj kvalitetnih slikarjev. In trebanjski tabor, ki jo je poskusil afirmirati, je bil sicer ustanovljen v trenutku, ko je jugoslovanska naiva žela največjo mednarodno slavo, vendar obenem tudi v trenutku, ko je bila kot pojav že v zatonu in se je po drugi strani že začejala tudi komercializirati.

Pričujoči zapis ni zastavljen kot poskus zapolnitve vrzeli v strokovni literaturi, ampak prej kot opozorilo na to vrzel. Ob navedbi nekaterih najpomembnejših informacij o trebanjskem taboru in galeriji bom poskušal zastaviti nekaj izhodišč za razmislek o delovanju tabora in z njim povezano institucionalizacijo slovenske naive kot kulturnozgodovinskem pojavu, obenem pa bom poskušal podati nekaj izhodišč za ovrednotenje galerijske zbirke, v kateri so sicer zbrana dela zelo različne kvalitete – toda če jo presojava po najboljših delih, je glede na majhnost kraja pravo presenečenje. Treba je poudariti, da ta zbirka zlasti iz obdobja sedemdesetih let minulega stoletja poleg najboljše reprezentacije slovenske naive vsebuje dela večine tedaj aktivnih najboljših jugoslovanskih naivnih slikarjev, pa tudi nekaj kvalitetnih del tujih avtorjev. Domnevam, da bi lahko pozorna proučitev del, ki se skrivajo v depojih, odkrila še kakšen prezrt biser.



V zvezi z umetnostnozgodovinskim opredeljevanjem »naivne umetnosti« se poraja neko protislovje že v samem izhodišču.

Že samo sklicevanje na »naivnost« meri na neko izvornost, neposrednost, spontanost, tudi nereflektiranost. Prav tako druga poimenovanja, lansirana s strani kritikov, s katerim je ta umetnost na začetku dvajsetega stoletja stopila v javnost: »slikarji Svetega srca«, »popularna umetnost«, »slikarji instinkta«, »laični slikarji«. Oto Bihalji Merin, ki je ogromno naredil za mednarodno popularizacijo jugoslovanske naive, je o naivcih napisal, da so »ustvarjalci zunaj zgodovine in stilov«. <sup>6</sup> (Obenem je poudaril povezavo naivne umetnosti z ljudsko umetnostjo, otroškimi risbami in risbami duševnih bolnikov.)

Toda po drugi strani je naivno slikarstvo zgodovinsko določen pojav, katerega afirmacija je bila vezana na modernistično senzibilnost, delno celo na avantgardistične težnje po samoproblematizaciji umetnosti (tako so čudovitega Gruzince Nika Pirosmansvilija odkrili ruski avantgardisti). Ta senzibilnost je v odporu do skrepenelega akademizma meščanske umetnosti devetnajstega stoletja pripeljala do odkrivanja alternativne umetnosti v stilno hibridnih likovnih delih nižjih družbenih razredov; tako piše Rimbaud v *Sezoni v peklu* o svoji ljubezni do »*les peintures idiots*«. To ni bila ljudska umetnost, v kateri bi lahko romantiki iskali izraz z naravo spojene »duše ljudstva«. To je bila izrazito urbana, hibridna likovna produkcija, katere aktualnost je bila ravno v notranji napetosti med arhaično učinkujočimi elementi »ljudske« stilizacije in senzibilnostjo industrializirane družbe. (Retrospektivno je bilo mogoče ob fascinaciji s takšnim slikarstvom na novo odkrivati tudi nekatere starejše pojave na robu zgodovine umetnosti; tako nekateri pregledi naivnega slikarstva vključujejo tudi vznemirljive severnoameriške samouške slikarje s konca sedemnajstega, iz osemnajstega in devetnajstega stoletja, tako imenovane *limners* – najbolj znan je vizionarski Edward Hicks, ki je s svojimi mogočnimi slikami zanosno evociral pomiritev med človeštvom, naravo in bogom.)

Naivno slikarstvo kot zgodovinski pojav pa je nastalo šele iz srečanja med temi pojavi in modernizmom, pri čemer je prihajalo do zanimivih interakcij; v odnosu do modernistične senzibilnosti naiva ni bila samo objekt, nad katerim so se modernisti navduševali v kontekstu splošne fascinacije s »primitivizmi«, ampak so začetniki naivnega slikarstva srečanje z modernizmom na različne načine vpisovali v lastno produkcijo. To velja zlasti za genialnega »carinika« Henryja Rousseauja (1844–1910), »*Kolumba naivnega slikarstva*«, kot ga označuje *Enciklopedija naivne umetnosti sveta*<sup>7</sup>, ki je bil v aktivnem stiku z najpomembnejšimi predstavniki modernizma od Mallarméja in Apollinaira do Picassa in Delaunaya. (Zanimivo je, da je ta domišljije polni in neznansko poetični slikar vsaj tako globoko kot generacije naivnih slikarjev inspiriral mnoge pesnike: od Apollinaira in nadrealistov do Alejandre Pizarnik in Jureta Detele.) Nekoliko mlajši André Bauchant, slikar, ki je znal vse, kar je videl, spremeniti v »mitske« vizije, obžarjene z magično svetlobo, je imel stike z Le Corbusierom in naredil je inscenacijo za balet Stravinskega itd. Pojav Hlebinske šole na Hrvaškem je bil vezan na kontekst tedanje hrvaške levičarsko obarvane socialnokritične umetnosti in na perspektivo razrednega boja. V javnosti je prvič nastopila, vključena v dejavnost skupine *Zemlja*. Podpirala jih je leva inteligenca in zanje se je v 30-ih letih navdušil tudi beograjski krog nadrealistov. Urugvajskega naivnega slikarja Gorkija Bollarja, ki je z eno sliko zastopan tudi v trebanjski zbirki, pa je odkril znameniti konstruktivist Joaquín Torres-García (ki je poleg svojih značilnih konstruktivističnih del slikal tudi figurali o pod močnim vplivom naivnega slikarstva); Bollar se je za nekaj časa celo pridružil njegovi delavnici. In tako dalje.

V času med obema svetovnjima vojnama se je naivno slikarstvo še posebej razširilo v Franciji, Italiji in na Nizozemskem, pojavljalo pa se je tudi v Severni in Južni Ameriki. Po drugi svetovni vojni se je širitev naivnega slikarstva kot priznane umetnostne smeri nadaljevala in zajela vse celine, pri čemer je naiva zlasti v Evropi začela zapadati tudi v komercializacijo. Nekateri značilni slikarski prijemi, ki so bili pri Rousseauju plod neznansko intenzivnega boja za formo, so se spremenili v skrepenele dekorativne obrazce. V kontekstu naivnega slikarstva so še vedno nastajale tudi sijajne slike, toda kot pojav je naiva v nasprotju z bližino modernističnega in celo avantgardističnega radikalizma, s katerim je bila povezana njena začetna uveljavitev, vse laže postajala tudi zatočišče sentimentalne in nostalgicne antiintelektualistične mitizacije »spontanosti«, »izgubljene narave«, »prvinskosti«, »otroške nevednosti« itd. Precej drugačna situacija je bila zlasti v t. i. »tretjem svetu«, kjer se je naiva v času po drugi svetovni vojni pogosto povezovala s perspektivo razrednega boja. Ni naključje, da je na primer v Bihajli-Merinovih enciklopediji kot pisec sodeloval tudi sandinistični revolucionar, pesnik in katoliški duhovnik Ernesto Cardenal, ki si je v času svojega ministirovanja v sandinistični vladi prizadeval tudi za spodbujanje razmaha naivne umetnosti.

(Značilno je, da je trebanjski tabor od sredine sedemdesetih let naprej posvečal posebno pozornost sodelovanju s slikarji iz neuvrčenih dežel »tretjega sveta«; ko je leta 1976 gostoval slikar Momodou Ceesay iz Gambije, je na otvoritvi razstave posebej poudaril povezavo med NOB in osvobodilnimi gibanji v Afriki<sup>8</sup>, o delu Alija Guedochija pa je Bogdan Osolnik na svečanem zboru Tabora 2. 7. 1977 dejal, da je »prinesel s svojimi deli tudi pričevanja o herojskem boju alžirskega ljudstva in njegovi revoluciji«.<sup>9</sup>)

Jugoslovanska naiva kot umetnostno gibanje, katerega logika je določila tudi ustanovitev in delovanje trebanjskega tabora, je imela v tej konstelaciji prav posebno mesto.

Medtem ko je francoska naiva nastala v urbanem prostoru, je jugoslovanska izšla iz ruralnega okolja in delno tudi iz neposredne navezave na ljudsko umetnost. Ta povezava je razvidna tudi iz enega od zgodnjih poimenovanj trebanjskega tabora. (Ruralna izhodišča je imela tudi naiva v nekaterih drugih evropskih deželah, na primer v Sovjetski zvezi, Romuniji, Madžarski Češki – čeprav je bil eden začetnikov češke naive, sijajni Robert Guttman, izrazito urban slikar, ki je upodabljal življenje židovske skupnosti.)

Izhodišče za formiranje jugoslovanske naive kot organiziranega umetnostnega gibanja je bilo delovanje tako imenovane Hlebinske šole (imenovane po vasi Hlebine v Podravini). To poimenovanje se je prvič pojavilo potem, ko sta Ivan Generalić in Franjo Mraz (ki je pozneje sodeloval tudi na trebanjskem taboru) leta 1931 v Umetnostnem paviljonu v Zagrebu razstavila nekaj svojih del na tretji kolektivni razstavi skupine Zemlja (ustanovljene 1929), ki jo je vodil Krsto Hegedušić.<sup>10</sup> Generalić in Mraz sta bila slikarsko nadarjena preprosta kmečka mladeniča, ki jima je Hegedušić postal slikarski in idejni mentor. Njuno odkritje je bilo v skladu z idejnimi izhodišči skupine Zemlja, ki so bila izrazito antielitistična; »zemljaši« so si prizadevali za demokratizacijo umetnosti, katere ustvarjanje ne sme biti privilegij vladajočih razredov. Hegedušić je leta 1936 napisal: »'Zemlja' je, ko je izpostavila primer Generalić, hotela pokazati ravno to, kako nadarjenost ni vezana na razred in ni privilegij enega razreda, da pa sta njen razvoj in izživljanje odvisna od socialnega položaja določenega razreda v določenem obdobju razvoja.«<sup>11</sup>

V navezavi na takšno pojmovanje naivne umetnosti so se pozneje izoblikovala tudi idejna izhodišča trebanjskega tabora (prim. formulacijo Bogdana Osolnika iz govora ob desetletnici tabora, »da kultura ni le privilegij bogatih«.<sup>12</sup>) V začetnem obdobju delovanja trebanjskega tabora je Hegedušić občasno tudi sam sodeloval pri trebanjskih prireditvah.

Kljub ruralnim izhodiščem (ob katerih so lahko Generaličeve biografije spet obnovile znani mit o rojstvu umetnosti iz duha narave, kot ga je uvedla renesansa; čudovito nadarjeni Generalić je kot svinjski pastirček s sabo nosil svinčnik in papir in v trenutkih predaha risal, kar je videl – tako kot v otroštvu Giotto, ki je pasel ovce) pa je bilo delovanje zgodnjega Generalića in Mraza pravo nasprotje spontane instinktivnosti, saj je v izhodišču sprejemalo oblikovne principe, kakršne je poučeval akademski profesor Hegedušić. (Generaličev značilni osebni slog se je docela razvil šele pozneje, ko se je osamosvojil od Hegedušića.) Hegedušić je v katalogu za trebanjsko Svet naivnih leta 1969 izrecno napisal, da je postavil temelje slikarskemu načinu hlebinske šole on sam: »Temelje hlebinski slikarski

*šoli sem položil jaz; dal sem ji ne samo ime (8. 9. 1931), ampak tudi idejno-likovni profil, ko sem poučeval kmete že od prvih začetkov njihovega svobodnega ustvarjanja.*«

Naiva je torej v tedanjem jugoslovanskem kulturnem prostoru nastopila kot segment tedanje aktualne likovne usmeritve. V času ekonomske krize in obenem napol fašistične diktature je imela močno družbenokritično noto, ki je razvidna tudi iz motivike zgodnjih Generaličevih in Mrazovih slik, ki so tematizirale socialno problematiko na vasi z jasnimi levičarskimi idejnimi poudarki. Kmalu se jima je pridružil starejši Mirko Virius, ki je med drugo svetovno vojno umrl v koncentracijskem taborišču. S svojim neprizanesljivim opazovanjem, s katerim je znal deskripcijo vsakdanjosti spremeniti v ostro analizo družbenih razmerij, in s svojo monumentalno stilizacijo je avtor nekaterih najboljših slik hrvaške naive. (Nekaj njegovih risb je bilo posthumno razstavljenih tudi v Trebnjem na razstavi *Svet naivnih* leta 1969, ki jo je organiziral Gerhard Ledić.) Potem ko je bila leta 1935 skupina *Zemlja* policijsko prepovedana, so omenjeni slikarji v letih 1936-40 razstajali s skupnim nazivom *Hrvatski seljaci slikari*. Delovanje Hlebinske šole je postajalo široka kulturna akcija (kot je dejavnosti v Hlebinah in okoliških vaseh slikovito označil pokojni Marjan Pogačnik: »v vsaki tamkajšnji vasi so pričeli vsi nekaj 'cimprati'«)<sup>13</sup> in slikarjem ter ljudskim kiparjem so se pridružili tudi kmetje - književniki, ki so izdajali svoje zbornike in brali svoje angažirane pesmi na otvoritvah razstav. Pesmi pa je pisal tudi Mraz.

Leta 1938 se je središče naivnega slikarstva prebudilo tudi v vojvodinski vasi Kovačica pri Pančevu, kjer je slikala skupina kmetov slovaške narodnosti. Eden od pobudnikov te »šole« je bil Michail Bireš, ki je s poznejšo sliko *Pastir* zastopan tudi v trebanjski zbirki. Prav tako je še v tridesetih letih nastala »šola« v Opariću v Srbiji, ki jo je ustanovil Janko Brašić, prav tako zastopan v trebanjski zbirki.

V ta čas pa sodi tudi najzgodnejše delovanje začetnikov slovenske naive, ki ni bilo organizirano, ampak povsem samouško in samohodsko. Tako je leta 1939 naredil svoja polna dela – poslikave na stenskih krožnikih in panjskih končnicah – mladi Polde Mihelič iz okolice Kamnika, ki je bil pozneje tudi med udeleženci prvega trebanjskega tabora. Toda tu še ni šlo za naivno slikarstvo v smislu določene usmeritve in zavestne odločitve. Po vojni se je Mihelič vpisal na ljubljansko likovno akademijo in šele potem, ko mu niso dovolili vpisa v drugi letnik, je začel razstavljal kot naivec.

V Sloveniji je naivno slikarstvo zares zaživelo šele v atmosferi kulturne politike po drugi svetovni vojni, ki je bila naivi izrazito naklonjena, saj je v njej videla eno od možnosti premoščanja prepada med kulturo in množicami oziroma med »producenti« in »konzumenti« kulture. (Trebanjski tabor in galerija sta nastala v kontekstu sistematičnega ustanavljanja galerij naivne umetnosti: leta 1955 je bila ustanovljena galerija samoukov v Kovačici, leta 1960 v Svetozarevu, leta 1963 v Uzdinah, leta 1968 v Hlebinah, leta 1971 v Zlataru, leta 1972 v Šidu, leta 1975 v Sanskem mostu itd.) V tem času se je tudi uveljavilo poimenovanje »naivna umetnost«, ob katerem pa se je v Sloveniji zlasti v sedemdesetih letih razširilo tudi poimenovanje »samorastništvo«, ki je po eni strani širše, po drugi strani pa ni brez družbenoangažiranega pridiha, saj zbuja asociacijo na znano predvojno revolucionarno novelo Prežihovega Voranca.

V tej klimi je na Hrvaškem zaživelo drugo obdobje Hlebinske šole, ko so se okoli Generalića, ki je zdaj sam postal mentor, zbrali mlajši kmečki slikarji, med njimi: Franjo Dolenc, Franjo Filipović, Dragan Gaži (zastopan tudi v trebanjski zbirki), Ivan Večenaj, Mijo Kovačić, sin Ivana Generalića Josip Generalić in drugi. V Hlebine je spet začel prihajati tudi Hegedušić. (Ivan Lacković–Croata v šestdesetih letih v svet umetnosti ni vstopil prek Generalića, ampak neposredno prek Hegedušića.) Slikarji so se od socialnokritičnega realizma vse bolj preusmerjali bodisi v idiliko bodisi v ekspresionistične tendence in fantastiko. Razmah naive pa v tem času nikakor ni bil vezan samo na Hlebinsko šolo. Od naivnih slikarjev, ki so na Hrvaškem začeli slikati takoj po vojni, naj omenim le mizarja Rabuzino, ki se je s svojimi skrajno subtilnimi sanjskimi svetlobnimi pejsaži razvil v enega pomembnih hrvaških slikarjev dvajsetega stoletja, in rustikalno »primarnega« šoltanskega ribiča Evgena Buktenico (dela obeh slikarjev so tudi v trebanjski zbirki).

Leta 1952 je bila v Zagrebu ustanovljena stalna galerija »kmečkih slikarjev«, ki je prerasla v današnji Hrvatski muzej naivne umetnosti (in ki vključuje tudi dela slovenskih avtorjev). V petdesetih letih se je začel tudi prodor jugoslovanske naive v mednarodni razstavni prostor – Ivan Generalić je leta 1953 prvič samostojno razstavljal v Parizu, leta 1958 pa je bil uvrščen na reprezentativno razstavo *Petdeset*



let moderne umetnosti v Bruslju. Leta 1955 je Jugoslavija sodelovala na III. mednarodnem bienalu v São Paulu z razstavo *L'Ecole de Hlebine*. Tako je svetovni prodor jugoslovanske naive sovpadel s procesom mednarodne institucionalizacije svetovne naive kot ene od smeri slikarstva dvajsetega stoletja; leta 1958 je bila velika mednarodna razstava svetovne naivne umetnosti v Knokke-Le-Zouteju v Belgiji, leta 1961 pa svetovna razstava naivne umetnosti v Baden-Badnu. Na obeh razstavah je bil namenjen prikazu jugoslovanske naive pomemben delež.

Na zamisel o ustanovitvi trebanjskega tabora je vplivala želja po organizacijski povezavi in spodbudi delovanja dotlej razpršeno delujočih slovenskih naivcev (Zoran Kržišnik je ob desetletnici tabora zapisal, da so bili v nasprotju z drugimi jugoslovanskimi naivci slovenski naivci »nekakšna ilegala« – in tabor naj bi presegel takšno stanje),<sup>14</sup> toda bistvene spodbude so prihajale iz širšega jugoslovanskega konteksta, ki je bil odlično predstavljen tudi v Sloveniji.

Delno so bile povezave s tem kontekstom vzpostavljene že v letih pred ustanovitvijo trebanjskega tabora. Kot posameznik je stike z drugo generacijo hlebinske šole vzdrževal prezgodaj umrli učitelj Viktor Magyar, eden najnadarjenejših slovenskih naivcev, ki je tudi vplival na nastanek zamisli o centru naive v Trebnjem. Na ravni motivike, stila in slikarske tehnike pa sta se na Hlebinsko šolo močno navezala Konrad in Jože Peternelj iz Žirov, pri katerih pa je v nasprotju z izhodišči Hlebinske šole kmečko življenje sicer prikazano kot samozadostna idila z domala veseliškim vzdušjem. Oba sta med najpopularnejšimi slikarji slovenske naive; uveljavila sta se zlasti s svojim občutkom za neprezahtevno pripovednost.

Prva razstava naivnega slikarstva v Sloveniji z naslovom *Naivni umetniki Jugoslavije* je bila v Ljubljani leta 1957 (šlo je za prenos razstave, ki je bila pred tem v Beogradu). Sledila ji je razstava del iz zbirke Gerharda Ledića v Kostanjevici leta 1962 z naslovom *Svet naivnih*. Leta 1968, torej že v letu ustanovitve trebanjskega tabora, je bila prav tam postavljena razstava jugoslovanskega naivnega kiparstva. Že v petdesetih letih so se pojavile tudi prve samostojne razstave slovenskih naivcev; prej omenjeni Polde Mihelič je imel na primer prvo razstavo v pasaži ljubljanskega Nebotičnika leta 1958. Ustanovitev tabora je sovpadla s splošnim stopnjevanjem zanimanja za naivo v Sloveniji – v Krškem je bila samostojna Lackovičeva razstava, na Mirni Magyarjeva razstava, v vili Bled na Bledu pa ponovno razstava iz Ledićeve zbirke, ki je bila najobširneje predstavljena junija 1969 v Trebnjem; ta predstavitev je bila torej že zamišljena kot nekakšen model za spodbuditev lokalne iniciative. Po besedah Gerharda Ledića je bila to dotlej »najobsežnejša in najpopolnejša razstava vseh pripadnikov hlebinskega kroga od začetkov do naših dni.«<sup>15</sup> V katalog je svoj zapis prispeval tudi Hegedušič.

Lahko rečemo, da je slovenska naiva zares zaživela šele v šestdesetih letih, torej v času, ko je bila v jugoslovanskem prostoru že docela institucionalizirana, in prav tako v času, ko je tisto življenje, iz kakršnega so zajemali slikarji Hlebinske šole, z naraščajočo urbanizacijo in industrializacijo začelo izginjati. Zanimivo je, da v nasprotju z nekaterimi najpomembnejšimi hrvaškimi naivci začetniki slovenske naive večinoma niso bili kmetje: Magyar je bil učitelj, prav tako Mihelič, Anton Plemelj upokojeni major, Anton Repnik iz Mute na Koroškem, ki je začel slikati leta 1959 in je imel prvo samostojno razstavo leta 1965, delavec v železarni, Greta Pečnik iz Pirana, slikarka radoživih in živobarvnih fantazijskih podob z mitičnim nadihom, pa je gospodinja.

Najizrazitejši slikar, ki je v Sloveniji izšel iz naivne umetnosti in se je uveljavil že pred ustanovitvijo trebanjskega tabora, je bil Jože Tisnikar. Vendar njegovo izrazito osebno slikarstvo, obsedeno s smrtjo, presega siceršnjo kvaliteto slovenske naive, predvsem pa iz nje izstopa s svojimi netipičnimi vsebinskimi poudarki, tako da se izmika temu, da bi ga klasificirali kot naivno, čeprav ga najdemo tudi v nekaterih pregledih naivnega slikarstva. (Med naivno slikarstvo bi ga veliko lažje uvrstili, če bi kot merilo uspoštevali najboljše dosežke svetovne naive.) Značilno je, da ni Tisnikar nikoli sodeloval s Trebnjem. Pač pa je v trebanjski galeriji s svojimi slikami zastopan Jože Horvat–Jaki, slikar divje, pravljичne fantazije.

Med najpomembnejšimi slikarji slovenske naive moramo omeniti vsaj še Zlato Volarič, Borisa Lavriča, Francija Lesjaka, Milana Dvoršaka, Janeza Sedeja in Borisa Žoharja, ki se je popolnoma posvetil motiviki kurentov, od kiparjev pa Petra Jovanoviča, ki sodi med pionirje slovenske naive, Franciško Petelinšek, Janka Dolenc in Sandija Leskovca.



Sandi Leskovec: Kruh, les relief, 825 x 435 mm, 1976  
 Sandi Leskovec, Kruh [Bread], wood relief, 825 × 435 mm, 1976

Za največji del naivne umetnosti na Slovenskem so značilni idiličnost, dekorativnost in pravljiciha fantazijskost. Če bi hoteli v slovenski naivi iskati socialnokritična izhodišča, ki so bila značilna za nastanek hrvaške naive, bi bil morda temu v svojem začetnem obdobju še najbližji Repnik, ki je začel slikati – podobno kot Tisnikar – iz terapevtskih nagibov. Značilni so že naslovi njegovih slik: *Tepež malih*, *Žalostni ljudje*, *Pod težo življenja*, *Tu imaš za svoje delo*, *Revno upanje*, *Ljudje iz sirotišnice*, *Iz hiralnice* itd. Sam slikar je izjavil: »Gledal sem delavce, kako se mučijo pri delu in tudi sam sem delavec. Sicer rišem izključno delavske in kmečke obraze prstene barve in začudenih oči, v katerih je tudi kanček žalosti. Najraje upodabljam socialne motive. Zakaj rišem sive obraze? To so obrazi zemlje, s katero se moji ljudje ubadajo vse dni in katera daje življenje. Sprva sem risal svetle, ožarjene od ognja v tovarni ...«<sup>16</sup> Vendar so te slike, ki pogosto učinkujejo kot nekakšne alegorije, narejene na način, ki je z leti postajal vse bolj shematičen, in tudi vzdušje na teh slikah je vse bolj izgubljalo ostrino in se spreminjalo v anemično vdanost v usodo. Značilen je naslov ene od slik iz trebanjske zbirke: »*Kaj smo, kaj hočemo*«. Načelno bi ga lahko razbiral na dva načina: bodisi kot programsko samospraševanje prebujajoče se samozavesti teptanih ljudi, ki hočejo uveljaviti svojo voljo, bodisi kot tipičen vzdih resignacije, inercije in defetizma – »*kaj hočemo, saj ne moremo ničesar spremeniti*«.



Matija Skurjeni, Vitez, olje na platnu, 540 x 370 mm, 1971  
 Matija Skurjeni, Vitez [Knight], oil on canvas, 540 × 370 mm, 1971

Ko ocenjujemo pomen tabora za slovensko naivo, moramo ugotoviti, da je dal dotlej razpršeni dejavnosti posameznikov pomembno institucionalno podporo. Prav v organizaciji Trebnjega so bile že kmalu omogočene tudi razstave slovenske naive v tujini; tako so slovenski naivci leta 1976 sodelovali na *XVII. Mednarodnem salonu slikarstva Paris Sud*. Zanimivo pa je, da ni dejavnost tabora nikoli ustvarila lokalne »šole« kot nekatere podobne institucije v Jugoslaviji (čeprav je v katalogu mednarodnega festivala naivne umetnosti kustos Alain Michon zastavil vprašanje, ali bo postala Slovenija eno novih žarišč naivne umetnosti, in mimogrede postavil celo docela neutemeljeno tezo, da se je leta 1991 razvil nov tok naivne umetnosti v Sloveniji, kar priča le o nepoznavanju problematike<sup>17</sup>). Trebanjski tabor je ostal kraj periodičnega srečevanja posameznikov.



Franjo Mraz, soustanovitelj Hlebinske šole in po drugi svetovni vojni tudi politični funkcionar, je v knjigo obiskov v Trebnjem 3. septembra 1971 napisal: »Po zamisli organizatorjev in po pozitivnih izkušnjah lahko pričakujemo najboljšo akcijo na področju naivne umetnosti, ki je bila začeta pri nas.«<sup>18</sup>

Beseda »akcija« ni izbrana naključno. Vsaj v nekaj besedah je treba spregovoriti tudi o simbolni vlogi trebanjskega projekta v širšem ideološkem kontekstu kulturne politike samoupravnega socializma sedemdesetih let. Brez tega konteksta nam bi namreč razmah naivne umetnosti v povojni Jugoslaviji ostal težko razumljiv.

Šlo je za prizadevanje po decentralizaciji kulture, ki jo je v Sloveniji spodbujalo delovanje Zveze kulturnih organizacij, ki naj bi posredovala kulturo množicam in ustvarila kulturna žarišča tudi v najbolj oddaljenih krajih, kar pa je bilo povezano s širšim prizadevanjem po družbeni uveljavitvi »delovnega človeka« tudi na področju kulture. V jugoslovanskem samoupravnem modelu, ki se je načelno odpovedal administrativnemu interveniranju v umetnostno sfero, je bila načrtno izdelana strategija preseganje nasprotja med proizvajalci in porabniki na področju kulture in protežiranje naivne umetnosti je bilo razumljeno kot eden zgledov tega preseganja. Kot je o trebanjskem Taboru v *Komunistu* leta 1970 pisal Matija Murko: »naj postane Tabor eno od delovišč, na katerih se podirajo včasih navidez neuničljive pregrade med umetniško ustvarjalnostjo poklicnih umetnikov in samoukov«<sup>19</sup>.

Idejno izhodišče za takšno akcijo je najjasneje opredelil program takratne vladajoče strukture, v katerem je začrtano prizadevanje, da naj bi umetnost in kultura na splošno postala zares last ljudstva in da naj bi kulturno ustvarjanje dobilo masovno podlago, pri čemer je posebej poudarjeno »spodbujanje kulturno-umetniške dejavnosti in iniciative najširših ljudskih množic«.<sup>20</sup> Dejavnost trebanjskega tabora je bila razumljena kot eden zglednih primerov takšnega spodbujanja.

V skladu s takšno orientacijo so bili zastavljeni tudi poudarki v govorih političnih funkcionarjev, ki se udeleževali slovesnih otvoritev trebanjskih prireditev. Kot tipičen primer naj navedem misel iz govora Staneta Dolanca leta 1971, v katerem je ta tabor razumljen kot pomemben dejavnik v »samoupravni preobrazbi kulture« v smislu integracije kulture in umetnosti s celoto »združenega dela«. Govornik poudarja, da umetnost in kultura »zadovoljujeta naraščajoče kulturne potrebe našega delovnega človeka -samoupravljalca, ter da razvijata njegovo kulturno delo in življenje [...] Demokratiizacija kulture in umetnosti, če smo že sprejeli ta pojem, pa seveda pomeni tudi to, da še bolj širimo množično kulturno-umetniško ustvarjalnost, samoizražanje delavcev, mladine, občanov, skratka, vseh članov naše družbe [...]«.<sup>21</sup>

Pri tem pa je bilo presenetljivo, kako sta lahko v takšni konceptiji sovpadli radikalna revolucionarna retorika in domačijska samozadostnost – kako so se tu pravzaprav zlahka pomešale tendence po spreminjanju sveta in nostalgična idealizacija obstoječega, idejni avantgardizem in folklorizem. Recepcijo jugoslovanske naive v povojnem obdobju bi bilo zelo zanimivo proučiti tudi s tega vidika.

Vsekakor so v preveč poenostavljenem razumevanju »podiranja včasih navidez neuničljivih pregrad« prežale tudi resne nevarnosti nivelizacije in odsotnosti kriterijev vrednotenja, kar bi v končni konsekvenci lahko pomenilo nevarnost zniževanja kulturne ravni v smislu nekakšne ruralizirane obnove idej proletkultovstva. (V tem lahko navsezadnje vidimo simptome ene ključnih konceptualnih aporij jugoslovanskega samoupravnega socializma, ki je ob deklariranem družbenotransformativnem radikalizmu v marsikaterem pogledu aktiviral tudi številne predmoderne dejavnike – čeprav je bil, to je z današnje časovne distance vsekakor potrebno priznati, z vsemi svojimi aporijami vendarle eden najresnejših in najpomembnejših revolucionarnih družbenotransformativnih poskusov v Evropi dvajsetega stoletja.)



Gorki Bollar, Štirje navdušeni, olje na lesonitu, 220 x 290 mm, 1978  
 Gorki Bollar, Štirje navdušeni [Four Enthusiasts], oil on hardboard, 220 × 290 mm, 1978

Razumljivo je, da so takšne tendence že zgodaj naletele na kritične odzive, ki pa so v odnosu do navignega slikarstva povečini ostali na ravni ideološkega boja in pri tem ignorirali slikarske kvalitete najboljših stvari, ki so tam nastajale. Tipičen primer je članek Nika Goršiča *Vsi naivci sveta* v *Mladini* 25. avgusta 1975, kjer piše: »Vprašanje je, koliko je pametno z razstavo v taki obliki še vztrajati, pa čeprav je to šele tretja, kajti propagiranje večine ustvarjalcev, za katere ni značilen niti simpatičen amaterizem, ampak prav pretresljiv diletantizem, je nespametno početje.« Take besede so zvenele zelo provokativno, a takoj ko si pogledamo sezname dotedanjih udeležencev, vidimo, da so zelo deplasirano temeljile predvsem na apriornem podcenjevanju navignega slikarstva.

Jure Mikuž je v programskem članku, objavljenem v prvi številki revije *M'Ar*s leta 1989, nastopil proti zadušljivim razmeram v slovenski kulturni politiki in je mimogrede izrazito ironično omenil tudi »svetovno znani in pomembni tabor naivcev, ki je dokazoval, da nismo naivni samo pri nas, temveč tudi v ljubem nam tretjem svetu.«<sup>22</sup> Ta ironizacija (navsezadnje zapisana v času, ko je tabor že začel stagnirati) je bila formulirana v kontekstu več kot upravičene zaskrbljenosti nad provincializmom slovenskega kulturnega prostora, ki ga je Mikuž v tem članku na več mestih odlično apostrofiral; toda po drugi strani je tudi sam zapadel v nekatere v bistvu provincialistične predsodke, ko je zagovarjal misel o »ustvarjalni eliti« kot edinem možnem nosilcu umetnosti in v imenu elitizma z ironizacijo že vnaprej blokiral spraševanje o možnostih povezave družbene transformacije s prebuditvijo individualnih ustvarjalnih energij v vsakem človeku. O teh energijah je na primer v devetnajstem stoletju s čudovitim utopičnim žarom razmišljal umetniško skrajno senzibilni Henry David Th reau. Mislim, da pomen prizadevanja za demokratizacijo pogojev za umetniško delovanje, prizadevanja, da umetniško ustvarjanje ne bi bilo privilegij takšnih ali drugačnih elit, v katerem je bilo glavno ideološko izhodišče razcveta jugoslovanske naive, nikakor ne more in ne sme biti odpravljen z elitistično ironizacijo. (Res pa je, da se je v osemdesetih letih takšno prizadevanje v Sloveniji mnogo radikalneje kot v institucionalizirani trebanjski naivi manifestiralo v oblasti neljubih alternativnih gibanjih in urbanih subkulturah.)

Preostane nam še, da čisto na kratko opozorimo na kvalitete trebanjske likovne zbirke. Ta zbirka, kot smo že omenili, še vedno nastaja in se vsako leto dopolnjuje z novimi deli udeležencev tabora. Njeno kvalitetno jedro pa tvorijo zlasti slike iz sedemdesetih in delno osemdesetih let, ko je bila jugoslovanska naiva, katere dela v zbirki prevladujejo, še v relativnem razmahu, poleg tega pa je organizacija tabora potekala v sodelovanju z najboljšimi jugoslovanskimi poznavalci naivne umetnosti.

Zbirka obsega že skoraj 1000 del več kot 200 avtorjev iz približno 35 držav. V njej so dela, ki so nastala v obdobju delovanja tabora, torej iz časa, ko je v mednarodnem kontekstu naivna umetnost kot organiziran zgodovinski pojav že prestopila svoj zenit. Vendar pa so s svojimi poznimi deli v zbirki med drugim zastopani tudi nekateri pionirji jugoslovanske naive: že omenjeni Franjo Mraz, Michail Bireš in Janko Brašič.

Posebej bomo omenili samo nekaj izstopajočih avtorjev in del – z zavestjo, da bo več enako zanimivih avtorjev in del ostalo neomenjenih.

Poseben pomen trebanjske zbirke je seveda v tem, da je to najboljša zbirka slovenske naive. V njej imajo svoja dela naslednji slovenski avtorji: Adi Arzenšek, Koloman Beznec, Janko Dolenc, Milan Dvoršak, Hamdija Hadžić, Goran Horvat, Jože Horvat - Jaki, Alojz Jerčič, Peter Jovanović, Olga Kolar, Drago Košir, Boris Lavrič, Irena Lejla, Franci Lesjak, Sandi Leskovec, Viktor Magyar, Polde Mihelič, Stane Novak, Greta Pečnik, Jože Peternelj - Mausar, Konrad Peternelj - Slovenec, Vinko Pevcin, Anton Plemelj, Liza Podpečan Lik, Irena Polanec, Ciril Povše, Andrej Prah, Nataša Prestor, Edvin Puntar, Anton Repnik, Janez Repnik, Lucijan Rešič, Petar Ristić, Marko Skok, Rudi Stopar, Jože Svetina, Janez Šepec, Franc Tavčar, Jože Volarič, Zlata Volarič, Dare Zavšek, Herman Zigfrid in Boris Žohar.<sup>23</sup> Posebno dobro – z devetnajstimi deli – je zastopana Greta Pečnik, katere eruptivno in domišljije polno slikarstvo je danes vse preveč pozabljeno. Njena slika *Mati zemlja* me spominja na upodabljanje *Pacha-mame* v Peruju, ki se ga radi lotevajo tudi tamkajšnji naivni slikarji. *Plavi razgovor* Viktorja Magyarja, občutljivega, četudi k dekorativni shematizaciji nagnjenega slikarja, ki se mu je vse, kar je videl, prikazovalo spremenjeno v skorajda magična znamenja, je gotovo med slikarjevimi najbolj dognanimi deli in med lepšimi slikami slovenske naive sploh. Kot slikarja, ki ga lahko prištevamo k naivi le v določenem segmentu njegovega opusa – v »naivno« stilizacijo se je preusmeril po precej drugače orientiranih začetkih – je na tem mestu vredno omeniti Lucijana Rešiča, ki ga je nekoč Kristina Brenkova označila kot »poeta - risarja«. Njegov *Sveti Jurij* iz trebanjske zbirke je ena njegovih najsubtilnejših slik.

V trebanjski zbirki je le slovenska naiva obširneje zastopana tudi s kiparstvom. Posebej je treba omeniti dela Sandija Leskovca z bližnje Mirne; Leskovec je bil eden redkih naivcev, ki je dejansko deloval v trebanjski okolici. Med kiparji iz drugih dežel, zastopanimi v zbirki, je treba omeniti Đorđa Krečo iz Bosne, ki se v svojem delu, osredotočenem na velike zgodovinske teme, opira na ornamentalno lokalno tradicijo, in Dragico Belković iz Hrvaške.

Ključni in slikarsko posebej kvalitetni deli zbirke pomenijo dela jugoslovanske naive, zlasti hrvaške. Soustanovitelj Hlebinske šole Mraz je zastopan s tremi deli iz časa, ko se je ponovno vračal k svojim začetkom, le da je svet svoje mladosti zagledal v novi magični presvetlitvi. Pri Lackoviću, ki je zastopan z izvrstnimi slikami v manjših formatih, naj posebej omenim *Cvetočo livado* iz leta 1977 s tipično podravinsko motiviko dreves, na katerih gnezdiyo srake – ta motiv je pozneje razširil v eni svojih najlepših slik, hranjeni v Muzeju naivne umetnosti v Zagrebu. Od Hlebinske šole so kvalitetno zastopani še Branko Lovak, Dragan Gaži, Franjo Vujčec, Milan in Mato Generalić ter Stjepan Ivanec. Med naj-



lepšimi slikami v zbirki sta olji Ivana Rabuzina, o katerem je Oto Bihalji–Merin napisal, da je dosegel »kontemplativno duhovnost, ki se dotika meje abstrakcije, ne da bi zapustila naravo« in da je došel do »nekega ornamentiranega raja«. <sup>24</sup> Njegova *Pomlad* daje najprej vtis, da gre za vrsto cvetočih dreves, za katerimi se odpira pogled na griče, presijane s svetlobo; potem pa opazimo, da je tudi spodaj nebo in da so ti griči oblakast privid, ki lebdi na cvetočih drevesnih krošnjah. Ali pa je vmes reka? Vse ostaja skrivnostno in očarljivo dvoumno. *Ribič* in *Deklica s psom* sta značilna primera okornega monumentalizma Evgena Buktenice, potopljenega v mediteransko svetlobo. Z dvema slikama je zastopan tudi Matija Skurjeni, ena najbolj nenavadnih osebnosti hrvaške naive, izredno nežen in izredno samotni slikar, »ilustratorsko« zatopljen v sanjske motive, ki so ga tako vznemirjali, da je ponoči vstajal in si jih skiciral. <sup>25</sup> Morda se mu je na ta način porodila tudi zamisel za trebanjskega *Viteza*. Omeniti je treba še slike Marice Mavec – Tomljenović, rojene v Sloveniji, pa Josipa Kopričanca – njegovo rahločutno podobo srečanja med dečkom in veliko sinico, ki v kljunčku prinaša šopek, Bruna Paladina z značilno otoško motiviko, Antuna in Branka Bahuneka, Marije Balan, Josipa Pintarića z nenavadno sugestivno groteskno stilizirano simbolično podobo iz kmečkega življenja *Deset zapovedi*, Tomislava Petranovića s fantastiko, ki se ponekod spogleduje z nadrealizmom, in Petra Grgeca. Posebej izstopa njegova slika *Ples konj* iz leta 1970, v kateri je s tihim in občudujočim pogledom poetično nakazano tuje in skrivnostno notranje življenje konjev.

Od slikarjev iz Bosne je z več slikami zastopan Pero Mandić, ki ga fascinirajo magične dimenzije starih časov; posebej naj omenim sliko *Kmečki upor*. Prisrčna je slika *Zbor golobov*, ki jo je malo pred smrtjo naslikal Đorđe Dobrić. Golobi so bili njegov stalni motiv, toda vsega skupaj je naslikal samo kakšnih petdeset slik. Značilen predstavnik »šole« iz Sanskega Mosta je Petar Mandić.

Omenili smo že Michaila Bireša, soustanovitelja »šole« iz Kovačice. Poleg njega so iz te »šole« v trebanjski zbirki zastopani še Jan Sokol, Martin Paluška in mlajši Jan Knjazovic. Vse te slikarje povezuje upodabljanje življenja slovaške etnične skupnosti v Vojvodini. Zelo kvalitetno je s petimi deli zastopan Vojvodinec Dragiša Bunjevački, velik občudovalec Rousseauja. Cirkuška motivika na njegovih slikah je posledica osebnega doživetja, saj je sedem let preživel kot cirkusant, potem pa je nastopal tudi kot potujoči muzikant. Njegove slike so s svojo prostorsko organizacijo polne hrepenenja po brezmejni svobodi. Od vojvodinskih slikarjev so v trebanjski zbirki tudi slike Jana Husarika, Tivadarja Košuta in Anujke Maran.

Od srbskih slikarjev je s kar enajstimi slikami zastopan Dušan Jevtović s svojimi odličnimi, trdno grajenimi mnogofiguralnimi prizori, ki ne skrivajo kompozicijskih vplivov bizantske umetnosti. Omeniti je treba še Čedo Spasića in Savo Stojkova z zelo bizarnimi verističnimi portreti.

Kvalitetno so zastopani romunski naivci, med njimi Vasile Frunzetea, eden najpomembnejših romunskih naivcev, Michail Cherechechu, član znane romunske slikarske družine, in Emil Pavalescu.

Italijanski naivci so redni gostje italijanskega tabora. V trebanjski zbirki po kvaliteti izstopa Irene Invrea iz Torina, ki se je udeležila XV. Tabora leta 1982. V zbirki je njena slika *Divji prašič* iz leta 1981. Gre za eno najboljših italijanskih naivnih umetnic, izredno subtilno slikarko, ki se je osredotočila ravno na slikanje živali, običajno spojenih s čarobnim pravljичnim vzdušjem sanjsko stilizirane narave. Med italijanskimi naivci, ki obiskujejo trebanjski tabor v zadnjih letih, pa je treba omeniti vsaj Giugliana Zoppija.

Trebanjskega tabora se je večkrat udeležila Nemka Jutta Borchert in pustila v Trebnjem več svojih značilnih minuciozno naslikanih podob, ki občasno učinkujejo že kar sladkobno. Najraje upodablja vestfalska mesta, polna radoživega vrveža in s starinskimi fasadami, kakor se jih spominja iz otroštva.

Jan Hruška iz Moravskega je bil več let med najzvestejšimi obiskovalci trebanjskega tabora in med največjimi zaljubljenici vanj. Zastopan je kar z enajstimi slikami. Preden je začel slikati, je bil drogerist in gojitelj vrtnic. Njegovo slikarstvo, ki je v marsičem blizu tradiciji ljudske umetnosti, dosega »pravljične« učinke z živimi barvami, nanesenimi na platna v drobnih, ornamentalnih potezah.

Od slikarjev iz bolj oddaljenih dežel je izredno zanimiv Momodou Ceesay iz Gambije, ki se je tabora udeležil sredi sedemdesetih let, s slikarstvom, polnim radoživega erotizma. Posebno zanimiva je *Dajalka*, na kateri se dogaja metamorfoza ženske figu e v pokrajino. Omenimo naj še Alija Guedochija



Jan Hruška, Brno 1617, olje na lesonitu, 1150 x 1480 mm, 1971-72  
 Jan Hruška, Brno 1617 [Brno 1617], oil on hardboard, 1150 x 1480 mm, 1971-72

iz Alžira z očarljivo *Lepotico* in Mehmeda Soua iz Tunizije z *Uročevalcem*. Dela Gonzala Endara Crowa iz Ekvadorja imajo pridih magičnega realizma. Učinkovito je naslikan *Karneval* Joséa Madalene iz Brazilije. Izrazit je tudi Japonec Ryoichi Kono z napol abstraktnimi kolorističnimi dekorativnimi kompozicijami. In nikakor ne smemo pozabiti na že omenjenega Gorkija Bollarja iz Urugvaja, ki se je v sedemdesetih letih preselil v Amsterdam. V trebanjski zbirki je njegova slika *Štirje navdušeni*.

Po izrednem zagonu v začetnem obdobju delovanja tabora lahko zlasti v času od osamosvojitve Slovenije naprej v delovanju tabora beležimo latentno krizo, ki je gotovo povezana tudi z upadom jugoslovanske tradicije naivnega slikarstva, pa tudi s shematizacijo in komercializacijo večjega dela evropske naive. Tudi raven slovenske naive je precej upadla. Med novejšimi tujimi udeleženci je največ predstavnikov italijanske naive (Gigliano Zoppi, Antonio Protto, Guido Vedovato); posebej pa je treba omeniti Francozinjo Francine Genot s pravljlično elegantnimi in prefi jenimi prizori, minuciozno izrisanimi kot ilustracije.

V devetdesetih letih je zbirko doletelo opaznejše mednarodno priznanje; na svetovni razstavi naivne umetnosti *Insita '94* v Slovaški narodni galeriji v Bratisavi je prejela častno priznanje za nacionalno zbirko. Odmevna pa je bila tudi razstava izbranih del iz zbirke leta 1996 v muzejskem centru naive v Vicqu pri Parizu.

Že iz tega bežnega pregleda je očitno, da gre za izredno zanimivo zbirko, ki v strokovni javnosti še ni naletela na zadostno pozornost. Ta bežni pregled naj bo razumljen predvsem kot opozorilo, da zbirka še čaka, da bo zares pozorno ovrednotena.

## GALLERY OF NAÏVE ART IN TREBNJE

Miklavž Komelj

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Irene Invrea, Divji prašiči, olje na platnu, 500 x 600 mm, 1981  
*Irene Invrea, Divji prašiči [Wild Boars], oil on canvas, 500 × 600 mm, 1981*



The Gallery of Naïve Art in Trebnje was founded in 1971 and its permanent collection has grown every year since then. The gallery was founded as the result of the activities of the Meeting of Naïve Artists, first organised in 1968. This meeting was born out of an encounter between members of a local initiative (Janez Gartnar, Ciril Pevec, Adolf Grum, etc.) and the Zagreb journalist Gerhard Ledić, a famous collector and populariser of naïve art.<sup>1</sup> (Gerhard Ledić and Nebojša Tomašević, one of the foremost Croatian experts on naïve art, were still formally members of the artistic council of the Trebnje meeting in the 1990s, although they had actually stopped collaborating on its organisation considerably earlier.) In its first year the meeting was called the *Meeting of Slovene Naïve Artists*. The following year it became the *Meeting of Slovene Naïve and Folk Painters and Sculptors*. In 1974 it was renamed the *Meeting of Slovene Naïve Artists of Yugoslavia* and from the following year onwards the *Meeting of Naïve Artists of Yugoslavia* (the new name merely reflected the actual situation, since naïve artists from the other republics of Yugoslavia had already taken part in the 'Slovene' meetings). The name of the event was changed again in 1992, to the *International Meeting of Naïve Artists* (once again the new name reflected the actual situation; wider international participation had been developing since the 1970s).

As well as a reflection of political changes, we can also see in the changing of the name evidence of the growing ambition of the event, which, however, despite this reached its peak in the 1970s and early 1980s and then began to decline in importance. The artists taking part in the first meeting included pioneers of Slovene naïve painting such as Viktor Magyar, Polde Mihelič, Nikola Mlakar, Vlado Perežnik, Jože Peternej, Konrad Peternej, Anton Plemelj and Anton Repnik and the Croat Franjo Vujčec. It is interesting to note that two established artists who had come from naïve art – Jože Tisnikar and Jože Horvat ('Jaki') – did not take part. Jaki took part in later editions, while Tisnikar had by this time already broken away from the context of the naïve. The following year the number of participants almost doubled. In 1976 the number of participants was 30, while in 1977 it was 40 – evidence of the rapid growth of the event. From 1971 the meeting was accompanied by an annual exhibition called *Salon of Naïve Artists of Yugoslavia*, at which important naïve painters not participating in the meetings or present in the permanent collection were also represented, among them Ivan and Josip Generalić. The e salons, as very important events, were marked by specially solemn opening ceremonies under the patronage of high representatives of the socialist government. The last Salon took place in 1984, after which the event was abolished for financial reasons. In this period numerous solo exhibitions by individual artists took place in Trebnje (including exhibitions by some of the best representatives of Croatian naïve art such as Franjo Mraz, Ivan Rabuzin and Ivan Lacković-Croata; all three were also participants at the Trebnje meeting). In connection with the activity of the meeting, a periodical publication called *Samorastniška beseda* was published for a time. It was the predecessor of today's Dolenjska review *Rast*. The activity of the meeting, with all the accompanying events, attempted to break through the lethargy of the deep countryside. It transformed Trebnje into an interesting local cultural focal point that soon began forging international contacts. The activity of the meeting enjoyed wide popularisation in the Yugoslav cultural arena, which was also justified by the cultural policy preferences of self-management socialism.

Jan Hruška, an eminent Czech participant of the Trebnje meeting, made the following statement: '*What Mecca is for the readers of the Koran, so Trebnje and its gallery of naïve art are for me and not only for me.*'<sup>2</sup> In one of the opening speeches, Zoran Kržišnik described Trebnje as '*one of the European centres of naïve art*'. Assessments of the international importance of the meeting, expressed in Trebnje on the occasion of formal events, were sometimes very exaggerated. While Milan Kučan described Trebnje in his opening speech at the 30<sup>th</sup> meeting in 1997 as '*an important cultural centre of Europe*', twenty years earlier, in other

words during the meeting's heyday, Bogdan Osolnik was significantly more objective in his speech at the ceremonial assembly, when he described the meeting in the following very appropriate manner: *'We are happy that our Meeting is becoming an opportunity for such international encounters, although we have no pretensions or illusions in the sense of believing that Trebnje can become a kind of international centre of naïve art. The world is too varied and different for us to be able to restrict it in any sphere by asserting and imposing centres of any kind. Although Yugoslav naïve art has a major reputation around the world, we merely wish that in Trebnje artists from Yugoslavia will be able to meet artists from other countries, especially friendly countries, and that via them they can learn about the life and values of others, so that this can contribute to a mutual creative enrichment and also to an international rapprochement.'*<sup>3</sup>

In view of this it is surprising that professional circles in Slovenia more or less ignored the work of the meeting, although some members of the profession did take part in its organisation – for example Zoran Kržišnik, who also contributed a number of articles to exhibition publications. The activity of the meeting has to date, with the exception of one seminar paper, been given no serious analysis from the history of art point of view, and in such a situation the criteria necessary for the evaluation of the rich collection of the Trebnje gallery have been increasingly lost; at one point this collection was even faced with the threat of being closed and broken up. Part of the reason for this situation is the fundamental undervaluing of naïve art by Slovene art historians. (With the exception of Tisnikar, who is not, however, treated as a naïve art phenomenon since he deviates from the horizon outlined by Slovene naïve art). Typically, one of the very few more seriously conceived expert articles on naïve art in Slovenia was written by a painter. I am thinking of the article by Marijan Tršar in *Sodobnost* in 1970, which in dealing with the painting of Anton Repnik also attempted to define the key stylistic components of naïve painting: he saw them in a combination of a special type of realism, expressionist intention and symbolic observation, connected with a decorative principle.<sup>4</sup> It is also worth mentioning that even before this, in 1966, the young Tomaž Brejc had written a fundamental consideration of naïve painting.<sup>5</sup>

The reason for this attitude towards naïve art in Slovenia is in a way understandable: unlike in Croatia, where we cannot imagine the history of twentieth-century painting without the role of the naïve, in Slovenia the naïve always remained a marginal phenomenon, despite there being a number of painters of quality. And the Trebnje meeting, which attempted to affirm it, was founded at a time when the Yugoslav naïve was garnering its greatest international fame, but at the same time in a moment when it was already in decline as a phenomenon and, on the other hand, had already begun to be commercialised.

This account is not conceived as an attempt to fill the gap in the expert literature, but rather in order to draw attention to this gap. As well as citing some of the most important information about the Trebnje meeting and gallery, I shall try to lay the groundwork for consideration of the work of the meeting and the related institutionalisation of the Slovene naïve as a cultural-historical phenomenon, while at the same time I shall try to offer some starting points for the evaluation of the gallery's collection, which includes works of very differing quality – but if we judge it by its finest works, it is a real surprise given the smallness of the location. It should be stressed that as well as the finest representation of Slovene naïve art, most notably from the 1970s, this collection contains works by the majority of the best Yugoslav naïve artists then active, and a number of quality works by foreign artists. I imagine that an attentive study of the works concealed in repositories could reveal other overlooked jewels.

In relation to the definition of 'naïve art' in art history terms, a slight contradiction is evident right from the start.

The mere reference to 'naivety' points to a kind of originality, directness, spontaneity and also a lack of reflection. The same occurs with the other names invented by critics with which this form of art entered the public consciousness in the early 20<sup>th</sup> century: 'painters of the Sacred Heart', 'popular art', 'instinctive painters' and 'lay painters'. Oto Bihalji-Merin, who did a great deal for the international popularisation of Yugoslav naïve art, wrote of the naïve artists that they are '*artists outside history and styles*'.<sup>6</sup> (At the same time he emphasised the connection of naïve art to folk art, children's drawings and the drawings of mental patients.)

On the other hand, naïve painting is a historically specific phenomenon whose affirmation was connected to the modernist sensibility and, in part, even to avant-garde tendencies towards the self-problematisation of art (thus Russian avant-gardists discovered the wonderful Georgian painter Niko Pirosmanashvili). This sensibility, in opposition to the rigid academicism of the bourgeois art of the nineteenth century, led to a discovery of alternative art in the stylistically hybrid artistic works of lower social classes; thus Rimbaud in *A Season in Hell* writes of his love for '*les peintures idiotes*'. This was not folk art in which romantics could seek an expression of 'the soul of the people' united with nature. It was a distinctly urban, hybrid artistic production, whose topicality lay precisely in the inner tension between the archaicising elements of 'folk' stylisation and the sensibility of an industrialised society. (Retrospectively it was possible, given the fascination with this kind of painting, to rediscover certain older phenomena at the margin of the history of art; thus some reviews of naïve art include exciting North American autodidact artists from the late seventeenth century and from the eighteenth and nineteenth centuries, the so-called limners – the best known of them being the visionary Edward Hicks, who through his powerful paintings passionately evocated the reconciliation of humanity, nature and God.)

Naïve painting as a historical phenomenon, however, only arose out of the meeting of these phenomena with modernism, where interesting interactions came about; in relation to the modernist sensibility, the naïve was not merely an object about which modernists enthused in the context of the general fascination with 'primitivisms'; rather, the originators of naïve painting inscribed the encounter with modernism into their own production in various ways. This applies in particular to the brilliant '*Douanier*' Henri Rousseau (1844–1910), '*the Columbus of naïve painting*' as he is described by the *Encyclopaedia of the Naïve Art of the World*,<sup>7</sup> who was in active contact with the most important representatives of modernism from Mallarmé and Apollinaire to Picasso and Delaunay. (It is interesting that this imaginative and uncommonly poetic painter inspired many poets at least as deeply as generations of naïve painters: from Apollinaire and the surrealists to Alejandra Pizarnik and Jure Detela.) The slightly younger André Bauchant, a painter who was capable of transforming everything he saw into 'mythical' visions illuminated by a magical light, had contacts with Le Corbusier and was responsible for the staging of a Stravinsky ballet, and so on. The phenomenon of the Hlebine School in Croatia was tied to the context of the Croatian left-wing social-critical art of the time and to the perspective of the class struggle. It appeared in public for the first time as part of the activity of the *Zemlja* (Earth) group. They were supported by the left-wing intelligentsia and in the 1930s the Belgrade circle of surrealists became enthusiastic about them too. The Uruguayan naïve painter Gorki Bollar, who is represented by one painting in the Trebnje collection, was discovered by the well-known constructivist Joaquín Torres-García (who as well as his characteristic constructivist works painted figural works strongly influenced by naïve painting); Bollar even joined his workshop for a time. And so on.



Naïve painting spread between the wars, particularly in France, Italy and the Netherlands, while it also appeared in North and South America. After the Second World War the spread of naïve painting as a recognised artistic genre continued and included every continent, while particularly in Europe naïve art also began to fall into commercialisation. Some of the characteristic artistic devices that in the case of Rousseau were the fruit of an uncommonly intense struggle for form changed into rigid decorative formulae. In the context of naïve painting, magnificent works were still being created, but naïve art as a phenomenon, in contrast to the modernist and even avant-garde radicalism with which its initial affirmation was connected, was increasingly becoming a refuge for sentimental and nostalgic anti-intellectual mythologisation of 'spontaneity', 'lost nature', 'elementalness', 'childlike innocence', etc. A rather different situation existed in the so-called Third World, where in the period after the Second World War naïve art was frequently connected to the perspective of the class struggle. It is no coincidence that, for example, the Sandinista revolutionary, poet and Catholic priest Ernesto Cardenal, who while a minister in the Sandinista government also strove to encourage the boom in naïve art, should have contributed to Bihalji-Merin's encyclopaedia. (Characteristically, from the mid-1970s onwards, the Trebnje meeting devoted special attention to collaboration with artists from the non-aligned countries of the 'Third World'; when in 1976 the Gambian painter Momodou Ceesay was a guest at the meeting, he placed special emphasis, at the opening of the exhibition, on the connection between the (Yugoslav) National Liberation Struggle and liberation movements in Africa,<sup>8</sup> while at the ceremonial assembly of the Trebnje meeting on 2 July 1977, Bogdan Osolnik said, in reference to the work of Ali Guedochi, that *'with his works he has also brought testimony of the heroic struggle of the Algerian people and their revolution.'*<sup>9</sup>)

Yugoslav naïve painting as the artistic movement whose logic also determined the founding and operation of the Trebnje had a very special place in this constellation.

While French naïve art was an urban phenomenon, Yugoslav naïve art came from the rural environment and in part from a direct connection to folk art. This connection is also evident from one of the earliest names of the Trebnje meeting. (Naïve art also had rural origins in a number of other European countries such as the Soviet Union, Romania, Hungary and Czechoslovakia – although one of the originators of Czech naïve art was the brilliant Robert Guttmann, a distinctly urban artist who depicted the life of the Jewish community.)

The starting point for the formation of Yugoslav naïve art as an organised artistic movement was the activity of the 'Hlebine School' (named after the village of Hlebine in the Podravina region). This name first appeared after Ivan Generalić and Franjo Mraz (the latter of whom also later participated in the Trebnje meeting) exhibited some of their works at the third collective exhibition of the Zemlja group (founded in 1929) in the Art Pavilion in Zagreb in 1931. The Zemlja group was led by Krsto Hegedušić.<sup>10</sup> Generalić and Mraz were two simple peasant youths with a gift for painting, to whom Hegedušić became artistic and ideological mentor. Their discovery accorded with the ideological basis of the Zemlja group, which was markedly anti-elitist; the Zemlja group were striving for the democratisation of art, the creation of which must but be allowed to be a privilege of the ruling classes. Hegedušić wrote the following in 1936: *'Zemlja, when it highlighted the Generalić case, wanted to show precisely this, how talent is not connected to class and is not the privilege of one class, that its development and realisation are independent of the social position of a given class in a given period of development.'*<sup>11</sup>

It was in connection with this conception of naïve art that the ideological starting points of the Trebnje meeting were later formed (cf. the formulation of Bogdan Osolnik from the speech marking the tenth anniversary of the meeting, *'that culture is not merely the privilege of the rich'*<sup>12</sup>). In the initial period of activity of the Trebnje meeting, Hegedušić occasionally participated in person in the Trebnje events.

Despite its rural beginnings (which permitted Generalić's life story to renew the famous myth of the birth of art from the spirit of nature, as introduced by the Renaissance; the wonderfully talented Generalić used to carry a pencil and paper when working as a swineherd, and in his free moments would draw what he saw – just like Giotto, who as a child worked as a shepherd), the work of the early Generalić and Mraz was the exact opposite of spontaneous instinctiveness, since in its starting point it adopted the formal principles as taught by Hegedušić, a teacher at the academy of art. (Generalić's characteristic personal style did not develop fully until later on, once he had liberated himself from Hegedušić.) Hegedušić expressly stated in the catalogue for the Trebnje Council of Naïve Painters in 1969, that he himself had laid the foundations

for the artistic style of the Hlebine School: *'I laid the foundations for the Hlebine School of painting; not only did I give it its name (on 8 September 1931) but also its ideological and artistic profile, when I taught peasants from the very first beginnings of their free artistic creation.'*

Naïve art thus appeared in the Yugoslav cultural arena of the day as a segment of current artistic orientations. At a time of economic crisis and at the same time a quasi-fascist dictatorship, it had a strong socially critical note. This is also evident from the subjects of the early paintings of Generalić and Mraz, which focused on social problems in the village with a clear left-wing ideological emphasis. They were soon joined by an older artist, Mirko Virius, who died in a concentration camp during the Second World War. With his relentless observation, with which he was able to change a description of everyday life into a sharp analysis of social conditions, and his monumental stylisation, he painted some of the finest paintings of Croatian naïve art. (Some of his drawings were posthumously exhibited in Trebnje at the *World of the Naïve Painters* exhibition organised by Gerhard Ledić in 1969.) After the *Zemlja* group was banned by the police in 1935, these painters exhibited under the joint name of *Hrvatski seljaci slikari* (Croatian peasant painters) between 1936 and 1940. The work of the Hlebine School became a broad cultural campaign (as activities in Hlebine and surrounding villages were picturesquely described by the late Marjan Pogačnik: *'in every village in those parts, everyone started "dabbling"'*)<sup>13</sup> and the painters and folk sculptors were joined by peasant writers who published their own anthologies and read their socially committed poems at the openings of exhibitions. Mraz himself wrote poems.

In 1938 a centre of naïve painting also formed in the village of Kovačica near Pančevo in Vojvodina, around a group of ethnic Slovak peasant painters. One of the initiators of this 'school' was Michail Bireš, who is also represented in the Trebnje collection with his later painting *The Shepherd*. Another 'school' formed in the 1930s at Oparić in Serbia. This was founded by Janko Brašić, who is also represented in the Trebnje collection.

This was also the period of the earliest activity by the originators of Slovene naïve painting, which was not organised but entirely self-taught and individual. Thus in 1939 the young Polde Mihelič from the Kamnik area, later one of the participants at the first Trebnje meeting, created his own complete works – paintings on wall plates and beehive panels. This, however, was not yet naïve painting in the sense of a specific orientation and conscious decision. After the war Mihelič enrolled at the Academy of Art in Ljubljana and only began to exhibit as a naïve (i.e. self-taught) artist when he was refused permission to enrol in the second year.

In Slovenia naïve painting only really got off the ground in the atmosphere of the cultural policy in the wake of the Second World War, which was very supportive of naïve art since it saw in it a possibility of bridging the gulf between culture and the masses, or between the 'producers' and the 'consumers' of culture. (The Trebnje meeting and gallery were created within the context of the systematic founding of galleries of naïve art: a gallery of self-taught painters was founded in Kovačica in 1955, in Svetozarevo in 1960, in Uzdine in 1963, in Hlebine in 1968, in Zlatar in 1971, in Šid in 1972, in Sanski Most in 1975, and so on.) It was also in this period that the name 'naïve art' established itself. In Slovenia the name *samorastništvo*, 'self-taught art', also gained currency, particularly in the 1970s. This is actually a broader term than naïve art, while on the other hand it also contains a hint of social commitment, since it suggests an association with *Samorastniki*, the famous pre-war revolutionary novel by Prežihov Voranc [Translator's note: the word *samorastnik*, literally something that grows alone – a solitary tree, for example – is also used figuratively to describe a self-made man or, in the context of art, a self-taught artist].

It was in this climate that the second period of the Hlebine School began in Croatia, when younger peasant painters gathered around Generalić, who now became a mentor himself. They included: Franjo Dolenc, Franjo Filipović, Dragan Gaži (also represented in the Trebnje collection), Ivan Večenaj, Mijo Kovačić, Ivan Generalić's son Josip, and others. Hegedušić began going to Hlebine again. (Ivan Lacković-Croata did not enter the art world in the 1960s via Generalić but directly via Hegedušić.) The painters increasingly turned from socially critical realism either to the idyllic or to expressionist tendencies and fantasy. The boom of naïve art in this period was however not exclusively confined to the Hlebine School. Of the naïve painters who began painting in Croatia immediately after the war, I need only mention the carpenter Ivan Rabuzin, who with his incredibly subtle light-filled fantasy landscapes developed into one of the most important Croatian painters of the 20<sup>th</sup> century, and the rustically 'primary' Eugen Buktenica, a fisherman from the island of Šolta (the Trebnje collection contains works by both artists).

In 1952 a permanent gallery of 'peasant painters' was founded in Zagreb, later developing into today's Croatian Museum of Naïve Art (which also contains works by Slovene artists). The 1950s also saw the start of the breakthrough of Yugoslav naïve art into the world of international exhibitions. Ivan Generalić had his first solo exhibition in Paris in 1953, while in 1958 he was included in the representative exhibition *Fifty Years of Modern Art* in Brussels. In 1955 Yugoslavia took part in the third international art biennial in São Paulo with the exhibition *L'École de Hlebine*. The international breakthrough of Yugoslav naïve art coincided with the process of the international institutionalisation of naïve art as one of the trends of twentieth-century painting; in 1958 a major international exhibition of world naïve art was held at Knokke-le-Zoute in Belgium, followed by a world exhibition of naïve art in Baden-Baden in 1961. At both of these exhibitions, a significant share was devoted to a presentation of Yugoslav naïve art.

The idea of founding the Trebnje meeting was influenced by the desire for an organisational connection and encouragement for the work of the hitherto scattered Slovene naïve artists (Zoran Kržišnik noted on the occasion of the tenth anniversary of the meeting that, unlike the other Yugoslav naïve artists, the Slovenes were 'a kind of underground' – and the meeting was designed to overcome this situation),<sup>14</sup> but significant encouragement arrived from the wider Yugoslav context, which was also very well represented in Slovenia.

Connections with this context had in part already been established in the years before the founding of the Trebnje meeting. One individual who maintained contacts with the second generation of the Hlebine School was the teacher Viktor Magyar, one of the most talented of the Slovene naïve painters, who also influenced the idea of a centre of naïve art in Trebnje before his early death. In terms of subject matter, style and technique, Konrad and Jože Peternejl of Žiri were closely tied to the Hlebine School, although in contrast to the ideological starting points of that school, rural life in their works is shown as a self-sufficient idyll with an almost festive atmosphere. They are among the most popular Slovene naïve painters; they affirmed themselves in particular through their feeling for an undemanding narrative.

The first exhibition of naïve painting in Slovenia, entitled *The Naïve Artists of Yugoslavia*, was held in Ljubljana in 1957 (the transfer to Ljubljana of an exhibition that had previously been held in Belgrade). This was followed in 1962 by an exhibition in Kostanjevica of works from the collection of Gerhard Ledić, entitled *World of The Naïve Painters*. In 1968, the year the Trebnje meeting was founded, Kostanjevica was also the setting of an exhibition of Yugoslav naïve sculpture. The first solo exhibitions by Slovene naïve painters had already taken place in the 1950s; Polde Mihelič, mentioned earlier, had his first exhibition in the passage of Ljubljana's Nebotičnik skyscraper in 1958. The founding of the meeting coincided with a general intensifying of interest in naïve art in Slovenia – a solo Lacković exhibition in Krško, a Magyar exhibition in Mirna, and, at Villa Bled, another exhibition from Ledić's collection, which was most presented in even greater detail in Trebnje in June 1969; this presentation was thus already conceived as a kind of model for the encouraging of local initiative. According to Gerhard Ledić, this was the 'most extensive and complete exhibition of all the members of the Hlebine circle from its beginnings to the present day.'<sup>15</sup> Hegedušič was among the contributors to the catalogue.

We could say that Slovene naïve art did not really begin to develop until the 1960s, a time in which it was already fully institutionalised in the Yugoslav context, and also a period in which the life on which the painters of the Hlebine School drew was, with growing industrialisation, beginning to disappear. Interestingly, and in contrast to some of the most important Croatian naïve artists, the originators of Slovene naïve art were for the most part not peasants: Magyar was a teacher, as was Mihelič. Anton Plemelj was a retired army major. Anton Repnik, from Muta in Koroška, who began painting in 1959 and had his first solo exhibition in 1965, was a worker in an ironworks. Greta Pečnik of Piran, a painter of cheerful and brightly-coloured fantasy images with a mythical tinge, is a housewife.

The most distinctive painter to emerge from naïve art in Slovenia and establish himself before the founding of the Trebnje meeting, was Jože Tisnikar. However, his very personal style of painting, obsessed with death, goes beyond the general quality of Slovene naïve art and, above all, deviates from it with its non-typical content and emphases, and thus eludes classification as naïve art, despite the fact that it is found in some overviews of naïve painting. (It would be a lot easier to class it as naïve painting if the finest achievements of world naïve painting were taken as a measure.) It is significant that Tisnikar never collaborated with Trebnje. On the other hand Jože Horvat ('Jaki'), a painter of wild, fairytale-like fantasy, is represented in the Trebnje gallery.





Petar Grgec, Ples konj, olje na steklu, 400 x 820 mm, 1970  
 Petar Grgec, Ples konj [Horses' Dance], oil on glass, 400 x 820 mm, 1970

Among the most important Slovene naïve painters we should mention at least the following: Zlata Volarič, Boris Lavrič, Franci Lesjak, Milan Dvoršak, Janez Sedej and Boris Žohar (whose exclusive subject-matter was the *kurent*, a traditional carnival figure); notable among the sculptures are: Peter Jovanovič, one of the pioneers of Slovene naïve art, Frančiška Petelinšek, Janko Dolenc and Sandi Leskovec.

The greater part of naïve art in Slovenia is characterised by an idyllic atmosphere, decorativeness and fairy-tale-like fantasy. If we wished to seek in Slovene naïve art the socially critical starting points characteristic of the emergence of naïve art in Croatia, the artist who perhaps comes closest to this – at least in his early period – is Repnik, who, like Tisnikar, began to paint for therapeutic reasons. The titles of his work are very revealing: *Beating Children, Sorrowful People, Under The Weight Of Life, This Is For Your Work, Poor Hope, People From The Orphanage, From The Hospice*, etc. The artist himself said the following: 'I watched the workers martyring themselves at work, and I am a worker myself. Otherwise I only draw workers' and peasants' earth-coloured faces and wondering eyes, in which there is also a hint of sorrow. Above all I like to depict social themes. Why do I draw grey faces? These are the faces of the earth, with which my people toil every day and which gives life. At first I drew bright faces illuminated by the factory fire...'<sup>16</sup> But these paintings, which often have a kind of allegorical effect, are done in a manner which over the years has become increasingly schematic, while even the atmosphere in these paintings has increasingly lost its harshness and turned into an anaemic resignation to fate. The title of one of the paintings from the Trebnje collection is typical: *What We Are, What We Want*. In this principle this title could be read in two ways: as the programmatic self-questioning of the awakening consciousness of downtrodden people who want to assert their will, or as a typical sigh of resignation, inertia and defeatism – 'what do we want, since we cannot change anything'.

When evaluating the importance of the Trebnje meeting for Slovene naïve art, we have to note that it gave significant institutional support to the hitherto fragmented activity of individuals. The organisation of Trebnje soon enabled exhibitions of Slovene naïve art abroad; in 1976 Slovene artists took part in the 17<sup>th</sup> *International Salon Paris-Sud*. It is interesting, however, that the activity of the meeting never created a local 'school', as was the case with certain similar institutions in Yugoslavia (although in the catalogue of the international festival of naïve art the curator Alain Michon raised the question of whether Slovenia was going to become a new focus of naïve art, and in passing even put forward the utterly unfounded theory that a new current of naïve art developed in Slovenia in 1991, which shows how much ignorance there is about the subject.<sup>17</sup>). The Trebnje meeting remained the location of a periodic encounter of individuals.

Franjo Mraz, the cofounder of the Hlebine School and, after the Second World War, a political functionary too, wrote the following in the visitors' book at Trebnje on 3 September 1971: '*Judging from the idea of the organisers and positive experiences to date, we can expect the best campaign in the sphere of naïve art, as initiated in Hlebine.*'<sup>18</sup>

The word 'campaign' was not selected without reason. A few words also need to be devoted to the symbolic role of the Trebnje project in the broader ideological context of the cultural policy of self-management socialism in the 1970s. Without this context the boom in naïve art in post-war Yugoslavia would be difficult to understand.

What was involved was an effort to decentralise culture, which in Slovenia was encouraged by the work of the Federation of Cultural Organisations, which was supposed to communicate culture to the masses and create cultural focuses even in the most out-of-the-way locations; this in turn was linked to the wider effort for the social affirmation of 'the working man' in the sphere of culture too. In the Yugoslav self-management model, which in principle rejected administrative intervention in the artistic sphere, a deliberate strategy was created to overcome the differences between producers and consumers in the cultural sphere. Favouring naïve art was understood as one of the models of this process. As Matija Murko wrote in *Komunist* in 1970 with reference to the Trebnje meeting: '*May the Meeting become one of the places where the once apparently indestructible barriers between the artistic creativity of professional artists and that of self-taught artists are demolished.*'<sup>19</sup>

The ideological starting point for such a campaign was defined most clearly in the *programme of the ruling structure of the day*. The programme outlined the endeavour to make art – and culture in general – the property of the people in a genuine sense and to give cultural creation a mass basis, with special emphasis on '*encouraging the cultural and artistic activity and initiative of the broadest masses of the populace.*'<sup>20</sup> The activity of the Trebnje meeting was understood as one of the model examples of such encouragement.

The speeches by political functionaries participating in the formal openings of the events in Trebnje also served to underline this orientation. One typical example is this thought from Stane Dolanc's speech in 1971, in which the meeting is understood as an important factor in the '*self-management transformation of culture*' in the sense of the integration of culture and art with the whole of '*associated labour*': Dolanc goes on to stress that art and cultural '*satisfy the growing cultural needs of our self-managing working people and develop their cultural work and life [...] The democratisation of culture and art, if we have already accepted this concept, naturally also means an even greater spreading of mass cultural/artistic creativity and the self-expression of workers, young people, citizens – in short, all the members of our society [...]*'<sup>21</sup>

It is, however, surprising to note how radical revolutionary rhetoric could coincide with rustic self-satisfaction in this conception – how easily the desire to change the world could blend with the nostalgic idealisation of the existing world, and ideological avant-gardism with folklorism. It would be very interesting to study the reception of Yugoslav naïve art in the post-war period from this point of view too.

Be that as it may, within the oversimplified understanding of 'breaking down the once apparently indestructible barriers' there lurked the serious dangers of placing everything on the same level and an absence of criteria of evaluation, which as a final consequence could mean a risk of lowering the cultural level in the sense of a kind of ruralised renewal of the ideas of the *proletkult* movement. (We may also see in this a symptom of one of the key conceptual contradictions of Yugoslav self-management socialism, which despite its declared social-transformational radicalism in many ways also activated numerous pre-modern factors – although it should be acknowledged from today's perspective that despite all its contradictions it



Ivan Rabuzin, Pomlad, olje na platnu, 500 x 650 mm, 1972  
 Ivan Rabuzin, Pomlad [Spring], oil on canvas, 500 × 650 mm, 1972

was nevertheless one of the most serious and significant revolutionary attempts at social transformation in twentieth-century Europe.)

Understandably, such tendencies soon encountered critical responses, although in relation to naïve painting these remained, in most cases, at the level of the ideological struggle and ignored the artistic qualities of the best works that were created there. A typical example is the article by Niko Goršič, *Vsi naivci sveta* ('All the Naïve Artists of the World'), which appeared in *Mladina* on 25 August 1975, which contains the following: 'The question is: what sense is there in persisting with an exhibition in this form – though this is only the third one – given that propagandising the majority of the artists involved, who are not even characterised by an agreeable amateurism but by a truly shocking dilettantism, is an irrational act?' Such words sounded very provocative, but as soon as we look at the list of the participants on the occasion in question we see that they are quite mistakenly based above all on an *a priori* undervaluing of naïve painting.

In a programmatic article in the first issue of the *M-Ars* review in 1989, Jure Mikuž railed against the stifling conditions in the Slovene cultural arena and mentioned in passing, with evident irony, the 'world famous and important meeting of naïve artists that has proved that we are not only naïve here in Slovenia but that they are also naïve in our beloved Third World.'<sup>22</sup> This irony (which after all comes from the period when the meeting had already begun to stagnate) was formulated in the context of the more than justified concern at the provincialism of the Slovene cultural space, which Mikuž addresses excellently at several points in this article; on the other hand, he himself falls into a number of essentially provincial prejudices when he advocates the idea of a 'creative elite' as the only possible pillar of art, and in the name of elitism uses irony to pre-empt questions about the possibilities of connecting social transformation to the awakening of individual creative energies in every human being. The energies had, for example, been considered with wonderful utopian warmth in the 19<sup>th</sup> century by Henry David Thoreau, a man of exquisite artistic sensibility. I believe that the importance of the effort to democratise the conditions for artistic activity, the effort to ensure that artistic creation was not the privilege of elites of any type – an effort which contained the main ideological starting point of the flowering of Yugoslavia naïve art – cannot and must not be dismissed with elitist irony. (It is, however, true that in the 1980s this effort was manifested much more radically in Slovenia by the alternative movements and urban subcultures so unpopular with the authorities than by the institutionalised naïve art of Trebnje.)



It now remains for us to briefly draw attention to the qualities of the Trebnje art collection. This collection, as we have already said, is still being formed, and is supplemented every year by new works by the participants in the meeting. Its quality nucleus, however, mainly consists of paintings from the 1970s and part of the 1980s, when Yugoslav naïve art, which dominates the collection, was still enjoying a relative heyday, and when the organisation of the meeting took place in collaboration with the best Yugoslav connoisseurs of naïve art.

The collection already includes more than 1000 works by more than 200 artists from around 35 countries. It includes works created when the annual meeting was still active, in other words from the time when in the international context naïve art as an organised historical phenomenon had already passed its zenith. However, a number of pioneers of Yugoslav naïve art are also represented in the collection by their later works: Franjo Mraz, Michail Bireš and Janko Brašič.

Only a few outstanding artists and works will be singled out for special mention – with the awareness that several equally interesting artists and works will therefore pass unmentioned.

The special importance of the Trebnje collection is of course in the fact that it is the finest collection of Slovene naïve art. It includes works by the following Slovene artists: Adi Arzenšek, Koloman Beznec, Janko Dolenc, Milan Dvoršak, Hamdija Hadžić, Goran Horvat, Jože Horvat ('Jaki'), Alojz Jerčič, Peter Jovanović, Olga Kolar, Drago Košir, Boris Lavrič, Irena Lejla, Franci Lesjak, Sandi Leskovec, Viktor Magyar, Polde Mihelič, Stane Novak, Greta Pečnik, Jože Peternelj ('Mausar'), Konrad Peternelj ('Slovenec'), Vinko Pevcin, Anton Plemelj, Liza Podpečan Lik, Irena Polanec, Ciril Povše, Andrej Prah, Nataša Prestor, Edvin Puntar, Anton Repnik, Janez Repnik, Lucijan Reščič, Petar Ristić, Marko Skok, Rudi Stopar, Jože Svetina, Janez Šepec, Franc Tavčar, Jože Volarič, Zlata Volarič, Dare Zavšek, Herman Zigfrid and Boris Žohar.<sup>23</sup> Particularly well represented – with nineteen works – is Greta Pečnik, whose eruptive and imaginative painting is today all too forgotten. Her painting *Mother Earth* reminds me of the depictions of the *Pacha Mama* (Earth Mother) in Peru, a popular subject with naïve artists in that country. *Blue Conversation* by Viktor Magyar, a sensitive painter, though inclined towards decorative schematisation, for whom everything he saw was transformed into almost magical symbols, is undoubtedly one of the artist's most accomplished works, and among the most beautiful paintings in Slovene naïve art in general. Worth mentioning at this point is a painter who can only be considered a naïve artist with reference to a specific part of his oeuvre – having turned to 'naïve' stylisation after considerably differently oriented beginnings: Lucijan Reščič, whom Kristina Brenkova once described as a 'poet-artist'. His *St George* from the Trebnje collection is one of his subtlest paintings.

Only Slovene naïve art is also extensively represented in the Trebnje collection by sculpture. Particular mention must go to the works of Sandi Leskovec from nearby Mirna; Leskovec was one of the few naïve artists who actually worked in the area around Trebnje. Of the sculptors from other countries represented in the collection, mention must go to Djordje Kreča from Bosnia, who relies in his work, which focuses on big historical themes, on the ornamental local tradition, and Dragica Belković from Croatia.

Works of Yugoslav naïve art – in particular Croatian naïve art – represent a key part of the collection, of particularly high artistic quality.

Franjo Mraz, the co-founder of the Hlebine School, is represented by three works from the period when he was returning to his origins, except that he now perceived the world of his youth in a new magical light. In the case of Lacković, represented by some excellent smaller paintings, I should mention in particular *Flow-ering Meadow* from 1977, with its typical Podravina motif of trees with magpies nesting in them. Lacković

later expanded on this motif in one of his most beautiful paintings, today housed in the Museum of Naïve Art in Zagreb. Other members of the Hlebine School well represented in the collection are Branko Lovak, Dragan Gaži, Franjo Vujčec, Milan and Mato Generalić and Stjepan Ivanec. Among the most beautiful paintings in the collection are two oils by Ivan Rabuzin, of whom Oto Bihalji-Merin wrote that he had achieved ‘a contemplative spirituality that touches the border of abstraction without abandoning nature’ and had reached ‘a kind of ornamented paradise.’<sup>24</sup> His *Spring* at first seems to portray a row of trees in blossom, behind which opens a view of hills bathed in light; then we notice that there is also sky below, and that these hills are a cloudlike apparition floating in the lofty treetops. Or is there a river in between? Everything remains mysterious and fascinatingly ambiguous. *Fisherman* and *Girl With Dog* are two characteristic examples of the clumsy monumentalism of Eugen Buktenica, drowned in Mediterranean light. Also represented by two paintings is Matija Skurjeni, one of the most unusual figures in Croatian naïve art, an extraordinarily gentle and extraordinarily solitary painter, absorbed, in his illustrator-like way, in dreamlike images that so disturbed him that he would get up in the middle of the night and sketch them. Perhaps a dream was also the inspiration for his Trebnje painting *The Knight*.<sup>25</sup> We should also mention the paintings of Marica Mavec-Tomljenović, an artist born in Slovenia, and Josip Kopričanec – his sensitive image of a meeting between a boy and a bird (a great tit) with a posy of flowers in its beak, Bruno Paladin with his characteristic island themes, Antun and Branko Bahunek, Marija Balan, Josip Pintarić with his unusually suggestive, grotesquely stylised symbolic image from rural life *The Ten Commandments*, Tomislav Petranović, in whose work the fantastic sometimes flows with surrealism, and Petar Grgec. Particularly notable is his 1970 painting *Dance of the Horses*, in which the alien and mysterious inner life of horses is poetically indicated with a silent and admiring gaze.

Among the artists from Bosnia, Pero Mandić is represented by several paintings. He is fascinated by the magical dimensions of ancient times; particularly worth a mention is his painting *The Peasants’ Revolt. Assembly Of Doves*, painted by Djordje Dobrić shortly before his death, is a painting full of warmth. Doves were a constant theme of Dobrić’s work, although altogether he only painted around fifty pictures. A characteristic representative of the Sanski Most ‘school’ is Petar Mandić.

We have already mentioned Michail Bireš, co-founder of the Kovačica ‘school’. Other members of this ‘school’ represented in the Trebnje collection are Jan Sokol, Martin Paluška and the younger artist Jan Knjazovic. All of these painters have in common the depiction of the life of the Slovak ethnic community in Vojvodina. The Vojvodina artist Dragiša Bunjevački, a great admirer of Rousseau, is very well represented by five fine works. The circus themes in his paintings are the result of personal experience, since he spent seven years as a circus performer before working as a travelling musician. His paintings are, with their organisation of space, full of yearning for limitless freedom. Other Vojvodina artists represented in the Trebnje collection are Jan Husarik, Tivadar Košut and Anujka Maran.

Among the Serbian painters, Dušan Jevtović is represented by eleven paintings: excellent, solidly constructed multifigural scenes that do not hide the compositional influences of Byzantine art. Also worth mentioning are Ćeda Spasić and Sava Stojkov, with some very bizarre veristic portraits.

Romanian naïve artists are well represented in Trebnje, among them Vasile Frunzetee, one of the most important Romanian naïve artists, Michail Cherechechu, a member of a famous Romanian family of painters, and Emil Pavalescu.

Italian naïve artists were regular visitors to the meeting. Of the artists in the Trebnje collection, Irene Invrea of Turin, who took part in the 15th meeting in 1982, stands out in terms of quality. The collection includes her 1981 painting *The Wild Boar*. Invrea is one of the finest Italian naïve artists, an extraordinarily subtle painter who has concentrated on painting animals, usually combined with the magical, fairytale atmosphere of stylised nature. Giuliano Zoppi is one of the more notable Italian naïve artists to have attended the Trebnje meeting in recent years.

The German artist Jutta Borchert attended the Trebnje meeting several times and left several of her characteristic meticulously painted images, which occasionally have a somewhat sugary effect. Her favourite subjects are Westphalian towns full of cheerful bustle and antique façades like the ones she remembers from her childhood.

Jan Hruška of Moravia was for several years among the most loyal attendees of the Trebnje meeting and one of its most devoted supporters. He is represented in the collection by eleven paintings. Before he



Greta Pečnik, *Mati vseh mater*, olje na platnu, 700 x 500 mm, 1970  
 Greta Pečnik, *Mati vseh mater* [Mother of All Mothers], oil on canvas, 700 × 500 mm, 1970

began painting he worked in a chemist's and grew roses. His painting, which in many ways is close to the folk art tradition, achieves 'fairytale' effects with vivid colours applied to the canvas in tiny, ornamental brushstrokes.

Particularly interesting among the artists from more distant countries is the Gambian painter Momodou Ceesay, who attended the meeting in the mid-1970s with a style of painting full of cheerful eroticism. Especially interesting is *The Giver*, in which there is a metamorphosis of a female figure into the landscape. We should also mention Ali Guedochi from Algiers and the enchanting *A Beauty*, and Mahmoud Soua from Tunisia with *The Spellbinder*. The works of Gonzalo Endaro Crow of Ecuador contain an element of magic realism. *Carnival* by the Brazilian artist José Madalena is very effective. Another distinctive artist is the Japanese painter Ryoichi Kono with his semi-abstract colourist decorative compositions. And we should not forget the Uruguayan artist Gorki Bollari, mentioned earlier, who moved to Amsterdam in the 1970s. The Trebnje collection contains his painting *The Four Enthusiasts*.

Ever since the fading of the initial impetus of the early period of the meeting's activities, a latent crisis has been evident, particularly since Slovenia became independent. This is undoubtedly linked to the decline of the Yugoslav tradition of naïve painting, and also to the schematisation and commercialisation of the greater part of European naïve art. The level of Slovene naïve art has also dropped considerably. Among the more recent foreign participants, representatives of Italian naïve art are the most numerous (Giuliano Zoppi, Antonio Protto, Guido Vedovato); special mention should also go to the French artist Francine Genot, with her fairytale-like elegant and refined scenes, meticulously drawn as illustrations.

In the 1990s the collection achieved more noticeable international recognition; it received an honorary award for a national collection at the *Insita '94* world exhibition of naïve art at the Slovak National Gallery in Bratislava. Also successful was the 1996 exhibition of selected works from the collection at the International Museum of Naïve Art in Vicq, just outside Paris.

It is clear even from this cursory account that the collection is one of enormous interest and that it has not yet encountered sufficient attention among the expert public. This fleeting review should be understood above all as a reminder that the collection is still waiting to be properly evaluated.



# ZNAMENITE OSEBNOSTI NAŠEGA PROSTORA – NAŠA RASTOČA KNJIGA

Jože Zupan

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Zgodovina slovenskega naroda je zgodba o vztrajanju. Kakor koli razmišljamo, moramo potrditi, da je slovenski duh sestavni del Evrope že tisoč let: z Brižinskimi spomeniki, s prvim zapisom slovenske besede, smo se zapisali med evropske narode. To je potrdil Primož Trubar, ki je pred dobrimi 450 leti našo govornico povzdignil v knjižni jezik in le nekaj desetletij kasneje smo dobili prevod knjige vseh knjig - Dalmatinove Biblije – pred mnogimi razvitimi narodi. Peter Pavel Glavar nam je dal prvo strokovno knjigo v slovenskem jeziku; France Prešeren nas je s svojo poezijo naredil za enakovrednega člana Evrope, Anton Martin Slomšek pa je poudaril, da brez vzgoje in izobraževanja ni poti naprej.

O takšnih vrednotah je razmišljal Novomeščan dr. Janez Gabrijelčič, ki je za ves ustvarjalni duh slovenstva s somišljeniki našel ime RASTOČA KNJIGA. Tako je hotel zaščititi vso odličnost slovenskega duha, da bo kultura, ki nas je v tisočletni zgodovini bistveno zaznamovala, tudi v prihodnje ostala naša razpoznavnost, naša pot v svet. Ker ima knjiga osrednje mesto v življenju našega naroda, saj pomeni več kot drugim narodom, je tudi v zamisli le-ta najbolj izpostavljena – nikakor pa ni edini plod ustvarjalnosti.

Stvaritve človeškega duha na območju občine Trebnje so pripomogle, da smo se začeli zavedati ljudi, ki so s svojim delom dali pečat širši skupnosti; mnogi so bili že v svojem času sestavni del Evrope. Tako se je iz teh potreb oblikovala RASTOČA KNJIGA OBČINE TREBNJE, prva stalna razstava v slovenskem prostoru, ki je dobila začetke ob Golievem spominskem dnevu 11. aprila 2003; razstava se vsako leto širi.

Pričujoči izbor je v primerjavi s stalno razstavo RASTOČA KNJIGA veliko ožji.

Začetek predstavitve predstavljajo osebnosti, ki so v slovenskem prostoru najbolj pomembne.

Osrednji del je najširši; morda se ob množici imen začuti, kako je bil ustvarjalni duh v naši občini vseskozi prisoten. Proti koncu pa je izpostavljenih še nekaj kulturnih ustvarjalcev, ki so v našem prostoru dali pečat dogajanju.

Živeči predstavniki so le trije, vendar pa so s svojim delom ustvarili neizbrisen pečat v zgodovini naše male domovine Slovenije.

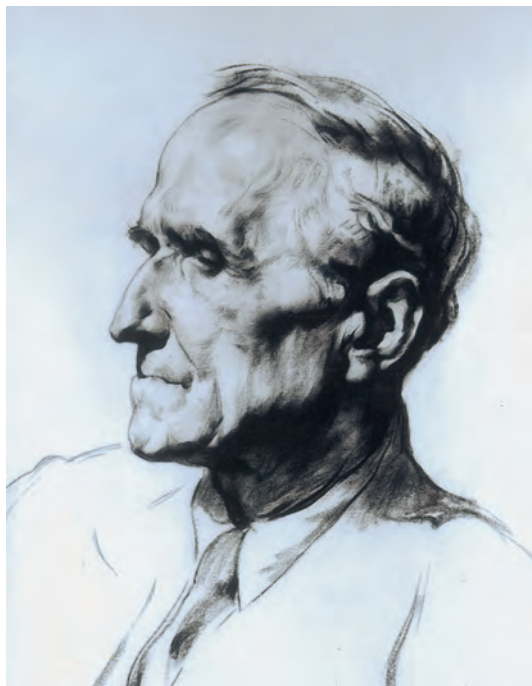
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**PAVEL GOLIA** (Trebnje, 1887 – Ljubljana, 1959), akademik, pesnik, dramatik in dramaturg, ravnatelj osrednjega gledališča Drame in prevajalec

Po končani kadetnici v Karlovcu je bil oficir v Trstu; kot stotnik je med prvo svetovno vojno prešel k Rusom in tam ostal še po vojni ter preučeval gledališče. Ko se je vrnil v Ljubljano, se je posvetil gledališču – bil je dolgoletni upravnik ljubljanske Drame, od 1953. leta je bil redni član SAZU.

Kot pesnik je Golia izšel iz moderne in hodil svoja pota ob ekspresionizmu, njegovo delo pomeni značilen prispevek k razvoju slovenske poezije – Večerna pesmarica, Pesmi o zlatolaskah, Pesmi. Predvsem pa je uspel s pravljicnimi gledališko učinkovitimi mladinskimi igrami s socialno in narodno tematiko – Petrkove poslednje sanje, Princeska in pastirček, Jurček – le-ta najbolj temelji na dolenjskem ozemlju, Sneguljčica, ob tem je posvečal veliko pozornosti tudi likovni izvedbi svojih iger. Dragoceno je njegovo prevajanje za gledališče. Pavel Golia še danes spada med najpomembnejše pisce mladinskih iger. Med svojim ravnateljstvom v osrednjem slovenskem gledališču Drama pa mu je uspelo dvigniti slovensko gledališče na evropsko raven.

Dr. Marko Marin, najboljši poznavalec gledališkega dela Pavla Golie, je umetnika imenoval trubadur svojega okolja.



**FRIDERIK IRENEJ BARAGA** (Mala vas pri Dobrniču, 1797 – Marquette, Michigan, ZDA, 1868), misijonar in jezikoslovec

Po študiju prava na dunajski univerzi je stopil v ljubljansko semenišče in bil posvečen za duhovnika. Bil je kaplan v Metliki, od koder je odšel v Ameriko in bil misijonar med severnoameriškimi Indijanci, bil posvečen za škofa, nazadnje s sedežem v Marquettu. Baraga je močno vplival na razvoj verskega življenja med Slovenci v 19. stoletju; njegov molitvenik Dušna paša je večkrat izšel in pripomogel pri opismenjevanju Slovencev. V Ameriki pa se je uveljavil kot eden izmed največjih misijonarjev 19. stoletja. Med misijonarjenjem je pokristjanil večino Indijancev rodu Otava in Očipva, hkrati pa poskrbel tudi za njihov duhovni in gmotni napredek. Baraga se je sam naučil indijanščine, sestavil je slovar in slovnico očipvejščine – najprej v francoščini, za tisk pa v angleščini.

Baraga je podaril Kranjskemu deželnemu muzeju v Ljubljani prvo neevropsko etnološko zbirko predmetov, ki jih je zbral med Indijanci Očipva ob Gornjem in Michiganskem jezeru.

Njegova rojstna hiša ima spominsko sobo, bogata knjižnica pa je v Stiškem samostanu.





**PETER PAVEL GLAVAR** (Ljubljana, 1721 – Lanšprež, 1784), gospodarstvenik in mecen, posvetil se je zlasti čebelarstvu

Najprej je bil v Komendi kot kaplan in župnik, dal je sezidati šolo in benefično hišo, v kateri je še danes ohranjena njegova knjižnica. Leta 1766 je kupil grad Lanšprež in se vanj preselil. Posvetil se je kmetijskemu gospodarstvu, zlasti čebelarstvu, in razsvetljevanju ljudstva. Zavzemal se je, naj bi oblast na Lanšprežu ustanovila čebelarsko šolo in podprla ustanavljanje čebelarskih zadrug, hkrati pa z lastnim zgledom pripomogel k sodobnejšemu načinu čebelarjenja. Glavarjeva prerodna vnema se kaže tudi v prizadevanju za izdajanje slovenskih učnih pripomočkov, prevedel in dopolnil je razpravo mlajšega rojaka Antona Janše; to bi bila prva strokovna knjiga o čebelah v slovenskem jeziku. Žal pa je delo Pogovori o čebelnih rojih prvič izšlo šele v zborniku Ob 200-letnici pisane besede o slovenskem čebelarstvu 1976. leta.

Peter Pavel Glavar je poleg Antona Janše najpomembnejši slovenski čebelar.



**IGNAC KLEMENČIČ** (Kamni Potok, 1853 - Trebnje, 1901), fizi

Po maturi na novomeški gimnaziji je študiral na Filozofski fakulteti v Gradcu. Po diplomi je še doktoriral z disertacijo o mehnični histerezi stekla. Že med študijem je bil asistent Stefanovega učenca L. Boltzmann, postal je privatni docent in nato še izredni profesor na graški univerzi. Dobil je Baumgartnerjevo nagrado dunajske akademije znanosti skupaj z Ernstom Lecherjem - leta je nasledil Boltzmann - menda zato, ker je bil Klemenčič slovenskega rodu. Nato je Klemenčič postal redni profesor fizike na univerzi v Innsbrucku. Nenadno je umrl - tik pred izvolitvijo za dopisnega člana akademije znanosti in pred povabilom za profesorja na dunajsko visoko šolo. Raziskoval je na področju elektrike in magnetizma, zanimala so ga natančna merjenja. Znan je po natančnem merjenju svetlobne hitrosti in dielektričnosti nekaterih plinov. Potrdil je napoved Maxwellove elektrodinamike. Ponovil je Hertzove poskuse z radijskimi valovi; pri teh je meril energijski tok s termoelementom. Naprava je postala znana kot klemenčičev

križ. Skupaj s P. Czermakom je opazoval interferenco radijskih valov in pozneje raziskoval lastnosti trajnih magnetov. Klemenčič si je v Avstro-Ogrski pridobil velik ugled, vseskozi pa ostal navezan na slovenske korenine.



**PAVEL LUNAČEK** (Šentrupert, 1900 – Ljubljana, 1955), akademik, zdravnik ginekolog in porodničar, utemeljitelj sodobnega porodništva in ginekologije

Medicino je študiral v Ljubljani, Gradcu in Zagrebu, kjer je diplomiral. Najprej je bil oddelčni zdravnik v Brežicah, nato v Bolnišnici za ženske bolezni v Ljubljani, se izpopolnjeval v številnih krajih v tujini, postal primarij. Kot član zdravniškega matičnega odbora OF za Ljubljano je vodil zbiranje in pošiljanje sanitetnega materiala za partizane in se tudi sam vključil v NOV; postal je šef sekcije za bolnišnice pri sanitetnem oddelku. V razmerah partizanskega vojskovanja je razvil in uveljavil svoj koncept konspirativnih bolnišnic. Po osvoboditvi je bil imenovan za predstojnika klinike za ginekologijo in porodništvo ter postal redni profesor na Medicinski fakulteti v Ljubljani, njen dekan in rektor Medicinske visoke šole; 1954 je postal član SAZU. V porodništvu in ginekologiji je utemeljil sodobno medicinsko doktrino; razširil jo je tudi na oddelke v splošnih bolnišnicah in nazadnje v vseh zdravstvenih domovih ter pripomogel, da se je bistveno zmanjšala umrljivost mater in otrok. Bil je odličen predavatelj, vzgojil je vrsto specialistov; njegov učbenik Porodniške operacijepa je bil osnovna učna knjiga mnogim generacijam porodničarjev. Dvakrat je dobil Prešernovo nagrado.



**FRANCE TOMŠIČ** (Trebnje, 1905 – Ljubljana, 1975), jezikoslovec in leksikograf, profesor staro cerkvene slovanščine, znanstveni svetnik pri komisiji za pravopis

Diplomiral je iz slavistike v Ljubljani, kjer je tudi doktoriral z disertacijo Jezik v Janeza Svetokriškega Sacrum promptuarium. Nato se je izpopolnjeval v Krakovu in Varšavi, predaval na Višji pedagoški šoli v Ljubljani, bil izredni profesor za staro cerkveno slovanščino in nato še honorarni predavatelj. Bil je znanstveni svetnik pri komisiji za slovensko gramatiko, fil logijo in pravopis pri SAZU. Bil je član različnih terminoloških komisij, sourednik Slovenskega jezika in Slavistične revije. Znanstveno se je ukvarjal z vprašanji zgodovine slovenskega jezika, s staro cerkveno slovanščino, zlasti z žitji solunskih bratov Cirila in Metoda, in sodeloval na mednarodnih znanstvenih posvetih. Za Zgodovino slovenskega slovstva I. je napisal poglavje o razvoju knjižne slovenščine in obdelal naše najstarejše zapise. Zlasti ga je zanimalo razmerje med Brižinskimi spomeniki in staro cerkveno slovanščino. Izdal je Starocerkvenoslovansko slovnico in Čitanko za višje razrede srednjih šol. Sestavil je Nemško-slovenski in Slovensko-nemški slovar, ki sta izšla sta v mnogih izdajah in ponatisih.





**RADO L. LENČEK** (Mirna, 1921 – New York, 2005, pokopan v Novem mestu), akademik, jezikoslovec in etnolog

Študiral je slavistiko in etnologijo na univerzah v Ljubljani in Padovi; po preselitvi v ZDA 1956 je študij nadaljeval na čikaški in harvardski univerzi, kjer je doktoriral. Znanstveno se je izpopolnjeval in samostojno raziskoval v več evropskih slavističnih središčih. Od 1965 je delal na kolumbijski univerzi v New Yorku; od 1974 najprej kot redni profesor za slovansko jezikoslovje in kulturo; tu je bil dolga leta predstojnik slavističnega oddelka. Bil je član newyorške AZ ter več jezikoslovnih društev v ZDA in Evropi; 1991 je postal zunanji dopisni član SAZU. V razpravah in knjigah o slovenskem jeziku je uveljavljal načela modernega jezikoslovja. Pomemben je njegov prispevek k razvoju slovenistike kot samostojne znanstvene vede v ZDA; bil je pobudnik in ustanovitelj Družbe za slovenske študije, njen prvi predsednik in urednik glasil; uvrstil se je med zaslužne raziskovalce slovenskega izseljenstva v ZDA.

Njegove razprave so izhajale v vodilnih ameriških publikacijah; raziskovalno delo profesorja Lenčka je uživalo podporo vodilnih ameriških znanstvenih ustanov; z raziskovalnimi dosežki je prispeval k mednarodni uveljavitvi Republike Slovenije v svetu.

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**(H)EMA KRŠKA** (Pilštajn, 983 – Krka na Koroškem, 1045), kneginja in vladarica večine današnjega slovenskega ozemlja

Njena politična vloga se je v prostoru današnje Slovenije najbolj uveljavila v Mirnski dolini; to še posebej potrjujeta listini, prvič objavljeni v knjigi Franceta Barage Grad Mirna v srednjeveških listinah: »Med obravnavanimi listinami sta gotovo najpomembnejši listina iz leta 1016, s katero je zahodnonemški rimski cesar Henrik II. podelil svoje posesti med rekami Savo, Savinjo, Sotlo in Mirno grofu Viljemu I. iz koroške dinastije Breško-Seliških, njenemu možu, ter darilna listina kneginje (H)Eme iz leta 1043 ali 1044, s katero podeljuje Škrljevo šentruperski župniji.

(H)Ema Krška je začetnica slovenske državnosti; z ustanovitvijo stare Jugoslavije in odcepitvijo Koroške pa je bila (H)Ema 1938 proglašena za avstrijsko svetnico, četudi je dokazano njeno slovensko poreklo.

**ANTON POSTL**, slikar in kipar

1769 se je poročil v Šentrupertu in se tam nastanil. Od njega se je kiparstva ter slikanja naučil sin Andrej in sta skupaj delala. Marsikatero delo je tudi v trebanjski občini. Ob petstoletnici gotske cerkve v Šentrupertu 1997 je bila v Novem mestu obsežna razstava Postlovih del. Dr. Ferdinand Šerbelj, avtor kataloga o Postlovi razstavi in najboljši poznavalec tega obdobja, poudarja, da lahko Antona Postla zaradi njegovega osebnega izraza in velike produkcije prištevamo k najpomembnejšim predstavnikom poznobaročnega slikarstva v Sloveniji.

**JOSIP ROSINA** (Mali Gaber, 1810 – Kandija, 1889), odvetnik in organizator političnega življenja

V Gradcu je doštudiral pravo in bil tam promoviran. Sprva je bil zaposlen v državnih finančnih uradih v Ljubljani in Celovcu, nato je odprl advokatsko pisarno v Novem mestu. Navdušil se je za slovenski nacionalni prerod. Sodeloval je pri začetku izdajanja prvega dolenjskega časopisa Sloveniens Blatt. Zanj je napisal uvodnik, pozneje pa je list usmerjal in tudi finančno podpiral. Zavzemal se je za Zedinjeno Slovenijo in videl prihodnost v demokratični Avstriji. Po obnovitvi ustavnega življenja je postal predsednik čitalnice. Njegovo delo je bilo pomembno za politično življenje v Novem mestu; zaslužen je za zgraditev Narodnega doma v Novem mestu.

**JOŽEF MIHAEL SKEDL** (Šentrupert, 1811 – Gradec, 1868, pokopan v Šentrupertu), pravnik, strokovnjak za finance

Končal je študij prava z doktoratom na Dunaju. Tu je bil habilitiran za finančne vede in statistiko ter bil več let suplent. Bil je profesor finančnih ved na Pravni fakulteti v Gradcu in bil obvezan predavati kazensko pravo v slovenščini. Nekaj časa je v slovenščini predaval o avstrijskih kaznovalnih postavah. Kot član Juridичne družbe v Ljubljani je veliko sodeloval z Janezom Bleiweisom.

Jožef Mihael Skedl izhaja iz družine Ignacija in Uršule Skedl; njuni otroci so dosegli fakultetno izobrazbo; Janez je bil odvetnik in politik, Franc zdravnik, njegova hči Ana pa slikarka in pianistka.



**JOSIP EMANUEL BARBO –WAXENSTEIN** (Rakovnik pri Šentrupertu, 1825 – Dunaj, 1879), deželni poslanec

Njegova rodnina izhaja z Beneškega in je bila 1674 povzdignjena v grofovski stan. Njihova posestva so bila Škrljevo, Rakovnik, Dob in Kot. Iz rakovniške linije je bil Josip Emanuel Barbo; bil je med tistimi redkimi plemiči na Slovenskem, ki so se prilagodili domačim razmeram in se oprijeli slovenstva. Jurčič ga je označil kot človeka, ki je od začetka odločno stopil na slovensko stališče in značajno vztrajal do konca, česar ni prikrival tudi v aristokratski družbi. Podpiral je slovenske kulturne ustanove in gospodarsko sodeloval pri Kranjski kmetijski službi.

Slovenski deželni in državni poslanec je bil 12 let – umrl je na seji sveta.

**IVAN STEKLASA** (Prelesje, 1846 – Šentrupert, 1920), slavist in zgodovinar

Diplomiral je iz zgodovine in slavistike v Gradcu. Služboval je kot profesor na Hrvaškem.

V slovenskih časnikih in revijah je poročal o kulturnem in političnem življenju na Hrvaškem. V Letopisu Matice slovenske in Zborniku Matice slovenske je objavljaval zgodovinske članke, življenjepise poveljnikov in generalov Vojne krajine, o protestantizmu v Istri, metliškem in hrvaškem delu Vojne krajine. Na arhivskem gradivu temelji osrednje delo Zgodovina župnije Šent Rupert na Dolenjskem, izdal v samozaložbi 1913. leta in se še danes neizčrpen vir podatkov. Delo je ob 90-letnici prvega natisa doživelo ponatis.

**IGNAC KLEMENČIČ** (Kamni Potok, 1853 – Trebnje, 1901), fizi

Študiral je na FF v Gradcu, diplomiral in doktoriral z disertacijo o mehanični histerezi stekla. Že med študijem je bil asistent Stefanovega učenca Boltzmann, postal privatni docent in nato izredni profesor na graški univerzi. Dobil je Baumgartnerjevo nagrado dunajske Akademije znanosti, postal redni profesor fizi e na univerzi v Innsbrucku. Nenadno je umrl – tik pred izvolitvijo za dopisnega člana Akademije znanosti in pred povabilom za profesorja na dunajsko tehniško visoko šolo. Raziskoval je na področju elektrike in magnetizma, zanimala so ga natančna merjenja. Znan je po natančnem merjenju svetlobne hitrosti in dialektičnosti nekaterih plinov. Ponovil je Hertzove poskuse z radijskimi valovi; pri teh je meril energijski tok s termoelementom. Naprava je postala znana kot klemenčičev križ.

Klemenčič je bil fizik, ki si je pridobil velik ugled.

**IVAN ŠAŠELJ** (Mokronog, 1859 – Šentlovrenc, 1944), zgodovinar in etnograf

Končal je bogoslovje, med drugim je bil kaplan in župni upravitelj na Otočcu in župnik v Adlešičih. Raziskoval je cerkveno in krajevno zgodovino ter zbiral ljudsko izročilo, predvsem v Beli krajini – Biserne iz belokranjskega narodnega zaklada; zbrane pregovore je združil z zbirko F. Kocbeka v knjigi Slovenski pregovori, reki in prilike. Zbiral je tudi slovsko gradivo, za deželni muzej v Ljubljani pa ljudska oblačila, vezenine in druge predmete iz Bele krajine.

**IVAN ZOREC** (Mali Gaber, 1880 – Ljubljana, 1952), pripovednik

Gimnazijo je obiskoval v Novem mestu in Ljubljani, opravil je častniški izpit. Bil je železniški uradnik v Trstu in Ljubljani. Prozo je pričel objavljati predvsem v Ljubljanskem zvonu. Temeljni deli sta Domačija na Temenici in tetralogija Beli menihi (Beli menihi, Stiški svobodnjak, Stiški tlačan, Izgnani menihi); le-ta je doživela več ponatisov. V njej obravnava zgodovino stiškega samostana od ustanovitve, turških vpadov in kmečkih uporov do razpusta med jožefi skimi reformami. Prevajal je iz srbohrvaščine in nemščine. Bil je ustanovitelj in dejavni član različnih železničarskih društev. Sestavljal je priročnike o železničarstvu ter oblikoval in urejal železniško terminologijo.

**IVAN VASIČ** (Trebnje, 1882 – Novo mesto, 1947), pravnik

Kot dijak novomeške gimnazije je bil član Kettejeve literarne Zadruge in je 1900 maturiral. Pet let kasneje je na dunajski pravni fakulteti promoviral in služboval kot odvetniški pripravnik v Novem mestu in Ljubljani. Med prvo svetovno vojno je bil mobiliziran, 1929 je odprl odvetniško pisarno v Novem mestu. Italijani so ga 1942 odpeljali v internacijo na Rab, po vrnitvi se je 1943 udeležil Kočevskega zbora in bil izvoljen v plenum SNOS, nato pa bil znova aretiran. Po vojni je bil član Vrhovnega sodišča v Ljubljani in novomeškega sodišča. Leta 1953 je v Kroniki objavil zanimive spomine na Ketteja.

Vasič se je izkazal kot odličen poznavalec zgodovinske, kulturne in znanstvene preteklosti slovenskega naroda. Ima veliko zaslug za delo društva Sokol, ki mu je posvetil nad 40 let svojega dela.

**FRANC ZUPANČIČ** (Rakovnik pri Šentrupertu, 1886 – Ljubljana, 1953), podjetnik in letalec

Gradbeništvo je doštudiral v Gradcu; zaposlil se je v Trstu in po Krasu projektiral različne objekte. V Štivanu pri Trstu je izdeloval letalske modele. Obiskoval je pilotski tečaj in se pridružil letalski stotnji v Ljubljani ter sodeloval v zračnih bojih za severno mejo; večkrat je bil odlikovan. Po demobilizaciji je bil v Slovenj Gradcu direktor tovarne meril, od 1930 do 1948 pa lastnik parne žage Lavrenčič&Co. Med vojno je bil mobiliziran, sabotiral delo in bil zaprt. Bil je aktiven v zadrugiškem gibanju, predsednik osrednje gospodarske zadruge Ekonom, ljubljanski mestni odbornik, jugoslovanski poslanec. Zaslužen je za gradnjo železniške proge Šentjanž – Sevnica.

**MARIJA KMET** (Šentlovrenc, 1891 – Ljubljana, 1974), pisateljica in časnikarka

Najprej je učila na šoli v Trstu, nato delala pri časnikih v Ljubljani. Za povest Helena in roman V metežu so značilni motivi iz malomeščanskih zakonov in ibsenovske ideje o enakopravnosti žensk. Najboljši so impresionistični opisi narave. Znana dela so še: dramsko delo Mati, biografska povest Sveti Frančišek Asiški, avtobiografija Moja pota in mladinske zgodbe Bureži – brbrači. Prevajala je iz nemške in ruske literature.

**SLAVA KRISTAN LUNAČEK** (Črni Vrh nad Idrijo, 1898 – Ljubljana, 1978, pokopana v Šentrupertu), zdravnica, medicinska pisateljica

Diplomirala je na Medicinski fakulteti v Zagrebu, se izpopolnjevala na Švedskem, v Veliki Britaniji, Švici in Avstriji. Posvetila se je šolski zdravstveni službi, posodobila šolsko polikliniko, med gospodarsko krizo organizirala šolske mlečne kuhinje ter prve kolonije šolskih otrok ob morju in v hribih. Še posebej se je ukvarjala s šolsko higieno in organizirala predavanja. Vodila je komisijo UNICEF za preventivo in pomoč, veliko pomagala v občini Trebnje, izvedla longitudinalno študijo razvoja šolskega otroka in uvedla tečaje za specializacijo zdravnikov iz šolske medicine.

**MIHAEL KAMIN** (Dolenja vas, 1898 – Kovor pri Trziču, 1944, pokopan v Begunjah), zdravnik -psihiater

Medicino je študiral v Zagrebu, na Dunaju in v Gradcu, kjer je diplomiral. Delal je v ljubljanski splošni bolnišnici in se specializiral za interno medicino, posvetil se je nevrologiji, psihiatriji in kriminologiji. Delal je v Bolnišnici za duševne bolezni Ljubljana, nazadnje kot predstojnik oddelkov in primarij v bolnišnici na Poljanskem nasipu, tik pred drugo svetovno vojno je bil honorarni predavatelj forenzične psihiatrije na Pravni fakulteti. Takoj se je vključil v OF, skrbel za ilegalce, ki so se skrivali med psihiatričnimi bolniki, bil je ustreljen kot talec.

Njegove strokovne razprave so pomemben vir slovenske psihiatrične terminologije. Med njimi ima pomembno mesto Učbenik kriminalne biologije in forenzične psihopatologije. Skrbel je za razvoj bogatega slovenskega psihiatričnega izrazoslovja; Specialna forenzična psihopatologija predstavlja prvo sistematično pisano delo v našem prostoru.

**PAVEL PEHANI** (Trebnje, 1899 – Ljubljana, 1964), zdravnik ginekolog

Diplomiral je v Gradcu, zaposlil se je v Bolnišnici za ženske bolezni v Ljubljani, kjer je bil asistent, postal je primarij ginekološko-porodniškega oddelka javne bolnišnice v Celju in ga s presledki vodil do upokojitve. Uveljavil se je kot dober porodničar in operater. Uvedel je nove terapevtske in diagnostične metode (obsevanje, salpingografija, transfuzija, infuzija, cisto-skopija), sodeloval pri vzgoji specializantov in drugega medicinskega osebja; oddelek v Celju je pod njegovim vodstvom postal strokovno in upravno vzoren. Sodi med najvidnejše slovenske ginekologe.

**HENRIK HEFERLE** (Mokronog, 1900 – Ljubljana, 1967), primarij, specialist za notranje bolezni in zgodovinar

Domači kraj je že zgodaj zapustil, a se je vedno znova vračal. Medicino je študiral v Zagrebu in se po diplomi študijsko izpopolnjeval v Berlinu. Uvrščal se je med zdravnike, ki so sodelovali pri uvajanju novih načinov odkrivanja srčnih bolezni z elektrokardiografijo. Objavljal je številne znanstvene razprave, predvsem v Zdravstvenem vestniku, skupaj z dr. Brankom Volavškom pa je napisal prvi slovenski učbenik s tega področja – Klinična elektro-kardiografija, Ljubljana 1948.

Poleg strokovnega in znanstvenega dela je Heferleta pritegovala zgodovina Dolenjske in še posebej rojstnega kraja. Napisal je Zgodovino Mokronoga; vendar delo ni nikoli izšlo in danes tudi tipkopis ni v celoti ohranjen.

**SREČKO KOPORC** (Dobrnich, 1900 – Ljubljana, 1965), skladatelj

Zasebno je študiral pri Mariju Kogoju, na Dunaju obiskoval tečaj kompozicije, se izpopolnjeval na Novem dunajskem konservatoriju, bil študent ljubljanskega konservatorija in končal študij v Pragi. Služboval je v Osijeku, na Rabu, Sušaku in v Ljubljani, bil je na Srednji glasbeni šoli in na Glasbeni šoli Vič-Rudnik, nato pa na Srednji vzgojiteljski šoli. Z radikalnostjo je že v zgodnjih dvajsetih letih presegel učitelja Marija Kogoja, pred Slavkom Ostrcem je uvedel neoklasicistično objektivnost, s klavirsko Suito pa verjetno ustvaril najbolj drzno slovensko skladbo med obema vojnoma.

Ob Kogoju in Ostercu je bil v tridesetih letih najbolj razgledan glasbeni teoretik.

**BOGO TEPLY** (Velika Loka, 1900 – Maribor, 1979), zgodovinar, muzealec in družbeni delavec

Študiral je slavistiko in zgodovino v Zagrebu in Ljubljani, kjer je diplomiral. Poučeval je v Mariboru, vmes tudi v Murski Soboti in Ljubljani, bil ravnatelj Pokrajinskega muzeja v Mariboru. Pred drugo svetovno vojno je sodeloval v socialističnem delavskem kulturnem gibanju, pisal razprave o socialni umetnosti, povezavah med družbenimi razmerami in književnostjo, revolucijah, politični in kulturni zgodovini slovenske Štajerske; prevajal je strokovna in leposlovna dela. Zavzemal se je za razvoj mariborske galerijske dejavnosti in spomeniškega varstva ter vodil priprave za ustanovitev Umetnostne galerije in spomeniško-varstvenega zavoda v Mariboru. V mariborski študijski knjižnici je pripravljal bibliografijo mariborskega časopisja. Prejel je Valvasorjevo nagrado.

**HUBERT PEHANI** (Trebnje, 1900 – Ljubljana, 1994), biolog in zdravnik

Biologijo je študiral v Ljubljani in na Dunaju, kjer je doktoriral na filozofski fakulteti, medicino pa v Ljubljani, Zagrebu in Gradcu, kjer je postal doktor medicine. Delal je na Medicinski fakulteti, kjer je bil izredni in redni profesor ter dekan. Organiziral in uredil je biološki inštitut te fakultete in bil predstojnik, nato je bil prvi direktor inštituta za biologijo Univerze v Ljubljani. Študentom je predaval embriologijo, histologijo in splošno biologijo, študentom biologije pa primerjalno anatomijo vretenčarjev in splošno zoologijo. Raziskoval je partenogenezo paličnjakov, neotenijo in metamorfozo pri dvoživkah ter vpliv sevanja na razvoj čebel. Pomembno je njegovo znanstveno delo na področju popularizacije biologije. Bil je prevajalec, urednik in pisec v Proteusu, član uredniškega odbora. Bil je častni član Prirodoslovnega društva Slovenije, zaslužni profesor, prejel je Jesenkovo priznanje.



**ERMIN TEPLY** (Velika Loka 1902 – pokopan v Ljubljani, 1991), rudarski strokovnjak

Diplomiral je na Tehniški fakulteti v Ljubljani, nato je bil upravnik jamskih obratov v rudnikih nekdanjih republik. Več let je delal v vladnih rudarskih institucijah v Beogradu, bil je odgovoren za zvezne rudarske investicije, učil je na Rudarski-geološko-naftni fakulteti v Zagrebu, nazadnje kot redni profesor. Bil je glavni projektant vseh velikih jugoslovanskih površinskih kopov premoga, uveljavil je izvirno metodo kompleksne mehanizacije za površinske kope. Ukvarjal se je s prezračevanjem rudnikov in vpeljal metode računalniške simulacije pri izračunavanju ventilacijskih mrež.

Zagrebska univerza mu je podelila častni doktorat.

**JOŽE LAZAR** (Lokve pri Dobrniču, 1903 – Ljubljana, 1975, pokopan v Dobrniču), botanik algolog

Diplomiral je na Filozofski fakulteti ljubljanske univerze. Spodbudo za svoje glavno raziskovalno delo je dobil med dveletnim študijem v Pragi. Postal je asistent v Botaničnem vrtu v Ljubljani, kasneje pa njegov upravnik. Na Biotehniški fakulteti je predaval sistematiko nižjih rastlin, nato bil izredni profesor. Raziskovalno delo je posvetil algam in bil prvi slovenski algolog. Bistveno je obogatil vednost o flori sladkovodnih alg v Sloveniji - deli Alge Slovenije in Razširjenost sladkovodnih alg. V njegovem obdobju je bil Botanični vrt bistveno povečan in je dobil prvi rastlinjak. Ob 150-letnici vrta je uredil spominski zbornik. Prejel je Jesenkovo priznanje.

**RAFAEL AJLEC** (Mokronog, 1915 – Ljubljana, 1977), glasbeni pisec in pedagog

Bil je urednik za komorno glasbo pri RTV Ljubljana, smiselno usmerjal glasbeni repertoar ter posvečal posebno skrb oddajam s kompozicijami slovenskih avtorjev. Predaval je glasbeno zgodovino kot honorarni profesor na PA v Ljubljani. Sodeloval je pri Slovenskem biografskem leksikonu ter zanj prispeval veliko temeljito zasnovanih člankov. Znanstveno delo je usmeril predvsem v proučevanje J. Gallusa; o njem je tudi pripravljaval monografijo.

**RAFAEL GLIHA** (Mokronog, 1918), agronom

Doktoriral je na Kmetijsko-gozdarski fakulteti v Zagrebu, kjer je bil kot redni profesor. Proučeval je proizvodne možnosti sadnih plemen, vzgajanih na različnih podlagah in v zelo spremenljivih vremenskih razmerah. Izdelal je številne študije ekoloških razmer in ekonomskih osnov za posodobitev sadjarstva na Hrvatskem in drugod. Objavil je nad 150 strokovnih znanstvenih razprav in prispevkov. Njegovo delo Sorte jabuka u suvremenoj proizvodnji domači in tuji ocenjevalci uvrščajo v vrh pomološke literature.

**BOJAN VARL** (Mokronog, 1920 – Ljubljana, 2000), internist, organizator nuklearne medicine

Na Medicinski fakulteti v Ljubljani je diplomiral, napravil specialistični izpit in doktoriral. Izpopolnjeval se je v tujini. Zaposlil se je na Inštitutu za patologijo in delal na Interni kliniki kot redni profesor. Ustanovil je radioizotopski laboratorij, ga razvil v inštitut in nato v Kliniko za nuklearno medicino. Z njim je nuklearna medicina dosegla evropsko raven. Pri zdravljenju bolezni ščitnice je povezal klinično, nukleomedicinsko in citološko področje v samostojno endokrinološko stroko. Usmeril se je na raziskovanje klinične problematike z nuklearno medicinsko tehnologijo. Bil je med pobudniki podiplomskega izobraževanja, uvedel je posvetovanja o sodobni interni medicini ter sodeloval na številnih mednarodnih znanstvenih in strokovnih srečanjih in bil član v evropskem združenju za nuklearno medicino. Objavil je več kot 110 znanstvenih in strokovnih člankov ter napisal učbenik Notranje bolezni; je dobitnik Kidričeve nagrade.

**SLAVKO ŽNIDARŠIČ** (Lens v Franciji, 1925 – Mokronog, 2000), mojster harmonike

Rodil se je v Franciji kot otrok slovenskih staršev; tam je končal šolo za računovodje ter se zaposlil. Zgodaj se je pričel ukvarjati z glasbo – s harmoniko. Po drugi svetovni vojni se je družina vrnila in se kasneje naselila v Mokronogu.

Njegovo osrednje življenje je bilo izpolnjeno z glasbo; že v mladosti je bil svojevrsten virtuoz, pozneje pa šansonier in mojster harmonike. Na Radiu Slovenija so posneli 198 skladb v njegovi izvedbi, snemal je že 1947. leta. Svoja znanja je prenašal na mlajše rodove. Tudi prireditve francoskega veleposlaništva v Ljubljani niso minile brez njegovega sodelovanja.

Na Radiu Ljubljana še vedno predvajajo njegove posnetke, le malo pred smrtjo je posnel kaseto Pariška harmonika.

**GORAZD SOTTLER** (Šentrupert, 1930 – Škofja Loka, 1987), akademski kipar

Študiral je pri prof. Zdenku Kalinu v Ljubljani, kjer je že kot 22-letnik diplomiral. Nato je na Akademiji za likovno umetnost v Zagrebu naredil specializacijo pri slavnem hrvaškem kiparju Antunu Auguštinčiču. Dalj časa je poučeval na šoli v Šentvidu. V svojem delu je predvsem težil k ritmiki; dosegal jo je s ponavljanjem enakih podrobnosti. Ohranjeni opus razkriva visoke standarde občutljivega esteta.

Njegova hčerka Alenka Sottler, akademska slikarka, je vrhunska ilustratorka.

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**SEVERIN ŠALI** (Podlisec, 1911 – Novo mesto, 1992), pesnik, urednik in prevajalec

Gimnazijo je obiskoval v Varaždinu, nato bil priložnostno zaposlen na Hrvaškem in v Ljubljani. Bil je urednik pri Jugoslovanski knjigarni, po vojni pa več let svobodni književnik in prevajalec. Prevzel je vodstvo Dolenjske založbe, nato bil zaposlen pri Mladinski knjigi, nazadnje kot urednik. Njegova poezija je bila sprva zadržano lirična, obravnavala je domačijsko idiliko, kar je značilno za zbirko Slap tišine. V zbirki Srečavanja s smrtjo so odmevi vojnih dogodkov, ob trpljenju ljudi je nastal Spev rodni zemlji. Znova se je pojavil kot pesnik z zbirko Pesek in zelenice – izšla je kot številka Samorastniške besede. Ob 80-letnici rojstva je izšla zbirka Pesnik na večerni poti; uveljavil se je tudi kot mladinski pesnik. Prevajal je predvsem prozo (Andrić, Dostojevski, Šolohov ...).



**MAJDA PETERLIN - VIDA BREST** (Šentrupert, 1925 – Golnik, 1985, pokopana v Šentrupertu), pesnica in pripovednica, mladinska pisateljica

Delala je kot novinarka, urednica in učiteljica, kasneje se je predvsem posvetila pisanju za mladiho. Osrednja tematika njenega pripovedništva so avtobiografska doživetja iz NOB - Majhen človek na veliki poti – za to delo je prejela Levstikovo nagrado, pisala je tudi sodobne fantastične pripovedi – Veliki čarovnik Ujtata (ponatisnjeno 2005). Znana mladinska dela so še: Ptice in grm, Prodajamo za gumbe in izbor Teci, teci, soncu reci. Njene najboljše pesmi so izšle deset let po smrti v zbirki Tiho, tiho, srce – iz zapuščine jih je uredil Ivan Minatti, enakovredno likovno podobo pa dodal ilustrator Lucijan Rešič.







**FRANCE REŽUN** (Znojile pri Zagorju ob Savi, 1926 – Novo mesto, 2002, pokopan v Trebnjem), predmetni učitelj zgodovine, v svojem času osrednja osebnost v kulturi

Bil je med prvimi, ki je poudarjal potrebo po sožitju z naravo, zato je razvijal taborništvo. Kot pomočnik ravnatelja se je poglobljal v pedagoško delo in sestavil učbenik Naši kraji. Ustvarjalni nemir mu je narekoval pisanje novel, črtic, esejev s fi ozofsko tematiko, potopisov, največja izpovedna moč pa je bila v poeziji – Drobci sonca, Občutja in videnja ter Med lučjo in temo. Kot zgodovinar je izdal delo Naši kraji, podobe preteklosti in sedanjosti v občini Trebnje. V kulturno zgodovino občine Trebnje se je vpisal kot organizator osrednje občinske knjižnice. Za svoje delo je dobil Žagarjevo nagrado za življenjsko delo v vzgoji in izobraževanju, Čopovo diplomu in Trubarjevo priznanje, rojstna občina pa mu je posmrtno podelila Grumovo priznanje.

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**SANDI LESKOVEC** (Novo mesto, 1936 – Ljubljana, 1997, pokopan na Mirni), likovni samorastnik, mojster reliefa

Otroštvo je preživel na Kozjanskem in Dolenjskem. Izučil se je za mizarja in si na Mirni ustvaril dom. Od vsega začetka se je zapisal lesu; začutil je, da iz lesa lahko naredi več kot le obrtniški izdelek. Njegovo izražanje je bilo najmočnejše v reliefu; Leskovčeva dela so hitro pritegnila pozornost; vseskozi je ostal prepoznaven v načinu izražanja. Usmerjal se je v pripovednost in simboliko ter k temeljnemu vprašanju življenja; iz njegovih del dihata pristnost prvinskega življenja in samoraslost. Taboru likovnih samorastnikov se je pridružil kot razpoznavna osebnost; v dobrih dvajsetih letih je sodeloval na devetdesetih razstavah, od teh je bilo okrog dvajset samostojnih. Zgodaj so sledila priznanja – med njimi zlata medalja za kiparstvo v Monte Carlu in posebno priznanje za kompozicijo v Antibesu.

**LUCIJAN REŠČIČ** (Šempeter pri Novi Gorici, 1946 – Trebnje, 2003), učitelj, likovni samorastnik, ilustrator in oblikovalec

Zanj je bilo odločilno poučevanje na Čatežu, kjer se je seznanil z Viktorjem Magyarjem, kar ga je pripeljalo med soustvarjalce Tabora likovnih samorastnikov. Dolga leta je bil svetovalec v Zavodu na Dobu, nato samostojni kulturni delavec, poučevanje pa sklenil na šoli v Dobrniču. Lucijan Reščič je ilustriral preko 30 del priznanih avtorjev. Začetek pomeni pesniška zbirka Franceta Režuna *Drobci sonca*; le-ta je bila v aprilu 2003 ponatisnjena. Nekaj del, ki jih je ilustriral: Šali: *Pesnik na večerni poti*, *V deveto deželo*, Pavček: *Majhen dober dan*, *Dolenjske bližine*, Gregorčič: *Beg gazel*, Makarovič: *Kokokoška Emilija*, *Kaj lepega povej*, *Medena pravljica*, Brest: *Tiho, tiho, srce*, Jurčič: *Krjavljeva zgodba*, Tomšič: *Zgodbice o kačah*, Brenkova: *Okna in okenca*, Malavašič: *Žigulinov mali svet*, Smole: *Igra za deset prstov*, Kovač: *S pravljico na izlet ...* *Majhen: Talisman – postumno izšlo*. Bil je mojster v ilustriranju pesniških zbirk, kjer je prišla do izraza njegova liričnost. Ukvarjal se je z grafičnim oblikovanjem revij. Potrditev ustvarjalne poti je dalo Priznanje Hinka Smrekarja.



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**VILMA BUKOVEC** (Trebnje, 1920), vrhunska sopranistka

Že v mladosti je izkoristila vsak trenutek za petje; zaradi njega se je med vojno znašla v zaporu v Trebnjem, nato pa še v taborišču Gonars; hkrati pa jo je glas rešil pred taboriščem Dachau.

V letu 1944/45 je začela nastopati v ljubljanskem opernem zboru, kjer se je kmalu razvila v solistko, ki je pod vodstvom tenorista in pedagoga Ada Dariana dosegla, da je pela številne lirične in dramatične vloge standardnega repertoarja z veliko pevsko kulturo in s pristnim odrskim žarom. Največ uspeha je imela s stvaritvami Marinke – Smetana, Prodana nevesta, Tosca – Puccini, Tosca, Čo-Čo-San – Puccini, Madame Butterfly, Minke – Foerster, Gorenjski slavček, Aide – Verdi, Aida, Mimi – Puccini, La Boheme, Tatjane – Čajkovski, Jevgenij Onjegin, Madeleine – Giordano, Andre Chenier, Rusalka – Dvorak, Rusalka, Julije – Švara,

Slovo od mladosti, Desdemone – Verdi, Otello, Anice – Kozina, Ekvinokcij ...

Gostovala je skoraj v vseh evropskih državah in na Kitajskem. Za svoje delo je dvakrat dobila Prešernovo nagrado; je častna občanka občin Metlika in Trebnje.



**ALOJZIJ ŠUŠTAR** (Grmada, 1920), prvi nadškof in metropolit v samostojni Sloveniji

Študiral je teologijo v Ljubljani, nato na Gregorijanski univerzi v Rimu, kjer je bil posvečen. Tam je opravil licenciat iz filozofije in doktoriral iz teologije. Dalj časa je delal v Švici, bil profesor filozofije in moralne teologije ter ravnatelj semenišča, škofov vikar, tajnik Sveta evropskih škofovskih konferenc, papeški prelat. Leta 1977 se je vrnil v Ljubljano, postal kanonik stolnega kapitlja, predaval na teološki fakulteti, 1980. leta je bil imenovan za ljubljanskega nadškofa in metropolita. Med škofovsko službo (do leta 1997) je bil član papeškega sveta za sredstva javnega obveščanja, veliki kancler teološke fakultete v Ljubljani, predsednik Slovenske škofovske konference, podpredsednik



Sveta evropskih škofovskih konferenc. Kot slovenski metropolit si je prizadeval za izboljšanje odnosov med Cerkvijo in državo. S svojim mednarodnim ugledom je veliko storil za priznanje samostojnosti Republike Slovenije. Napisal je več knjig s področja moralne teologije, številne razprave in članke je objavil v tujih revijah.

Je častni občan občine Trebnje.

**IVA ZUPANČIČ** (Šmaver, 1931), dramska igralka, nosilka Boršnikovega prstana

Diplomirala je v Ljubljani na AGRFT. Že kot študentka je bil angažirana v Mestnem gledališču ljubljanskem, kjer je s prvimi vlogami opozorila nase z rahločutno izraznostjo in izrazito odrsko pojavo. Uveljavljati se je začela kot oblikovalka značajsko zahtevnih ženskih vlog – naslovna vloga v Colombi Anauilha, Eliza Doolittle v Pygmalionu, Shawa, Lizistrata v istoimenski Aristofanovi komediji, Sonja v Stričku Vanji Čehova; slednjo je prenovila v ljubljanski Drami; v zrelo obdobje sodijo vloge Irine Arkadine v Utvi in Maše v Treh sestrah Čehova, Helene v Cankarjevem Za narodov blagor, Daneta Zajca Mlada Breda, Bogomile v Krstu pri Savici Smoleta in zlasti 'bleščeče, izzivalne, cinične in hladnokrvno samozavestne' markize Merteuil v Kvartetu Müllerja. Umetniško in ustvarjalno se je dopolnjevala z delom v drugih gledališčih, izoblikovala je več kot 130 dramskih vlog, sodelovala v slovenskih filmih, na radiu in televiziji; dejavna je še danes. S kultivirano nadarjenostjo, z znanjem in občutljivostjo je pomembno zaznamovala slovensko gledališko omiko.



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Dr. Slavka Kavčič, vrhunska ekonomistka, je ob vključitvi v razstavo dejala:

Avtorji ideje o Rastoči knjigi so bili vizionarji, saj so znali za predstavitev Slovenije svetu izbrati najzlahtnejše – slovensko knjigo.

# CELEBRITIES FROM OUR TOWN – OUR GROWING BOOK

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The history of the Slovene nation is the story of perseverance. No matter what we think, we must admit that the Slovene spirit has been part of Europe for a thousand years: with the Freising manuscripts, the first written record in the Slovene language, we became one of the European nations. This was confirmed by Primož Trubar, who elevated our language to literature over 450 years ago. Only a few decades later, earlier than many developed nations, we received a translation of the book of all books: Jurij Dalmatin's Bible. Peter Pavel Gantar wrote the first expert book in the Slovene language, France Prešeren's poetry made us equal members of Europe and Anton Martin Slomšek taught us that there was no future without proper education.

The e values were the focus of attention of Janez Gabrijelčič from Novo Mesto, who with his associates found the perfect title for the Slovene creative spirit: THE GROWING BOOK. He attempted to preserve the excellence of the Slovene spirit, so that the culture that has shaped us over a millennium-long history would remain our hallmark and path to the world in the future. Because the book plays an important role in the life of our nation and is probably more important to Slovenes than to other nations, it is the most prominent feature of the project, although not the only fruit of creativity.

The creativity of the human spirit in the municipality of Trebnje made us aware of those individuals whose work left an indelible mark on the wider community. Many of them were part of Europe even during their lifetimes. This gave birth to THE GROWING BOOK OF THE MUNICIPALITY OF TREBNJE, the first permanent exhibition of its kind in Slovenia, which was conceived on Golia's Memorial Day on 11 April 2003. The exhibition is expanding year by year.

This selection is much smaller than THE GROWING BOOK permanent exhibition.

It begins with the most important individuals in Slovenia.

The middle part is the broadest and the multitude of names indicates the constant powerful presence of creativity in our municipality. Towards the end, some representatives of culture who left a mark on our public life are listed.

Although only three are still alive, all of these individuals have left an indelible impression on the history of our small country, Slovenia.

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## INDIVIDUALS IN WIDER TIME AND SPACE

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**PAVEL GOLIA** (Trebnje, 1887 – Ljubljana, 1959), academician, poet, playwright, dramaturge, director of the Drama Theatre, translator

After he graduated from the military school in Karlovac, he served as an officer in Trieste. During the First World War he was a captain. He crossed over to the Russian army and stayed in Russia after the war to study theatre. When he returned to Ljubljana, he devoted his life to theatre. For many years he was director of the Drama Theatre in Ljubljana. In 1953 he became a full member of the Slovene Academy of Sciences and Arts.

As a poet, Golia looked up to the moderns and experimented with expressionism. His work is a characteristic contribution to the development of Slovene poetry: *Večerna pesmarica* (Evening Songbook), *Pesmi o zlatolaskah* (Poems about Blondes) and *Pesmi* (Poems). He became renowned for his theatrically effective fairytale plays for children with a social and patriotic message: *Petrčkove poslednje sanje* (Little Peter's Last Dream), *Princeska in pastirček* (The Princess and the Shepherd-Boy) and *Jurček* (Little George), set in Dolenjska, as well his interpretation of Snow White. He paid a lot of attention to stage design for his plays. He was a valuable translator of theatre plays. Pavel Golia is still considered one of the most important playwrights for children. During the years when he was director of the main Slovene theatre Drama, in Ljubljana, he succeeded in elevating Slovene theatre to the European level.

Marko Marin, a great connoisseur of Pavel Golia's theatre work, declared him 'the troubadour of his people.'

**FRIDERIK IRENEJ BARAGA** (Mala Vas pri Dobrničju, 1797 – Marquette, Michigan, US, 1868), missionary, linguist

After he finished his law studies at the University of Vienna, he joined the Ljubljana seminary and became a priest. He was a chaplain in Metlika, from where he left for America and became a missionary among the native population of North America. He became a bishop. His last diocese was Marquette. Baraga greatly influenced the development of Slovenian religious life in the 19th century. His prayer book *Dušna paša* (Spiritual Food) was reprinted several times and promoted literacy among Slovenes. He was one of the greatest 19th-century missionaries in America. He converted most of the Ottawa and Ojibwa tribes to Christianity and took care of their spiritual and material welfare. Baraga learned the Ojibwa language and compiled an Ojibwa dictionary and a grammar book, first in French and then in English.

Baraga donated the first non-European ethnological collection of objects to the Carniolan Provincial Museum in Ljubljana, items that he had collected among the Ojibwa on the shores of Lake Superior and Lake Michigan. The house where he was born features a memorial room and his large library is kept at the Stična monastery.

**PETER PAVEL GLAVAR** (Ljubljana, 1721 – Lanšprež, 1784), economist and patron, apiculturist

Initially he was a chaplain and priest in Komenda. During that time he had a school and a benefice constructed, where his library is still preserved today. In 1766 he bought and moved to the Lanšprež castle. He focused on agriculture, particularly on apiculture, and education of the common folk. He tried to get the authorities to establish an apiculture school at Lanšprež and promote the founding of apiculture cooperatives. With his work he set an example of a more modern approach to apiculture. His patriotism is also



evident from his efforts to promote the publication of Slovene textbooks. He also translated and edited a dissertation by his younger fellow Slovene Anton Janša, which would have been the first expert book about bees in the Slovene language. But unfortunately it was not published until 1976, under the title “Pogovori o čebelnih rojih” (Talks about Bee Swarms), in a volume of articles marking the 200th anniversary of Slovene apicultural literature, *Ob 200-letnici pisane besede o Slovenskem čebelarstvu*. Along with Anton Janša, Peter Pavel Glavar is the most important Slovene apiculturist.

**IGNAC KLEMENČIČ** (Kamni Potok, 1853 – Trebnje, 1901), physicist

After graduating from the upper secondary school in Novo Mesto, Ignac Klemenčič studied at the Faculty of Arts at the University of Graz. After completing his degree, he attained a doctorate with a dissertation on the mechanical hysteresis of glass. During his studies he was an assistant to Jožef Stefan's pupil Ludwig Boltzmann, and he became a lecturer and then associate professor at the University of Graz. He won the Baumgartner Prize from the Vienna Academy of Sciences together with Ernst Lecher, who succeeded Boltzmann, perhaps because Klemenčič was of Slovenian origin. Klemenčič then became a full professor of physics at the University of Innsbruck. He died unexpectedly, just before being elected an honorary member of the academy of sciences and being invited to a professorship at the college in Vienna. He conducted research in electricity and magnetism and was interested in precision measurement. He is known for his precise measurement of the speed of light and the dielectric properties of certain gasses. He confirmed the declaration of Maxwellian electrodynamics. He repeated Heinrich Hertz's experiments with radio waves, measuring the energy flow with a thermocouple. This device became known as the Klemenčič cross. Together with Paul Czermak, he observed the interference of radio waves and later investigated the properties of permanent magnets. Klemenčič achieved great renown in Austria-Hungary, but the entire time remained true to his Slovenian roots.

**PAVEL LUNAČEK** (Šentrupert, 1900 – Ljubljana, 1955), academician, gynaecologist and obstetrician, pioneer of modern obstetrics and gynaecology

He studied medicine in Ljubljana, Graz and Zagreb, where he received his degree. Initially, he worked at the hospital in Brežice and was later employed at the women's hospital in Ljubljana. He pursued further studies abroad and became head of the hospital. As a member of the Ljubljana Liberation Front committee, he coordinated the collection and distribution of medical supplies for the Partisan Army. He also joined the National Liberation Army and became the head of Partisan hospitals. Under the conditions of Partisan warfare he developed and applied his system of secret hospitals. After the Second World War he was appointed director of the hospital of gynaecology and obstetrics and became full professor at the Ljubljana Faculty of Medicine. Later he served as the faculty's dean and rector of the medical college. In 1954 he became a member of the Slovene Academy of Sciences and Arts. He introduced the latest medical approaches in Slovene obstetrics and gynaecology and also spread them to general hospitals and medical centres, which resulted in a lower maternal and infant mortality rate. He was an excellent lecturer and taught many specialists. His textbook on operations in obstetrics was a basic source of knowledge for many generations of obstetricians. He received the Prešeren Award on two occasions.

**FRANCE TOMŠIČ** (Trebnje, 1905 – Ljubljana, 1975), linguist and lexicographer, professor of Old Church Slavic, expert advisor to the orthographical commission

He completed his studies of the Slavic languages in Ljubljana, where he also completed his doctoral dissertation on the language of *Sacrum Promptuarium* by Janez Svetokriški. He pursued further studies in Krakow and Warsaw, taught at the Teacher Training College in Ljubljana and was associate professor of Old Church Slavic and a part-time lecturer. He was expert councillor to the committee on Slovene grammar, philology and orthography with the Slovene Academy of Sciences and Arts. He was a member of various terminology committees and co-editor of the journals *Slovenski Jezik* (The Slovene Language) and *Slavistična Revija* (Slavic Review). He did research on the historical Slovene language and Old Church Slavic, with an emphasis on the writings of Cyril and Methodius, and attended international scientific

conferences. He wrote a chapter on the development of literary Slovene and commentaries on the oldest preserved Slovene texts for the first volume of the history of Slovene language (Zgodovina slovenskega slovstva I). He was particularly interested in the connection between the Freising manuscripts and Old Church Slavic. He wrote a grammar of Old Church Slavic and a reader for the senior years of secondary schools. He compiled a German-Slovene and Slovene-German dictionary that has been reprinted several times.

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**RADO L. LENČEK** (Mirna, 1921 – New York, 2005, buried in Novo Mesto), academician, linguist and ethnologist

He studied Slavic languages and ethnology at the universities of Ljubljana and Padua. He moved to the US in 1956 and continued his studies at the University of Chicago and Harvard University, where he also earned his PhD. He pursued further studies and conducted research in many European centres for Slavic languages. From 1965 he taught at Columbia University in New York. In 1974 he was appointed full professor of Slavic languages and culture and was the head of the department of Slavic languages for many years. He was a member of the New York Academy of Sciences and many linguistic societies in the US and Europe. In 1991 he became an honorary member of the Slovene Academy of Sciences and Arts. He introduced the principles of modern linguistics in his articles and books about the Slovene language. He made an important contribution to the development of Slovene language studies as an independent area of research in the US. He was instrumental in founding the Society for Slovene Studies and served as its first president and editor of the society's journals. He was a distinguished researcher of the Slovene diaspora in the US.

His articles were published in leading American publications. His research enjoyed the support of leading American scientific institutions and his achievements contributed to the international recognition of the Republic of Slovenia.

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# THE SPIRIT'S WAY FROM ONE GENERATION TO ANOTHER

**HEMMA (EMMA) OF GURK** (Pilštanj, 983 – Gurk, Austria, 1045), countess and sovereign over most of the present-day Slovene territory

Her political influence in the territory of the present-day Slovenia was most evident in the Mirna valley, proof of which can be found in a document that was first published in the book entitled *Grad Mirna v srednjeveških listinah* (Mirna Castle in Medieval Documents) by France Baraga: "The most important among these is undoubtedly a document from 1016, with which the German Holy Roman Emperor Henry II awarded his estates between the rivers of Sava, Savinja, Sotla and Mirna to Count Wilhelm I from the Carinthian dynasty of Friesach-Zeltschach, who was Hemma's husband, and a deed issued by Hemma in 1043 or 1044 awarding Škrljevo to the parish of Šentrupert.

Hemma of Gurk laid the foundations of the Slovene state, but with the founding of Yugoslavia and the secession of Carinthia, Hemma was declared an Austrian saint in 1938 although her Slovene origin had been proven.

**ANTON POSTL**, painter and sculptor

He was married in 1769 in Šentrupert, where he also settled down. He taught sculpture and painting to his son Andrej, who became his associate. He received many commissions in the Trebnje municipality. To mark 500 years since the building of the Gothic church in Šentrupert, a large exhibition of Postl's works was put on display in Novo Mesto in 1997. Dr Ferdinand Šerbelj, the author of the catalogue of the Postl exhibition and the greatest connoisseur of that period in Slovenia, pointed out that because of his personal expression and extensive oeuvre, Anton Postl could be regarded one of the most important representatives of late Baroque painting in Slovenia.

**JOSIP ROSINA** (Mali Gaber, 1810 – Kandija, 1889), solicitor and political activist

He studied law in Graz, where he also obtained his doctorate. Initially he worked in state financial offices in Ljubljana and Klagenfurt. Later he opened his own law firm in Novo Mesto. He supported the Slovene national movement. He participated in the publication of the first Dolenjska newspaper, *Sloveniens Blatt* (Slovene Herald). He contributed an editorial for the first issue and continued to manage and financially support the newspaper. He strove for a United Slovenia and saw a future within democratic Austria. He advocated the re-adoption of the constitution and became the president of the local library. His work was important for political life in Novo Mesto. He was responsible for the construction of the *Narodni Dom* cultural centre in Novo Mesto.

**JOŽEF MIHAEL SKEDL** (Šentrupert, 1811 – Graz, 1868, buried in Šentrupert), lawyer, financial expert

He completed his studies of law in Vienna with a doctorate. He specialised in finance and statistics and was assistant lecturer for many years. He was professor of finance at the Graz Faculty of Law and was obliged to teach about penal legislation in Slovene. For some time, he lectured on Austrian penal laws in the Slovene language. As a member of the Juridical Society in Ljubljana, he was a close associate of Janez Bleiweis.

Jožef Mihael Skedl came from the family of Ignacij and Uršula Skedl. All their children were highly educated. Janez was a lawyer and politician and Franc was a doctor, while his daughter was a painter and pianist.



**JOSIP EMANUEL BARBO-WAXENSTEIN** (Rakovnik pri Šentrupertu, 1825 – Vienna, 1879), deputy to the provincial diet

His family originated in the Veneto region and received the title of count in 1674. The Barbo estate encompassed Škrljevo, Rakovnik, Dob and Kot. Josip Emanuel Barbo came from the Rakovnik line of the family and was one of the few aristocrats in Slovenia who adapted to the local conditions and spoke the Slovene language. Josip Jurčič described him as a person who was from the very beginning determined to defend the Slovene cause and who persevered until the end, a fact that he did not hide in aristocratic circles. He supported Slovene cultural institutions and was one of the business partners in the Carniolan Agricultural Society.

He was a deputy to the provincial and state diet for 12 years and he died during a parliamentary session.

**IVAN STEKLASA** (Prelesje, 1846 – Šentrupert, 1920), Slavic scholar and historian

He completed his studies in history and Slavic languages in Graz. He was a university lecturer in Croatia. In Slovene newspapers and magazines he published articles about culture and politics in Croatia. In the journals *Letopis Matice slovenske* (Yearbook of the Slovenian Society) and *Zbornik Matice slovenske* (Proceedings of the Slovenian Society) he published historical articles, biographies of military commanders and generals of *Vojna Krajina* (the military frontier), articles about Protestantism in Istria and Metlika and the Croatian parts of *Vojna Krajina*. His major work *Zgodovina župnije Šent Rupert na Dolenjskem* (The History of the Saint Rupert Parish in Lower Carniola) is based on archival sources and was published in 1913. Today it is a valuable source of information, and it was reprinted to mark the 90th anniversary of the first edition.

**IGNAC KLEMENČIČ** (Kamni Potok, 1853 – Trebnje, 1901), physicist

He graduated from the Faculty of Arts in Graz, where he also earned his PhD with a dissertation on the mechanical hysteresis of glass. As a student he was an assistant to Jožef Stefan's student, Ludwig Boltzmann. He became a private assistant professor and an associate professor at the University of Graz. He received the Baumgartner Award of the Vienna Academy of Sciences and was appointed full professor of physics at the University of Innsbruck. He died unexpectedly just before he would have become a honorary member of the Academy of Sciences and been appointed as a professor at the Vienna University of Technology. He did research on electricity and magnetism and was interested in accurate measurements. He is known for accurate measurements of the speed of light and dialectics of certain gasses. He repeated Hertz's experiments with radio waves, measuring the energy flow with a thermo-element. The device became known as the "Klemenčič cross".

Klemenčič was a widely acclaimed physicist.

**IVAN ŠAŠELJ** (Mokronog, 1859 – Šentlovrenc, 1944), historian and ethnographer

He completed studies in theology and was a chaplain and parish caretaker in Otočec and a priest in Adlešič. He explored church and local history and collected examples of folk heritage, focusing on the region of *Bela Krajina*. As a result, he wrote *Bisernice iz belokranjskega narodnega zaklada* (Pearls of the *Bela Krajina* Cultural Treasure) and added several proverbs to the collection of Fran Kocbek in the book *Slovenski pregovori, reki in prilike* (Slovene Proverbs, Sayings and Parables). He also collected dictionary material, traditional costumes for the provincial museum in Ljubljana, embroideries and other items from *Bela Krajina*.

**IVAN ZOREC** (Mali Gaber, 1880 – Ljubljana, 1952), storyteller

He attended secondary school in Novo Mesto and Ljubljana and passed the officer's examination. He worked as a railway clerk in Trieste and Ljubljana. He published his first prose works in *Ljubljanski zvon* (Ljubljana Bell) newspaper. His major works are *Domačija na Temenici* (Home on the Temenica River) and the *Beli menihi* (White Friars) tetralogy: *Beli menihi* (White Friars), *Stiški svobodnjak* (Stična Lib-

eral), *Stiški tlačan* (Stična Villein), *Izgnani menihi* (Friars in Exile), which was reprinted several times. The tetralogy describes the history of the Stična monastery from its founding, Turkish raids and peasant uprisings to its dissolution as a result of the reforms introduced by Emperor Joseph II. He translated from Serbo-Croatian and German. He was a co-founder and active member of various railway societies. He wrote railway manuals and was an author and editor of railway terminology.

**IVAN VASIČ** (Trebnje, 1882 – Novo Mesto, 1947), lawyer

As a student at the Novo Mesto secondary school, from which he graduated in 1900, he was member of Dragotin Kette's literary cooperative. Five years later he graduated from the Vienna Faculty of Law and worked as a legal apprentice in Novo Mesto and Ljubljana. He was mobilised during the First World War and opened a law firm in Novo Mesto in 1929. In 1942 Italians imprisoned him at the Rab concentration camp. After his return from the concentration camp in 1943 he attended the Kočevje Assembly and was elected member of the SNOS plenum, but he was arrested again. After the Second World War, he served as a judge on the Supreme Court in Ljubljana and the Novo Mesto court. In 1953 he published interesting memories of Kette in *Kronika* (Chronicle).

Vasič was an expert on the national, cultural and scientific history of Slovenes. He also dedicated over forty years of his life to the activities of the Sokol Society.

**FRANC ZUPANČIČ** (Rakovnik pri Šentrupertu, 1886 – Ljubljana, 1953), entrepreneur and pilot

He studied civil engineering in Graz. He worked in Trieste and planned various buildings in the Karst region. In Štivan near Trieste he constructed model planes. He attended a pilot training course, joined the flight squadron in Ljubljana and participated in air warfare for the northern border during the First World War. He received several medals. After he left the army, he was director of the Slovenj Gradec measuring devices factory, and from 1930 to 1948 he owned the steam sawmill Lavrenčič & Co. He was mobilised during the Second World War. He planned several sabotages and was imprisoned. He was an active member of the cooperative movement, the president of the main economic cooperative Ekonom, member of the Ljubljana town council and a deputy to the Yugoslav assembly. He participated in the construction of the railway line between Šentjanž and Sevnica.

**MARIJA KMET** (Šentlovrenc, 1891 – Ljubljana, 1974), author and journalist

Initially she worked as a teacher in Trieste, whereas later she was a journalist for several newspapers in Ljubljana. Her story *Helena* and novel *V metežu* (In the Blizzard) are characterised by typical motifs of bourgeois family life and the Ibsenian idea of the equality of women. She is renowned for her impressionistic descriptions of nature. Her other well-known works are the play *Mati* (Mother), the biographical tale *Sveti Frančišek Asiški* (St Francis of Assisi), the autobiography *Moja pota* (My Paths) and stories for children *Bureži-brbrači* (Rumbler-Tumblers). She translated German and Russian literature.

**SLAVA KRISTAN LUNAČEK** (Črni Vrh nad Idrijo, 1898 – Ljubljana, 1978, buried in Šentrupert), physician, medical author

She graduated from the Zagreb Faculty of Medicine and pursued further studies in Sweden, Great Britain, Switzerland and Austria. She dedicated her life to school medical service, modernised school polyclinics and during the economic crisis organised school dairy kitchens and the first summer camps for school children on the coast and in the mountains. She was particularly concerned with school hygiene and organised lectures on the topic. She was head of the UNICEF commission for prevention and aid, and was very active in humanitarian projects in the Municipality of Trebnje, carrying out a longitudinal study of school children's development and introducing courses for the specialisation of doctors in school medicine.

**MIHAEL KAMIN** (Dolenja Vas, 1898 – Kovor pri Tržiču, 1944, buried in Begunje), physician and psychiatrist

He studied medicine in Zagreb, Vienna and Graz, where he completed his degree. He worked at the Ljubljana general hospital and specialised in internal medicine. He also focused on neurology, psychiatry and forensic medicine. He worked at the Ljubljana mental hospital and was head of some departments and the hospital at Poljanski Nasip. Just before the Second World War he was a part-time lecturer in forensic psychiatry at the Ljubljana Faculty of Law. He immediately joined the Liberation Front and took care of members of the resistance movement who were forced to hide among psychiatric patients. He was arrested and executed by the occupying forces.

His expert studies are an important source of Slovene psychiatric terminology. The most important among them is his textbook of forensic biology and psychopathology. He was an author of Slovene psychiatric terminology and his *Specialna forenzična psihopatologija* (Special Forensic Psychopathology) is the first systematic text on forensic psychopathology in Slovenia.

**PAVEL PEHANI** (Trebnje, 1899 – Ljubljana, 1964), gynaecologist

He completed his studies in Graz and found employment at the women's hospital in Ljubljana, where he was an assistant. Later he became head of the gynaecological and obstetrics department of the Celje public hospital. He held this position with brief intermissions until his retirement. He was renowned as an excellent obstetrician and surgeon. He introduced new methods of therapy and diagnosis (such as radiation, salpingography, transfusion, infusion, cystoscopy) and participated in the education of interns and other medical staff. Under his guidance the department in Celje became a model medical institution in terms of expertise and administration. He is regarded as one of the most distinguished Slovene gynaecologists.

**HENRIK HEFERLE** (Mokronog, 1900 – Ljubljana, 1967), hospital chief, internal medicine specialist and historian

He left home at an early age, but he kept returning. He studied medicine in Zagreb and after graduating pursued further studies in Berlin. As a doctor he participated in the introduction of new methods of diagnosing heart conditions with electrocardiography. He published several scientific articles, mostly in *Zdravstveni vestnik* (Medical Journal), and together with Branko Volavšek he wrote the first Slovene textbook on clinical electrocardiography, which was published in 1948 in Ljubljana.

Apart from his profession and scientific research, Heferle focused on the history of Dolenjska, particularly his place of birth. He wrote a history of Mokronog, but it was never published and the typescript is only partially preserved.

**SREČKO KOPORC** (Dobrníč, 1900 – Ljubljana, 1965), composer

He was a private student of Marij Kogoj, attended a course in musical composition in Vienna and studied at the New Conservatory in Vienna, the Ljubljana conservatory and finally in Prague. He worked in Osijek, Rab, Sušak and Ljubljana, where he was a teacher at the secondary music school, the Vič-Rudnik music school and the secondary school for preschool teachers. Even in his early twenties he was more radical than his teacher Marij Kogoj. He introduced neo-classicist objectivity before Slavko Osterc and wrote what was probably the most daring Slovene composition in the period between the world wars, his *Suite for Piano*.

Apart from Kogoj and Osterc, he was the greatest music theorist in the 1930s.

**BOGO TEPLY** (Velika Loka, 1900 – Maribor, 1979), historian, museum curator, social activist

He studied Slavic languages and history in Zagreb and Ljubljana, where he completed his degree. He worked as a teacher in Maribor, Murska Sobota and Ljubljana. He was director of the Maribor Regional Museum. Before the Second World War he participated in the socialist workers' cultural movement and



wrote essays about social art, connections between social conditions and literature, revolutions and political and cultural history of Slovene Styria. He translated expert literature and fiction. He encouraged the development of Maribor galleries and a monument protection service. He coordinated preparations for the founding of the Maribor Art Gallery and Monument Protection Institute. He compiled a bibliography of Maribor newspapers at the Maribor Student Library. He received the Valvasor Award.

**HUBERT PEHANI** (Trebnje, 1900 – Ljubljana, 1994), biologist and physician

He studied biology in Ljubljana and Vienna, where he earned his PhD at the Faculty of Arts, and medicine in Ljubljana, Zagreb and Graz, where he became doctor of medicine. He was associate and full professor and dean of the Faculty of Medicine in Ljubljana. He organised the faculty's institute of biology and was its first head. He was also the first director of the University of Ljubljana's Institute of Biology. He taught embryology, histology and general biology in addition to comparative anatomy of vertebrates and general zoology for biology students. He explored parthenogenesis of stick insects, neoteny and metamorphosis of amphibians and the influence of radiation on the development of bees. He made an important scientific contribution to the popularisation of biology. He was a translator, editor and contributor to *Proteus* magazine. He was an honorary member of the Slovene Natural History Society, professor emeritus and recipient of the Jesenko Award.

**ERMIN TEPLY** (Velika Loka 1902 – buried in Ljubljana, 1991), mining expert

He graduated from the Faculty of Engineering in Ljubljana and was manager of the mining plants in Yugoslavia. He worked in government mining institutions in Belgrade for several years and supervised federal mining investments. He taught at the Faculty of Mining, Geology and Oil in Zagreb and ended his teaching career as full professor. He was the main engineer of all large surface mines in Yugoslavia and he introduced an original method of complex mechanisation of surface mines. He worked on the ventilation of mines and introduced computer simulation methods in the calculation of ventilation.

He received an honorary doctorate from the University of Zagreb.

**JOŽE LAZAR** (Lokve pri Dobrniču, 1903 – Ljubljana, 1975, buried in Dobrnič), botanist, algologist

He graduated from the Faculty of Arts of the University of Ljubljana. He received inspiration for his research while he studied in Prague for two years. He became an assistant at the Ljubljana Botanical Garden and later became its manager. He taught the classification of primitive plants and was an associate professor. He focused his research on algae and became the first Slovene algologist. He expanded knowledge of the flora of freshwater algae in Slovenia with his works *Alge Slovenije* (Algae of Slovenia) and *Razširjenost sladkovodnih alg* (The Range of Fresh Water Algae). During his tenure, the Botanical Garden greatly expanded and the first hothouse was built. To mark the 150th anniversary of the garden's founding, he edited a special memorial journal. He received the Jesenko Award.

**RAFAEL AJLEC** (Mokronog, 1915 – Ljubljana, 1977), music theorist and teacher

He was the chamber music editor at RTV Ljubljana who gave meaningful direction to the music repertoire and focused on TV shows featuring compositions by Slovene composers. As a part-time lecturer, he taught music history at the Teacher Training College in Ljubljana. He participated in writing the Slovene Biographical Lexicon, contributing several important articles. In his research he focused on Jacobus Gallus and worked on a monograph about him.

**RAFAEL GLIHA** (Mokronog, 1918), agronomist

He earned his PhD at the Faculty of Agriculture and Forestry in Zagreb, where he was a full professor. He did research on the production potential of fruit species cultivated on different soils and in very changeable weather conditions. He produced several studies of ecological conditions and economic foundations

for the modernisation of fruit cultivation in Croatia and elsewhere. He published over 150 scientific articles and contributions. Slovene and foreign experts maintain that his book *Sorte jabuka u suvremenoj proizvodnji* (Apple Varieties in Production Today) ranks among the most important examples of pomological literature.

**BOJAN VARL** (Mokronog, 1920 – Ljubljana, 2000), internal medicine specialist, pioneer of Slovene nuclear medicine

He graduated from the Ljubljana Faculty of Medicine, completed his specialisation and earned his PhD. He pursued further studies abroad. He worked at the Institute of Pathology and was full professor at the Internal Medicine Clinic. He founded a radio-isotopic laboratory, transformed it into an institute and later into the Nuclear Medicine Clinic. He brought Slovene nuclear medicine to the European level. In the treatment of thyroid gland conditions he combined clinical, nuclear and cytological medicine in an independent branch of endocrinology. He focused his research on clinical issues in nuclear medical technology. He encouraged post-graduate education, introduced conferences on contemporary internal medicine and participated in numerous international scientific and specialist events. He was a member of the European Nuclear Medicine Association. He published over 110 scientific and specialized articles and wrote a textbook about internal diseases. He received the Kidrič Award.

**SLAVKO ŽNIDARŠIČ** (Lens, France, 1925 – Mokronog, 2000), master accordionist

He was born to a Slovene family in France, where he completed accounting school and found employment. He became interested in music very early and learnt to play accordion. After the Second World War the family returned to Slovenia and moved to Mokronog.

His life revolved around music. As a child he was already a virtuoso musician and he became a chansonnier and master accordionist. Radio Slovenija recorded 198 compositions performed by him. He recorded his first track as early as 1947. He was also a teacher and he performed at many events organised by the French embassy in Ljubljana.

Radio Ljubljana still plays his recordings. Just before his death he recorded the cassette *Pariška Harmonika* (Parisian Accordion).

**GORAZD SOTTLER** (Šentrupert, 1930 – Škofja Loka, 1987), sculptor

He studied under Zdenko Kalin in Ljubljana and graduated at the age of twenty-two. He continued his studies at the Academy of Fine Art in Zagreb and completed his post-graduate studies under the renowned Croatian sculptor Antun Augustinčić. For many years he worked as a teacher in Šentvid. In his artistic work, he focused on the sense of rhythm that he created through repetition of details. His preserved works reveal the high standards of this sensitive aesthete.

His daughter Alenka Sottler is a painter and excellent illustrator.

**SEVERIN ŠALI** (Podlisc, 1911 – Novo Mesto, 1992), poet, editor and translator

He attended secondary school in Varaždin and earned his livelihood through taking odd jobs in Croatia and Ljubljana. He was an editor at the Jugoslovanska Knjigarna publishing house. After the Second World War he was a freelance writer and translator for many years. He became editor at the Dolenjska Založba publishing house and was employed by the Mladinska Knjiga publishing house, where he was an editor towards the end of his career. The main motifs of his initially restrained lyrical poetry were idyllic rural life, particularly in his collection *Slap tišine* (Waterfall of Silence). The collection *Srečevanja s smrtjo* (Encounters with Death) is characterised by echoes of the war, and he described the people's suffering in *Spev rodni zemlji* (Song of the Native Soil). After several years he re-emerged with the collection of poetry *Pesek in zelenice* (Sand and Oases), which was published as a special issue of *Samorastniške besede* (Self-Sown Words). For his 80th birthday the collection *Pesnik na večerni poti* (The Poet at Twilight) was published. He was also a renowned poet for children. As a translator, he focused on prose works (by Ivo Andrić, Fyodor Dostoevski and Mikhail Sholokhov).

**MAJDA PETERLIN** (pseud. VIDA BREST) (Šentrupert, 1925 – Golnik, 1985, buried in Šentrupert), poet and storyteller, writer of children's literature

She worked as a journalist, editor and teacher. Later she focused on writing books for children. Her stories were mostly based on her own experiences from the Second World War. She received the Levstik Award for *Majhen človek na veliki poti* (A Little Man on a Big Path). She also wrote modern, fantastic stories such as *Veliki čarovnik Ujtata* (The Great Magician Ujtata), reprinted in 2005. Her other works for children include *Ptice in grm* (Birds and a Bush), *Prodajamo za gumbe* (We're Selling for Buttons) and selected works *Teci, teci soncu reci* (Run, Run, Tell the Sun). Her best poems were published ten years after her death in the collection *Tiho, tiho, srce* (Quiet, Quiet, Heart), edited by Ivan Minatti and illustrated by Lucijan Reščič.

**FRANCE REŽUN** (Znojile pri Zagorju ob Savi, 1926 – Novo Mesto, 2002, buried in Trebnje), history teacher, a leading cultural figure of his time

He was one of the first to stress the need to live in harmony with nature and he dedicated himself to the development of camping activities for school children. As assistant headmaster he focused on pedagogical work and wrote the textbook *Naši kraji* (Our Regions). He also wrote novellas, short stories, philosophical essays and itineraries, but the most powerful messages are contained in his poetry: *Drobci sonca* (Fragments of the Sun), *Občutja in videnja* (Feelings and Visions) and *Med lučjo in temo* (Between Light and Darkness). As a historian, he published *Naši kraji, podobe preteklosti in sedanjosti v občini Trebnje* (Our Regions, Images of the Past and Present in the Municipality of Trebnje). His most important contribution to the cultural history of the Municipality of Trebnje was the founding of the central municipal library. He received the Žagar Award for lifetime achievement in education, the Čop Diploma and the Trubar Recognition. The municipality posthumously awarded him the Grum Recognition.



**SANDI LESKOVEC** (Novo Mesto, 1936 – Ljubljana, 1997, buried in Mirna), self-taught artist, master of relief art

He spent his childhood in Kozjansko and Dolenjska. He became a carpenter and settled down in Mirna. From the very beginning he loved to work with wood, surpassing the level of mere craftsmanship. He particularly excelled in relief. His works soon attracted the attention of the public but he always maintained his originality. He focused on the narrative and symbolic elements of art and on the most fundamental questions of life. His works are characterised by pristine, authentic life and originality. He attended the international meeting of naïve artists in Trebnje as a fully-formed artist. Over the course of twenty years he presented his work at ninety exhibitions, including twenty solo shows. He received many awards, including the gold medal for sculpture in Monte Carlo and a special recognition for composition in Antibes.

**LUCIJAN REŠČIČ** (Šempeter pri Novi Gorici, 1946 – Trebnje, 2003), teacher, self-taught artist, illustrator and designer

While he was a teacher in Čatež he met Viktor Magyar and, as a result of this meeting, he participated in the international meeting of naïve artists in Trebnje. For several years he was an advisor at Dob prison. Later he worked as a freelance artist and ended his teaching career in Dobrnič. Lucijan Reščič illustrated over thirty works by distinguished authors. His first commission was the illustration of the poetry collection by France Režun *Drobci sonca*, which was reprinted in April 2003. Other works with his illustrations include Severin Šali's *Pesnik na večerni poti* and *V deveto deželo* (In the Ninth Land), Tone Pavček's *Majhen dober dan* (A Small Good Day) and *Dolenjske bližine* (Carniolan Neighborhood), Ivan Gregorčič's *Beg gazel* (Flight of the Gazelles), Svetlana Makarovič's *Kokokoška Emilija* (Emilija the Chi-Chicken), *Kaj lepega povej* (Say Something Nice) and *Medena pravljica* (Honied Tales), Vida Brest's *Tiho, tiho, srce*, Josip Jurčič's *Krjavljeva zgodba* (Krjavelj's Story), Marjan Tomšič's *Zgodbice o kačah* (Little Stories about Snakes), Kristina Brenk's *Okna in okenca* (Windows Large and Small), Asta Malavašič's *Žigulinov mali svet* (Žigulin's Little World), Barica Smole's *Igra za deset prstov*, Polonca Kovač's *S pravljico na izlet* (On a Trip With a Tale), and *Zvezda Majhen's Talisman* (published posthumously). He particularly excelled in the illustration of poetry collections, where he could express his lyrical nature. He also worked as a graphic designer for magazines. He received the Hinko Smrekar Recognition for his artistic efforts.

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## SPIRIT OF THE NEW GENERATION

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### **VILMA BUKOVEC** (Trebnje, 1920), soprano

As a young girl she spent every free moment singing. Because of this, she was imprisoned in Trebnje and sent to the Gonars concentration camp. Nevertheless, it was her voice that saved her from being sent to the Dachau death camp. In the 1944/45 season she joined the Ljubljana Opera as a chorus singer, but she soon became a soloist and under the guidance of the tenor and teacher Ado Darian she successfully performed many lyric and dramatic roles of the standard repertoire. Her most renowned roles were Marinka in Smetana's *The Bartered Bride*, the title role in Puccini's *Tosca*, Cho-Cho-San in Puccini's *Madame Butterfly*, Minka in Anton Foerster's *Gorenjski Slavček* (Upper Carniolan Nightingale), the title role in Verdi's *Aida*, Mimi in Puccini's *La Boheme*, Tatjana in Tchaikovsky's *Eugene Onegin*, Madeleine in Giordano's *Andre Chenier*, the title role in Dvořák's *Rusalka*, Julija in Švara's *Slovo od mladosti* (Farewell to Youth), Desdemona in Verdi's *Othello* and Anica in Marjan Kozina's *Ekvinokcij* (Equinoxes).

She has performed in almost all European countries and in China. She received the Prešeren Award twice and is an honorary citizen of the municipalities of Metlika and Trebnje.

### **ALOŽIJ ŠUŠTAR** (Grmada, 1920), the first archbishop and metropolitan in independent Slovenia

He studied theology in Ljubljana and at the Gregorian University in Rome, where he was also ordained. He earned a degree in philosophy and a PhD in theology. He worked for a long time in Switzerland, where he was a professor of philosophy and moral theology and director of a seminary, the bishop's vicar, secretary of the Council of European Diocesan Conferences and papal prelate. In 1977 he returned to Ljubljana, became a canon in the chapter of the Ljubljana cathedral, taught at the Faculty of Theology and was appointed the Ljubljana archbishop and metropolitan in 1980. As a bishop (until 1997) he was member of the papal media council, the great chancellor of the Faculty of Theology in Ljubljana, president of the Slovene diocesan conference and vice-president of the Council of European Diocesan Conferences. As the Slovene metropolitan he strove to improve relations between the Church and the state. With his international reputation he helped obtain international recognition of Slovenia's independence. He has written several books on moral theology and has published many essays and articles in foreign periodicals.

He is an honorary citizen of the Municipality of Trebnje.

### **IVA ZUPANČIČ** (Šmaver, 1931), actress, Borštnik Ring winner

She graduated from the Ljubljana Academy of Theatre, Radio, Film and Television. Even when still a student she performed at Mestno Gledališče (City Theatre) in Ljubljana and with her early roles she revealed her sensitive expressiveness and striking stage appearance. She became renowned for demanding character roles: the title role in Jean Anouilh's *Mademoiselle Colombe*, Eliza Doolittle in Shaw's *Pygmalion*, the title role in Aristophanes' *Lysistrata*, and Sonia in Chekhov's *Uncle Vanya*. She also appeared in the latter role on the stage of the Ljubljana Drama theatre. Roles from her mature period are Irina Arkadina in Chekhov's *The Seagull* and Masha in his *The Three Sisters*, Helena in Ivan Cankar's *Za narodov blagor* (For the Good of the Nation), Dane Zajc's *Mlada Breda* (Young Breda), Bogomila in Dominik Smole's *Krst pri Savici* (Baptism at the Savica) and the "stunning, challenging, cynical and calmly self-confident" marchioness Merteuil in Heiner Müller's *Kvartet* (Quartet). She also worked at other theatres and performed in more than 130 roles. She appeared in films and on the radio and television. She is still active. With her talent, knowledge and sensitivity, she has left an indelible mark on Slovene theatre.

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When she learned that she was included in this exhibition, the renowned economist Slavka Kavčič said:  
“The makers of the Growing Book are visionaries who were wise enough to select the noblest form to present Slovenia to the world – the Slovene book.”



# NIKOLI DOKONČANA ZGODBA

Stane Peček

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Veliko razlogov je, dokazljivih in ne, racionalnih in ne, ki ljudi prepričajo, da bodo uspešnejši v večji skupnosti in obratno, da jim bo šlo bolje v manjši. Leta 1955 so se združile takratne občine Velika Loka, Veliki Gaber, Dobrnič in Trebnje v Občino Trebnje, čez štiri leta, 1959, so se pridružile še občine Mirna, Mokronog in Šentrupert. Po skoraj pol stoletja, 2006, sta v fazi odcepitve Mokronog in Šentrupert.

Vmes pa, brez dvoma, skoraj pet desetletij dolga zgodba o napredku!

Ko smo ljudem, ki jim je bilo v tej zgodbi za določen čas zaupano občinsko krmilo, postavili zelo konkretno vprašanje, naj v nekaj stavkih povedo, kaj je zaznamovalo Občino Trebnje v njihovem mandatu, se je izkazalo, da je vprašanje precej bolj zapleteno, kot se je zdelo na prvi pogled. Ne zato, ker ne bi mogli naštet, da je bilo takrat in takrat napeljeno vodovodno omrežje v te in te vasi, da je takrat in takrat začela obratovati ta ali ona tovarna, da se je začela pospešena gradnja kadrovskih in drugih stanovanj, da so bili ustvarjeni pogoji za uvedbo samoprispevka, da je bila otvoritev te ali one šole in dograjena telovadnica, da je začel delovati nov vrtec, da je bil postavljen temeljni kamen za nov zdravstveni dom, da so bili izročeni prometu novi kilometri sodobne ceste, postavljen nov most, obnovljen kulturni dom, izgrajeno novo električno omrežje, zgrajena čistilna naprava, postavljen nov gasilski dom, Trebnje razglašeno za mesto, da je začela obratovati nova lekarna in so se odprla vrata sodobnega doma za starejše občane, da je Tabor likovnih samorastnikov gostil prve umetnike in Galerija prve občudovalce, da so bili postavljeni temelji za razvoj obrti, zgrajena policijska postaja, reorganizirana občinska uprava, realiziran program izobraževanja kmetov, organizirana proizvodnja mleka, da je začela z delom veterinarska postaja, da je bila ustanovljena občinska matična knjižnica, začrtana strategija turizma, da so bili postavljeni sodobni trgovski objekti, dosežen tak in tak občinski bruto dohodek itd. Pa tudi, da so se ves čas ubadali z različnimi reformami, spremembami, novimi zakoni. Gre torej za zapleten proces, ki se znotraj sebe zaradi zunanjih pogojev in lastnih dosežkov generira, postavlja nove in nove zahteve, obenem pa, čeprav nekako po načelu ljudskega reka »najprej štal'ca, potlej krav'ca«, teži k uravnovešenosti področij, pomembnih za približevanje k večnemu cilju – boljšemu življenju. Zato je ta razvoj težko in do neke mere tudi krivično vrednotiti po mandatih, ga kot kolač razrezati na rezine ter ugotavljati, kje je več sladkega ali grenkega nadeva.

Povzemimo le nekaj utrinkov, ki pa na koncu vendarle ponudijo neko predstavo o celotnem obdobju.

## CIRIL BUKOVEC

Predsednik Občine Trebnje od leta 1959 do 1963.

»Generalno gledano, je program, ki sem ga takrat predstavil, še danes zanimiv, seveda iz zelo drugačnih izhodišč. Če danes župan npr. omeni potrebo po kadrih, reče, da potrebujemo še več vrhunskih strokovnjakov, saj lahko postreže z dolgim seznamom vseh mogočih profilov, tja do doktorjev znanosti. V mojem mandatu smo lahko računali predvsem na ljudi, ki so hoteli dobro delati in so se učili ob delu. In to povsod, kamorkoli si se obrnil, v družbenih dejavnostih, gospodarstvu ali pa v občinski upravi. Nekatere premike smo vendarle naredili in nastavili dobre pozicije za nadaljevanje.«



## IVAN GOLE

Predsednik Občine Trebnje od 1963 do 1967 in od 1982 do 1985.

»Tudi iz podatka, da je bilo v začetku mojega prvega mandata v gospodarstvu in negospodarstvu trebanjske občine zaposlenih manj kot tisoč delavcev, se da sklepati o razvitosti. Zato je razumljivo, da smo z vsemi močmi, predvsem pa z dobrimi projekti, naskakovali sredstva, ki jih je država namenila za pomoč nerazvitim občinam. S temi sredstvi, ki smo jih doma plemenitili, smo dogradili takratno osnovno šolo v Trebnjem (sedanji Center za izobraževanje in kulturo) ter začeli graditi podružnično šolo na Trebelnem in zdravstveni dom v Trebnjem. Prenovili smo tudi kulturni dom v Trebnjem. Za obstoječa podjetja smo začeli pripravljati razvojne načrte, hkrati pa podlage za ustanovitev novih (Kemoprema, Inkot, Kovinsko podjetje Trebnje).

V drugem mandatu, ko je bila občina že razvitejša, je bil večji del aktivnosti usmerjen v razvoj infrastrukture. Iz jedrske elektrarne Krško smo skupaj z sosednjimi občinami razvejali novo omrežje in postavili razdelilne postaje za prenos električne energije, ki je bila nujno potrebna za obstoječo proizvodnjo in nove razvojne programe.«



## CIRIL PEVEC

V vodstvu občine je delal od 1. oktobra 1962 najprej kot načelnik za družbene službe in proračun, potem kot tajnik občinske skupščine. Predsednik Skupščine Občine Trebnje je bil od leta 1967 do 1973, ko je nepreklicno odstopil zaradi političnih nesoglasij z občinskim vodstvom Zveze komunistov.

»V tem obdobju je bila občina Trebnje najmanj razvita občina na Dolenjskem in med tremi najmanj razvitimi v Sloveniji. Najbolj kritičen je bil primanjkljaj strokovnih kadrov vseh profilov, od zdravnikov, farmacevtov in učiteljev do ekonomistov, pravnikov in drugih. Zato smo zastavili celovit razvojni program tako, da smo predvsem s pospešeno gradnjo stanovanj pridobivali nove strokovne kadre. Na Mirni in Jelševcu smo zgradili novi šoli, v Trebnjem pa poleg nove šole še zdravstveni dom, lekarno in vrtec in ustanovili Matično knjižnico, Tabor ter Galerijo likovnih samorastnikov. Na Mirni smo zgradili še zdravstveno postajo in preuredili staro šolo.

Bistven premik v razvoju občine pa je bil dosežen s pridobitvijo novih proizvodnih programov: s Tovarno akrilnih plošč in svetlobnih kupol (zgradil jo je Novoles Novo mesto), Tovarno za predelavo krompirja Kolinska na Mirni in s Tovarno keramičnih ploščic Račje selo, (investitor Ljubljanske opekarne). Domači Inkot in Elma Črnuče sta organizirala proizvodnjo in predelavo bakelita v Mokronogu in na Čatežu (iz tega se je potem razvil današnji TEM Čatež), Donit Medvode pa je zgradil Tovarno tesnil na Veliki Loki.

Tudi kmetijstvo je postalo uspešna in donosna dejavnost, saj je bil zaradi dobrega dela Kmetijske zadruge, Kmetijske pospeševalne službe in Veterinarske postaje Trebnje uspešno realiziran program izobraževanja kmetov ter organizirana proizvodnja mleka in proizvodnja krompirja za potrebe nove tovarne na Mirni.

S tem so bili ustvarjeni pogoji, da so občani, predvsem s samoprispevki, v okviru krajevnih skupnosti začeli reševati pereče probleme družbenega standarda.

Pomembno se mi zdi tudi, da je bila občina tedaj pobudnik in predlagatelj izenačitve zdravstvenega zavarovanja kmetov z zdravstvenim zavarovanjem delavcev, kar je bilo potem sprejeto tudi z republiškim zakonom.«



## SLAVKO KRŽAN

Predsednik Občine Trebnje od 1974 do 1978.

»Med najpomembnejše pridobitve tega leta sodi otvoritev vodovoda Velika Loka – Dobrnič do Vrbovca, ki je pripeljal pitno vodo prebivalcem 28 vasi suhokranjskega dela naše občine, odprli smo zbiralnico mleka v Trebnjem, ki bo še bolj pospešila odkup mleka, tovarna Kolinska na Mirni odpira nove skladiščne prostore, namenu smo izročili nove prostore razširjenega zdravstvenega doma v Trebnjem. Obetajo se nam nov trgovski center v Trebnjem, stanovanjski blok v Mokronogu, cesti Velika Loka-Čatež in Mokronog-Zbure. Radi bi stabilizirali naše gospodarstvo, zlasti nas tiščijo težave Industrije gradbene keramike v Račjem selu.« (Iz njegovega nagovora ob občinskem prazniku leta 1977.)



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## ANTON ŽIBERT

Predsednik Skupščine Občine Trebnje od 1978 do 1982.

»Te čudovite kraje in ljudi sem spoznaval že v rani mladosti, ko sem kot partizan doživljal, kaj pomeni topla dlan, tudi če ti tisti trenutek ne more ponuditi ničesar drugega. To je ostalo v meni in kadarkoli imam priložnost, z veseljem povem, da živijo tu dobri ljudje. To prepričanje je bilo v meni tudi, ko sem bil predsednik občinske skupščine in ni čudno, da mi je ob zastavljenem vprašanju najprej prišla na misel skrb za čim boljši socialni standard občanov in za vse, kar je s tem povezano.

V času mojega predsednikovanja je bil ob skupščini še izvršni svet in so bile samoupravne interesne skupnosti, kar je bilo treba usklajevati. Napredek je bil storjen na vseh področjih, nekje več, drugje manj. Občina Trebnje je v tem času prestopila v klub srednje razvitih občin.«



## AVGUST GREGORČIČ

Predsednik občine od 1985 do 1986, podpredsednik občine od 1974 do 1978 in od 1982 do 1985 in predsednik Izvršnega sveta 1978 do 1982.

»Na vprašanje, kaj je zaznamovalo občino Trebnje v času mojega predsednikovanja, je zelo težko odgovoriti, najbrž v tem kontekstu vprašanja tudi nepošteno za širši krog ljudi, ki so skupno razreševali posamezna področja razvojnih dejavnosti v razvoju občine. Tu mislim poleg predsednikov na podpredsednike, predsednike izvršnih svetov, načelnike za gospodarstvo, predsednike samoupravnih interesnih skupnosti in odborov, nekatere direktorje.

Na mojih funkcijah sem vodil izgradnjo vodovoda Šentpavel – Trebnje, izgradnjo nove osnovne šole Trebnje in dozidave na Mirni in v Šentrupertu ter aktivno sodeloval pri asfaltiranju in urejanju cest v vseh 16 krajevnih skupnostih.«





## NACE DEŽMAN

Predsednik Občine Trebnje od 1986 do 1990.

»Če obdobje od 1986 do 1990 nekako strnem, so bili pomembnejši cilji: izboljšati učinkovitost gospodarstva, povečati izvoz, smotrnejše zaposlovanje in skladnejši razvoj občine. Vendar je neustrezna ekonomska in razvojna politika, ki je temeljila na logiki zaprtega gospodarstva in bila obremenjena s prerazdeljevanjem danega, ne pa z iskanjem motivov za ustvarjanje novega, rezala vedno globlje negativne posledice. Kadri, ki naj bi skrbeli za razvoj, so se ukvarjali z rešitvami preživetja. Ustvarjale so se velike napetosti med gospodarstvom in družbenimi dejavnostmi. Občutek ogroženosti je povečeval zahtevo po solidarnosti, uravnalovki in enakosti, pa četudi v siromaštvu. Na tej osnovi so se porajali različni pogledi na probleme in izhod iz krize, zaostrovali pa so se tudi politični odnosi v tedanji skupni državi Jugoslaviji.

Število delovnih organizacij s sedežem v občini se je zmanjševalo, IMV Mirna in Tovarna ploskovnih elementov Novoles Račje selo sta postala obrata, Elma Čatež se je organizirala v podjetje, med nova mešana podjetja se je rodila Greda na Mirni.«



## ALOJZIJ METELKO

Župan Občine Trebnje od 1997 do 1999. Dva mandata je bil tudi poslanec v Državnem zboru.

Mandat župana Alojzija Metelka, žal že pokojnega, je zaznamoval naslednje projekte:

1. Dokončno je bilo rešeno vprašanje financiranja doma ostalih občanov in s tem dana možnost izgradnje tega prepotrebne objekta.
2. Izdelane in sprejete so bile spremembe občinskih prostorskih dokumentov, ki so omogočile pridobitev prepotrebnih 80 stavbnih parcel v občini za gradnjo individualnih objektov.
3. Izvedene so bile rekonstrukcije na regionalni cesti Trebnje – Mirna in dokončan projekt obrtne cone v Trebnjem.
4. V času trajanja mandata je bilo sprejetih več občinskih odlokov, ki še danes urejajo pomembne dejavnosti občine, kot so: vprašanje kategorizacije občinskih cest, način financiranja vzdrževanja in rabe cest, vprašanja komunalnega urejanja v občini in financiranja izgradnje objektov in naprav komunalne oskrbe.



## MARICA ŠKODA

Županja Občine Trebnje od 2002 do 2005. Zaradi nestrinjanja s pobočno varianto avtoceste je odstopila s položaja.

»Mandat županje sem prevzela z veseljem in s prepričanjem, da se v pogojih nastajajočih demokratičnih odnosov stvari rešujejo le s strpnim dialogom in sodelovanjem. Večino projektov je na ta način tudi doseglo zastavljeni cilj. Naj izpostavim razvijanje obrtnih in poslovnih con ter pridobitev 1.160.900 evrov za ureditev komunalne infrastrukture v obrtni coni Trebnje in 122.000 evrov za projektiranje poslovno industrijske cone pri Trimu. Knjižnica je dobila nove prostore in postala javni zavod, Galerija likovnih samorastnikov se je tudi preselila v nove prostore.



Najpomembnejši projekt v mojem mandatu pa je odločitev o poteku trase avtoceste mimo Trebnjega. Med izoblikovanimi tremi predlogi – dolinska z obvoznico (po obstoječi cesti), nizko pobočna (za gradom in pod hribom) ter pobočna (po hribu Bukovje približno 70 metrov nad nivojem sedanje ceste), se je vlada RS odločila za izvedbo pobočne variante. Po mojem prepričanju, ki sem ga izoblikovala na podlagi stališč strokovnih sodelavcev, izbira ni bila dobra, zato sem odstopila.«

## CIRIL METOD PUNGARTNIK

Predsednik Občine Trebnje od 1990 do 1994, župan od 1995 do 1997, od 1999 do 2002 in od 2005. Vmes tudi poslanec Državnega zbora.

»Ob izteku prvega mandata, leta 1994, je predsednik občinskega izvršnega sveta Jože Rebolj izjavil, da smo v tem času doživeli vse, razen kuge. Bo kar držalo. Spomnimo se samo osamosvojitvene vojne, katastrofalne toče na Mirni, potem suše ... Ves čas pa smo doživljali pravo povodenj sistemskih sprememb, ki jih je potrebovala in uvajala mlada država, od vzpostavljanja lokalne samouprave z večkrat nedorečeno zakonsko regulativo, reševanja kompliciranih denacionalizacijskih postopkov itd., do ustvarjanja in vzdrževanja pogojev za čim bolj normalno delovanje vsakodnevnega življenja občine. Ni bilo niti enostavno niti lahko. Tudi se ni končalo s prvim mandatom in prepričan sem, da je bil čas mojega vodenja občine zaznamovan z nenehnimi spremembami na vseh področjih družbenega, gospodarskega in političnega življenja. Kljub temu se je zgradilo precej gospodarskih in drugih objektov in marsikaj dvignilo na višjo raven, o čemer govori tudi nenehna rast družbenega produkta, ki nas je pripeljala na nivo državnega povprečja.

Za napredek v tej smeri pa so predvsem zaslužna vodstva podjetij in obrtniki, ki so s svojim znanjem in vztrajnostjo uspeli obdržati glavo nad vodo tudi v času največjih pritiskov tranzicije. Ob tem ni nepomembno povedati, da se po letu 1990 stalno zmanjšujejo pristojnosti občine in krčijo razpoložljiva sredstva, razrača pa se birokracija, ki na vsakem koraku zmanjšuje možnosti bolj učinkovitega delovanja občine.«



# A NEVER-ENDING STORY

Stane Peček

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There are many reasons, demonstrable or not, reasonable or not, which convince people that they will be more successful in a large community or that they will be better off in a smaller one. In 1955 the municipalities of Velika Loka, Veliki Gaber, Dobrnič and Trebnje merged into the Municipality of Trebnje, which four years later, in 1959, was joined by the municipalities of Mirna, Mokronog and Šentrupert. In 2006, after almost half a century, Mokronog and Šentrupert are forming their own municipalities again. But in the meantime, there have been almost five decades of progress!

When the individuals who in this story held the municipal steering wheel for a while were directly asked to describe in a few sentences what marked the Municipality of Trebnje during their terms of office, it transpired that this question was much more complicated than it seemed at first. Not because they could not provide an answer: they were able to say when the water supply system had been built in certain villages, when a certain factory had begun production, when the construction of housing had begun, when all conditions for the introduction of public contribution fees had been met, when a school had been opened or a gym constructed, when a new nursery school had begun operating or foundations had been laid for a new medical centre, when additional kilometres of a modern road or a bridge had been built, when a cultural centre had been renovated or new electrical supply system set up, when a purification device had been built and a new fire-brigade centre constructed, when Trebnje had been officially declared a town, when a new pharmacy or old people's home had been opened, when the first artists had attended the international meeting of naïve artists in Trebnje and the Trebnje Gallery of Naïve Artists received the first visitors, when foundations had been laid for the development of trades, when the police station had been built and municipal administration reorganised, when an educational programme for farmers had been implemented and milk production organised, when the veterinary clinic had begun operating and the municipal library had been founded, when a strategy for the promotion of tourism had been adopted and contemporary shopping facilities constructed, or when the gross municipal income had reached a certain level. They were also able to say that during their entire term of office they had wrestled with various reforms, changes and new laws. This was a complicated process, self-generating due to external conditions and achievements and introducing ever new demands, while at the same time, following the common sense of "first building a stable and then buying the cow", it tended to create a balance between different areas of activity that were important for the implementation of the eternal goal: a better life. Consequently, this development is difficult and to a certain extent impossible to evaluate in the context of the service rendered by each of these individuals, to slice it up like a cake and decide which slice contains more sugar and which more bitter almonds.

Let us sum up only a few episodes that nevertheless present a complete picture of this period.



## CIRIL BUKOVEC

President of the Municipality of Trebnje 1959–1963

“Generally speaking, my programme from that time is still interesting today, although we now look at it from a completely different angle. The mayor still talks about the lack of professionally trained personnel, stating that we need more top experts and listing various professions, all the way up to the doctoral level. During my term of office we counted on people who wanted to do good work and learn while working. The e people were everywhere, in services, business and the municipal administration. We even managed to introduce some changes and lay good foundations for the future.”

## IVAN GOLE

President of the Municipality of Trebnje from 1963 to 1967 and from 1982 to 1985

“The fact that at the beginning of my fi st term of office there were less than a thousand employees in business and services in our municipality reveals what great strides have been taken since then. We invested all our efforts to prepare good projects in order to secure the fin cial aid that the state provided for undeveloped municipalities. With this aid, which we enriched at home, we expanded the Trebnje primary school (now Education and Culture Centre) and began the construction of the subsidiary primary school in Trebelno and the medical centre in Trebnje. We also renovated the Trebnje cultural centre. Development plans were made for companies already in existence and foundations laid for new ones (such as Kemoprema, Inkot, Kovinsko podjetje Trebnje).

During my second term of office the municipality was already more developed, so most activities were centred on the development of infrastructure. With cooperation from the neighbouring municipalities, we set up a new electrical power system from the Krško nuclear power plant and built distribution stations to provide the electric power necessary for existing companies and new development programmes.”

## CIRIL PEVEC

He began working in the leadership of the municipality on 1 October 1962, fi st as the head of public services and budget, and later as the chief secretary of the municipal assembly. He served as the president of the Assembly of the Municipality of Trebnje from 1967 to 1973, when he stepped down because of political differences with the municipal Communist Union leadership.

“At that time Trebnje was the least developed municipality in Dolenjska and one of the three least developed municipalities in Slovenia. The most pressing issue was the lack of a professionally trained workforce in all areas of activity: doctors, pharmacists, teachers, businesspeople, lawyers and others. For this reason we planned a comprehensive development programme and attracted young professionals by building new apartments. New schools were built in Mirna, Jelševac and Trebnje. In Trebnje we also built a new medical centre, a pharmacy and a nursery school and we also founded a library, the annual international meetings of naïve artists and Gallery of Naïve Artists. In Mirna we also built a dispensary and renovated an old school.

But the most important change in the development of the municipality was introduced with the building of new production plants: an acrylic plate and light dome factory (built by Novoles Novo mesto), the Kolinška potato processing plant in Mirna and a ceramic tiles factory in Račje Selo (Ljubljanske opekarne was the investor). The local companies Inkot and Elma from Črnuče built Bakelite production and processing plants in Mokronog and Čatež (which later became the present-day TEM Čatež), whereas Donit Medvode built a valve factory in Velika Loka.

Another successful and lucrative area was agriculture, where due to the successful activities of the agricultural cooperative, agricultural promotion service and Trebnje veterinary station, an educational programme for farmers was successfully implemented and the production of milk was organised, as well as the production of potatoes for the new plant in Mirna. This enabled the local population to tackle the pressing problems of the living standard within their local communities mostly through voluntary contributions that were deducted from their salaries. What was also important is that the municipality encouraged the equalisation of the health insurance of farmers with that of workers, which was later introduced with a special law throughout the Yugoslav Republic of Slovenia.”

## SLAVKO KRŽAN

President of the Municipality of Trebnje 1974–1978

“One of the most important projects this year is setting up the water supply system from the villages of Velika Loka and Dobrnič as far as Vrbovec, which will provide fresh drinking water for 28 villages of the Suha Krajina part of the municipality. We also set up a milk collection station in Trebnje that will encourage people to buy milk from farmers. The Kolinska factory opened up a new warehouse in Mirna and a new, enlarged medical centre in Trebnje was opened. We are also looking forward to a new shopping centre in Trebnje, an apartment building in Mokronog, and new roads between Velika Loka and Čatež, and Mokronog and Zbure. We wish to stabilise the economy and solve the pressing problems at the construction ceramics factory in Račje Selo.” (From a speech on the municipal holiday in 1977)

## ANTON ŽIBERT

President of the Assembly of the Municipality of Trebnje 1978–1982

“I explored this beautiful area and met its people when as a young Partisan I came to know the significance of a warm hand even if in that moment it had nothing to offer. This feeling remained with me and whenever I have the opportunity, I gladly point out that good people live in these parts. This was my firm conviction when I was the president of the municipal assembly and it is no wonder that when faced with this question I first think of the improvement of living conditions for the local population and everything that is related to this.

During my term of office, an executive council and self-management interest associations existed in addition to the assembly and there was a lot of coordination to be done. Progress was achieved in all areas, in some more, in others less. During that time the Municipality of Trebnje took a step forward and was no longer one of the least developed municipalities in Slovenia.”

## AVGUST GREGORČIČ

President of the municipality 1985–1986, vice-president of the municipality 1974–1978 and 1982–1985, president of the executive council 1978–1982.

“It is very difficult to say what marked the Municipality of Trebnje during my term of office and any attempt to answer it might be unfair towards the wider circle of people who jointly tackled problems in various areas of development in the municipality. There were presidents, vice-presidents, presidents of executive councils, heads of economy departments, presidents of self-management interest associations and committees and several directors. While serving the municipality I oversaw the construction of the water supply system between Šentpavel and Trebnje, the building of a new primary school in Trebnje, and construction projects in Mirna and Šentrupert, as well as the paving and improvement of roads in all 16 local communities.”

## NACE DEŽMAN

President of the Municipality of Trebnje 1986–1990

“To describe the period from 1986 to 1990 in a few sentences, I must point out the most important goals: to improve economic efficiency, rationalise employment policy and balance the development of the municipality. But the unsuitable economic and development policy that was based on the logic of the closed economy and focused on the distribution of what was already achieved, and not on the motives for new creativity, had increasingly negative consequences. Professionals that were supposed to take care of development tried to secure mere survival. There was a considerable antagonism between the economy and public services. The sense of threat increased the demand for solidarity, levelling of wages and equality, even though there was poverty. This resulted in different opinions about the current problems and ways to solve the crisis. In addition, political relations in Yugoslavia deteriorated.

The number of companies based in the municipality dropped. IMV Mirna and Novoles Račje Selo became subsidiaries, Elma Čatež became an independent company and a new mixed company, Greda, was founded in Mirna.”

## ALOJZIJ METELKO

Mayor of Trebnje 1997–1999. Served two terms of office as a deputy to the National Assembly.

The mayorship of the late Alojzij Metelko was marked with the following projects:

1. The problem of financing the old people's home was finally solved and conditions for building the long-needed facility were met.
2. Changes to the municipal physical planning documents were prepared and implemented, enabling the acquisition of the necessary 80 land lots for the construction of individual buildings.
3. The regional road between Trebnje and Mirna was renovated and the trade zone project in Trebnje was created.
4. During his term of office several municipal decrees were adopted that still govern important municipal activities, such as the categorisation of municipal roads, financing for the maintenance and use of roads, the municipal services, and financing for municipal infrastructure.

## MARICA ŠKODA

Mayor of Trebnje 2002–2005. Stepped down because of differences of opinion regarding the construction of the motorway.

“I was honoured when I was appointed mayor, believing that in the emerging democratic relations, solutions are found through tolerant dialogue and cooperation. In fact, most projects were implemented in this way. Of these, I must mention the development of trade and business zones and the acquisition of €1,160,900 for building municipal infrastructure in the Trebnje trade zone and €122,000 for planning a new business and industrial zone at Trim. The library acquired new premises and officially became a public institute. The Gallery of Naïve Artists also moved to new premises.

The most important project during my term of office was the planning of the motorway past Trebnje. Of three proposals – a bypass in the valley (along the already existing road), below the slopes (behind the castle and at the foot of the hill) and on the slopes (on the hill of Bukovje some 70 metres above the present-day road) the government of the Republic of Slovenia chose to build the motorway on the slopes. Based on the knowledge I had gathered from experts, I did not agree with this decision, so I chose to resign.”

## CIRIL METOD PUNGARTNIK

President of the Municipality of Trebnje 1990–1994, mayor 1995–1997, 1999–2002 and since 2005. A deputy of the National Assembly.

“After my first term of office in 1994 the president of the municipal executive council Jože Rebolj stated that we had gone through everything except the plague. He was right. There was the war of independence, devastating hail in Mirna, draught, etc. And all this time we experienced a flood of systemic changes required and introduced by the young state: from the establishment of self-government based on incomplete legislation and settling of complicated denationalisation procedures to creating and maintaining suitable conditions for normal everyday life in the municipality. This was not simple or easy. This process did not end with my first term of office; in fact my entire service was marked by constant changes in all areas of social, economic and political life. Nevertheless, many business and other facilities were constructed. Many areas were promoted to a higher level, which was evident in the constant growth of the gross social product, which attained the national average.

This progress would not have been achieved without the managements of companies and small businesses, whose knowledge and perseverance enabled them to survive even the greatest pressures of transition. Here it must be pointed out that since 1990 the competencies of the municipality have been reduced along with the available resources, whereas bureaucracy has grown, hindering greater efficiency of the municipality at every step.”











# Statistični podatki za občino Trebnje

Mojca Pekolj

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V občini Trebnje živi 18.966 prebivalcev, od tega 9.438 moških in 9.528 žensk (vir: SURS, december 2005). Občina Trebnje se je ob vsaki delitvi občin v državi povečala, pridobila je nekaj naselij in ima tudi upravno enoto.

## Nekaj statističnih podatkov:

Površina občine: 317,1 km<sup>2</sup>

Število katastrskih občin: 39

Število naselij: 221

Prostorski okoliši: 304

Statistični okoliši: 244

Število hišnih števil: 7959

Delovno aktivno prebivalstvo: 6818

Železnice: 34 km

Glavne ceste (državne): 17 km

Regionalne ceste (državne): 71 km

Lokalne ceste: 245 km

Kategorizirane javne poti: 424 km

Javno vodovodno omrežje: 415 km

Kanalizacijsko omrežje: 52 km

## Občina Trebnje ima 16 krajevnih skupnosti:

1. Krajevna skupnost Čatež obsega naslednja naselja: Čatež, Dolenja vas pri Čatežu, Goljek, Gorenja vas pri Čatežu, Kriška Reber, Križ, Razbore-del, Roje pri Čatežu, Sejenice, Trebanjski Vrh, Zagorica pri Čatežu, v katerih je prebivalo na dan 30. 06. 2005 skupno 509 prebivalcev.
2. Krajevna skupnost Dobrnič obsega naslednja naselja: Artmanja vas, Dobrava, Dobrnič, Gorenja vas, Korita, Lisec, Lokve pri Dobrniču, Podlisec, Preska pri Dobrniču, Reva, Stranje pri Dobrniču, Šahovec, Vavpča vas pri Dobrniču, Vrbovec, Zagorica pri Dobrniču, Železno, v katerih je prebivalo na dan 30. 06. 2005 skupno 801 prebivalcev.
3. Krajevna skupnost Dolenja Nemška vas obsega naslednja naselja: Češnjevok, Dečja vas, Dolenja Dobrava, Dolenja Nemška vas, Dolenje Ponikve, Dolenji Podboršt pri Trebnjem, Gorenja Dobrava, Gorenje Ponikve, Gradišče pri Trebnjem, Grm, Jezero, Lipnik, Lukovek, Meglenik, Rihpovec, Rodine pri Trebnjem, v katerih je prebivalo na dan 30. 06. 2005 skupno 1416 prebivalcev.
4. Krajevna skupnost Knežja vas obsega naslednja naselja: Dolenje Kamenje pri Dobrniču, Dolenje Selce, Gor. Kamenje pri Dobrniču, Gorenje Selce, Knežja vas, Krušni Vrh, Luža, Občine, Roženpelj, v katerih je prebivalo na dan 30. 06. 2005 skupno 416 prebivalcev.
5. Krajevna skupnost Mirna obsega naslednja naselja: Brezovica pri Mirni, Cirknik, Debenec, Glinek,



- Gomila, Gorenja vas pri Mirni, Migolica, Migolska Gora, Mirna, Praprotnica, Ravne, Sajenice, Selo pri Mirni, Selska Gora, Stan, Stara Gora, Ševnica, Škrjanče, Trbinc, Volčje Njive, Zabrdje, Zagorica, v katerih je prebivalo na dan 30. 06. 2005 skupno 2591 prebivalcev.
6. Krajevna skupnost Mokronog obsega naslednja naselja: Beli Grič, Bruna vas, Dol, Laknice, Gorenja vas pri Mokronogu, Gorenje Laknice, Hrastovica, Križni Vrh, Log, Martinja vas pri Mokronogu, Mokronog, Most, Ostrožnik, Pugled pri Mokronogu, Puščava, Ribjek, Slepšek, Sred. Laknice, Sv. Vrh, v katerih je prebivalo na dan 30. 06. 2005 skupno 1762 prebivalcev.
  7. Krajevna skupnost Račje selo: Blato, Hudeje, Mala Ševnica, Račje selo, Velika Ševnica, v katerih je prebivalo na dan 30. 06. 2005 skupno 512 prebivalcev.
  8. Krajevna skupnost Sela pri Šumberku: Arčelca, Babna Gora, Dolenji Podšumberk, Gorenji Podšumberk, Log pri Žužemberku, Orlaka, Replje, Sela pri Šumberku, Volčja Jama, Vrtače, Zavrnh, v katerih je prebivalo na dan 30. 06. 2005 skupno 327 prebivalcev.
  9. Krajevna skupnost Svetinje obsega naslednja naselja: Dolenji Vrh, Gorenji Vrh pri Dobrniču, Rdeči Kal, Svetinja, Šmaver, v katerih je prebivalo na dan 30. 06. 2005 skupno 235 prebivalcev.
  10. Krajevna skupnost Šentlovrenc obsega naslednja naselja: Dolga Njiva pri Šentlovrencu, Dolnje Prapreče, Gornje Prapreče, Krtina, Kukenberk, Mačji Dol, Mali Videm, Martinja vas, Muhabran, Potok, Šentlovrenc, Veliki Videm, Vrhovo pri Šentlovrencu, Žabjek, v katerih je prebivalo na dan 30. 06. 2005 skupno 683 prebivalcev.
  11. Krajevna skupnost Šentrupert obsega naslednja naselja: Bistrica, Brinje, Dolenje Jesenice, Draga pri Šentrupertu, Gorenje Jesenice, Hom, Hrastno, Kamnje, Kostanjevica, Okrog, Prelesje, Ravne nad Šentrupertom, Rakovnik pri Šentrupertu, Ravnik, Slovenska vas, Straža, Šentrupert, Škrljevo, Trstenik, Vrh, Zabukovje, Zaloka, Vesela Gora, Roženberk, Mali Cirknik pri Šentjanžu, v katerih je prebivalo na dan 30. 06. 2005 skupno 2360 prebivalcev.
  12. Krajevna skupnost Štefan obsega naslednja naselja: Belšinja vas, Benečija, Breza, Gorenja Nemška vas, Grič pri Trebnjem, Kamni Potok, Pluska, Rožni Vrh, Štefan pri Trebnjem, Zidani Most, v katerih je prebivalo na dan 30. 06. 2005 skupno 589 prebivalcev.
  13. Krajevna skupnost Trebelno obsega naslednja naselja: Bitnja vas, Bogneča vas, Brezje pri Trebelnem, Brezovica pri Trebelnem, Cerovec pri Trebelnem, Cikava, Češnjice pri Trebelnem, Čilpah, Čužnja vas, Dolenje Zabukovje, Drečji Vrh, Gorenje Zabukovje, Gorenji Mokronog, Jelševc, Jagodnik, Maline, Mirna vas, Ornuška vas, Podturn, Radna vas, Roje pri Trebelnem, Štatenberk, Trebelno, Velika Strmica, Vrh pri Trebelnem, v katerih je prebivalo na dan 30. 06. 2005 skupno 1222 prebivalcev.
  14. Krajevna skupnost Trebnje obsega naslednja naselja: Dol pri Trebnjem, Dolenje Medvedje selo, Gorenje Medvedje selo, Grmada, Odrga, Pekel, Primštal, Repče, Studenec, Trebnje z vsemi ulicami, VrhTREBNJE, v katerih je prebivalo na dan 30. 06. 2005 skupno 3617 prebivalcev.
  15. Krajevna skupnost Velika Loka obsega naslednja naselja: Gor. Podboršt pri Veliki Loki, Igljenik pri Vel. Loki, Korenitka, Mačkovec, Mala Loka, Mrzla Luža, Škovec, Trnje, Velika Loka, v katerih je prebivalo na dan 30. 06. 2005 skupno 574 prebivalcev.
  16. Krajevna skupnost Veliki Gaber obsega naslednja naselja: Bič, Cesta, Dobravica pri Vel. Gabru, Gombišče, Male Dole pri Stehanji vasi, Mali Gaber, Medvedjek, Pristavica pri Vel. Gabru, Stehanja vas, Stranje pri Vel. Gabru, Velike Dole, Veliki Gaber, Zagorica pri Vel. Gabru, Žubina, v katerih je prebivalo na dan 30. 06. 2005 skupno 1179 prebivalcev.

**V registru društev, ki ga vodi Upravna enota Trebnje, je bilo maja 2006 registriranih 184 društev, in sicer:**

Avto moto društvo Trebnje, Badmintonski klub Blisk; Badmintonski klub TOM Mirna; Balinarski klub Mirna; Čebelarsko društvo Šentrupert – Mirna; Čebelarsko društvo Trebelno Mokronog; Čebelarsko društvo Trebnje; Dobrodelni LEO klub Trebnje; Društvo za vzpodbujanje ustvarjalnosti – Grad Mala Loka; Društvo igralcev taroka Šentrupert; Društvo invalidov Trebnje; Društvo izdelo-

valcev domače obrti občine Trebnje; Društvo kmečkih žena občine Trebnje; Društvo lastnikov gozdov mirenske doline; Društvo ljudska tehnika Mirna; Društvo Mavrica Šentrupert; Društvo mladine Trebelno; Društvo podeželske mladine Trebnje; Društvo RAGLE; Društvo rejcev drobnice Trebnje; Društvo Sožitje – društvo za pomoč osebam z motnjami v duševnem razvoju Trebnje; Društvo študentov in dijakov občine Trebnje; Društvo tabornikov ROD MIRNE REKE MIRNA; Društvo tabornikov Rod sivih jelš Trebnje; Društvo tekačev in pohodnikov Trebnje; Društvo upokojencev Mirna; Društvo upokojencev Mokronog; Društvo upokojencev Šentrupert; Društvo upokojencev Trebnje; Društvo upokojencev Trimo Trebnje; Društvo upokojencev upravnih delavcev občine Trebnje; Društvo upokojencev Velika Loka; Društvo vinogradnikov »LISEC« Dobrnič; Društvo vinogradnikov Šentrupert; Društvo vinogradnikov Trebnje; Društvo v vojni in po vojni pobitim in zamolčanim žrtvam Šentrupert – Trebnje; Društvo za napredek »HRIBOVEC« Rihpovec; Društvo za ogrevanje TOPLOTA Trebnje; Društvo za oskrbo z vodo Vinska gora Lipnik in Zavrh; Društvo za pravno urejeno občino Trebnje; Društvo za razvoj alternativne kulture; Društvo za razvoj in oživitev Trebnjega; Društvo za razvoj mladinske kulture ATEAM; Društvo za razvoj mladinske kulture Trebnje; Društvo za telesno vzgojo Partizan Mirna; Društvo za zdravje in sožitje v družinah Trebnje; Društvo Zdrava majol'ka; Gasilska zveza Trebnje; Golf & country club Trebnje; Govedorejsko društvo Trebnje; Humanitarno društvo TAJA; Karate klub Trebnje; Kegljaški klub Trebnje; Kinološko društvo Trebnje; Klub FLORIA; Klub malega nogometa Trimo Trebnje; Klub podjetnikov občine Trebnje; Klub študentov občine Trebnje; Klub tajnic in poslovnih sekretark Trebnjega in okolice; Klub za podvodne dejavnosti Trebnje; Kolesarski klub Dolenjska BALANCA; KK DOLENJSKA BALANCA; Kolesarsko društvo Dolenjske in Zasavja »DOZA«; Kolesarsko društvo Gorenje Ponikve; Kolesarsko društvo Modri dirkač; Konjerejsko društvo Šentrupert; Konjerejsko društvo Trebnje; Kulturno društvo Mavrica Trebnje; Kulturno društvo Stil kvartet; Kulturno društvo Šentrupert; Kulturno društvo Trebanjski oktet; Kulturno društvo Trebanjski rogisti; Kulturno društvo Trebnje; Kulturno turistično društvo Dobrnič; Kulturno umetniško društvo Dr. Petra Držaja Veliki Gaber; Kulturno umetniško društvo Emil Adamič Mokronog; Kulturno umetniško društvo Ivan Cankar Velika Loka; Kulturno umetniško društvo Klas Mirna; Kulturno umetniško društvo Komorni zbor Trebnje; Kulturno umetniško društvo Marija Kmetova Šentlovrenc; Kulturno umetniško društvo Matija Tomc Mirna; Kulturno umetniško društvo »Moški pevski zbor vinogradnikov Čatež«; Kulturno umetniško društvo Občinski pihalni orkester Trebnje; Kulturno umetniško društvo Oktet Lipa Trebnje; Kulturno umetniško društvo Pevski zbor vinogradnikov Šentrupert; Kulturno umetniško društvo Popotovanje Frana Levstika Čatež; Kulturno umetniško društvo PUŠELJC Trebnje; Kulturno umetniško društvo Svoboda Mirna; Kulturno umetniško društvo Šentrupert Pihalni orkester Sv. Rupert; Kulturno umetniško društvo Trebanjski instrumentalni ansambel; Kulturno umetniško društvo za film in video animacijo Trebnje; Kulturno umetniško društvo za kulturno oživitev trebanjskega gradu; Kulturno umetniško društvo Zlata jesen; Kulturno umetniško društvo »ZLOBKO BIG BAND«; Lions klub Trebnje; Lovska družina Dobrnič; Lovska družina Mirna; Lovska družina Mokronog; Lovska družina Šentrupert; Lovska družina Trebelno; Lovska družina Trebnje; Lovska družina Velika Loka; Lovska družina Veliki Gaber; Modelarski klub Extrem; Moto klub Dolenjček; Moto klub Kamerad; Moto klub Bartog Fortuna Trebnje; Nogometni klub Mirna; Občinska zveza društev upokojencev občine Trebnje; Občinsko združenje slovenskih častnikov Trebnje; Območno združenje borcev in udeležencev NOB Trebnje; Območno združenje Rdečega križa Trebnje; Območno združenje veteranov vojne za Slovenijo Trebnje; Odbojgarski klub Mokronog; Planinsko društvo Polet Šentrupert; Planinsko društvo Trebnje; Prostovoljno gasilsko društvo Čatež pod Zaplalom; Prostovoljno gasilsko društvo Dobrnič; Prostovoljno gasilsko društvo Log pri Sela Šumberku; Prostovoljno gasilsko društvo Lukovek; Prostovoljno gasilsko društvo Mirna; Prostovoljno gasilsko društvo Mokronog; Prostovoljno gasilsko društvo Občine; Prostovoljno gasilsko društvo Ponikve pri Trebnjem; Prostovoljno gasilsko društvo Račje selo; Prostovoljno gasilsko društvo Repče; Prostovoljno gasilsko društvo Sela pri Šumberku; Prostovoljno gasilsko društvo Selo pri Mirni; Prostovoljno gasilsko društvo Sveti Križ; Prostovoljno gasilsko društvo Sveti Rok; Prostovoljno gasilsko društvo Šentlovrenc; Prostovoljno gasilsko društvo Šentrupert na Dolenjskem; Prostovoljno gasilsko društvo Ševnica; Prostovoljno gasilsko društvo Štatenberk; Prostovoljno gasilsko društvo Trebanjski vrh; Prostovoljno gasilsko društvo Trebelno; Prostovoljno gasilsko društvo Trebnje; Prostovoljno gasilsko društvo Velika Loka;

Prostovoljno gasilsko društvo Velika Strmica; Prostovoljno gasilsko društvo Veliki Gaber; Prostovoljno gasilsko društvo Volčje njive; Prostovoljno gasilsko društvo Vrhe; Prostovoljno gasilsko društvo Vrhtrbnje; Prostovoljno gasilsko društvo Zabukovje pri Šentrupertu; Prostovoljno gasilsko društvo Zagorica pri Velikem Gabru; Rekreativno društvo »DAN« Trebnje; Rokometni klub Trimo Trebnje; Romsko društvo Romano drom, Smučarsko društvo Trimo Trebnje; Smučarsko društvo Zabrdje; Strelsko društvo Trebnje; Šahovski klub Trebnje; Šolsko športno društvo občine Trebnje; Športna zveza Trebnje, Center za šport občine Trebnje; Športni klub Muay Th i Gym – NO FEAR Trebnje; Športno društvo Dolenja Nemška vas; Športno društvo KRİK; Športno društvo Martin's club; Športno društvo »MILIČAR« Trebnje; Športno društvo Mokronog; Športno društvo SPAR; Športno društvo STEP; Športno društvo Šentlovrenc; Športno društvo Šentrupert; Športno društvo Trebelno; Športno društvo Veliki Gaber; Športno kulturno društvo dvojčkov Dolenjske in Bele Krajine; Športno kulturno in ekološko društvo Magnum Trebnje; Športno rekreativno društvo Čatež; Športno zabavno društvo Pumpa d.n.k.; Turistično društvo Čatež; Turistično društvo Grad Šumberk; Turistično društvo Jurij Kozjak; Turistično društvo Mokronog; Turistično društvo Šentrupert; Turistično društvo Trebnje; Vespa klub Slovenije; Vinogradniško turistično društvo Čatež pod Zaplalom; Vinogradniško turistično društvo Trebelno; Won Hwa Do društvo; Združenje soferjev in avtomehanikov Trebnje; Združenje za medsosedsko pomoč Strojni krožek Temenica – Mirna; Zmajarsko društvo Prelet Šentrupert; Zveza kulturnih društev Trebnje.

#### Podatki o delovno aktivnem prebivalstvu (januar 2006)

Republika/regija/občina		Delovno aktivno prebivalstvo	Zaposlene osebe			Samozaposlene osebe			
Ključ	Ime		skupaj	v podjetjih, družbah in organizacijah	pri samozaposlenih osebah	skupaj	samostojni podjetniki posamezniki	osebe, ki opravljajo poklicno dejavnost	kmetije
107130000	Trebnje	6818	5684	4726	958	1134	442	18	674

(Vir: SURS)

#### Gospodarske družbe v občini

Po podatkih AJPESA je bilo na dan 31.12.2005 registriranih 199 gospodarskih družb, ki so nudile zaposlitev 2.993 delavcem, skupaj pa so ustvarile 94.622.766.000 SIT vseh prihodkov.

Primerjava podatkov za gospodarske družbe za zadnjih nekaj let:

Leto	Število gospod. družb	Število zaposlenih	Sredstva v tisočih SIT	Kapital v tisočih SIT	Skupni prihodki v tisočih SIT	Poslovni izid iz rednega delovanj v tisočih SIT	Čisti dobiček / čista izguba v tisočih SIT	Bilančni dobiček / bilančna izguba v tisočih SIT
2002	170	2645	45.153.951	19.853.953	64.519.487	934.269	850.369	4.099.867
2003	186	2736	53.202.734	21.443.573	77.177.966	2.150.566	1.949.547	5.945.935
2004	191	2810	58.687.093	24.111.805	88.347.838	3.180.939	2.759.640	7.802.285
2005	199	2993	71.543.547	29.216.896	94.622.766	4.023.306	3.430.015	10.750.175
Povprečna letna stopnja rasti, v %		4,2	16,6	13,7	13,6	62,7	59,2	37,9

(Vir: AJPES FI-PO 05)

Največja gospodarska družba je že nekaj let Trimo inženiring in proizvodnja montažnih objektov, d.d., ki ima skupno 474 zaposlenih in ustvari največ prihodka ter obenem tudi največ dobička v ob-





Industrijska cona mesta Trebnje  
Industrial area of the town of Trebnje

čini. Druga največja gospodarska družba po številu zaposlenih je Prevent SPM avtomobilске sedežne prevleke, d.o.o., Mirna, s 316 zaposlenimi, tretja Eurotek mednarodni transport in špedicija Trebnje, d.o.o. s 229 zaposlenimi, sledijo Akripol proizvodnja in predelava polimerov, d.d. Trebnje, s 157 zaposlenimi, KZ Trebnje z.o.o., ki zaposluje 147 delavcev, in Dana tovarna rastlinskih specialitet in destilacija, d.d. Mirna s 126 zaposlenimi delavci.

### Samostojni podjetniki v občini

Po podatkih AJPESA je bilo na dan 31. 12. 2005 registriranih 584 samostojnih podjetnikov, ki so nudili zaposlitev 856 delavcem, skupaj pa so ustvarili 22.710.919.000 SIT vseh prihodkov.

Leto	Število s.p.	Število zaposlenih	Sredstva v tisočih SIT	Prihodki v tisočih SIT	Dobiček / izguba v tisočih SIT
2002	575	1116	12.633.304	17.588.822	-
2003	547	835	13.318.763	18.085.511	1.461.251
2004	561	858	14.151.168	20.333.353	1.606.237
2005	584	856	18.181.986	22.710.919	1.479.855
Povprečna letna stopnja rasti v %		1,2	12,9	8,9	0,6

(Vir: AJPES FI-PO 05)

Na prvem mestu od petih največjih samostojnih podjetnikov je bil na dan 31. 12. 2005 po številu zaposlenih MONT TIM montaža gradbenih elementov Peter Smole, s.p., ki nudi zaposlitev 41 delavcem, na drugem mestu je AVTO-SLAK, prodaja in popravilo vozil, Slak Anton, s.p., s 24 zaposlenimi, sledijo GRADING, Mirko Kurent, s.p. z 19 zaposlenimi ter MESTRANS Stanislav Bunderšek, s.p. in Transport MATJAŠ, Branko Matjaš, s.p. iz Biča, ki zaposlujeta 18 delavcev.

# Statistical data for the municipality of Trebnje

Mojca Pekolj

193

The municipality of Trebnje is home to 18,966 inhabitants (9,438 men, 9,528 women; source: SURS, December 2005). The municipality has grown in size with every new division of municipalities in the country, gaining a number of settlements. It also has its own administrative unit.

## Some figures:

Surface area of the municipality: 317.1 km<sup>2</sup>

Number of cadastral municipalities: 39

Number of settlements: 221

Territorial districts: 304

Statistical districts: 244

Number of house numbers: 7959

Active population: 6818

Railways: 34 km

Main roads (national): 17 km

Regional roads (national): 71 km

Local roads: 245 km

Categorised public highway: 424 km

Public water supply network: 415 km

Sewerage network: 52 km

## The municipality of Trebnje has 16 local communities:

1. The Čatež local community includes the following settlements: Čatež, Dolenja vas pri Čatežu, Goljek, Gorenja vas pri Čatežu, Kriška Reber, Križ, Razbore-part, Roje pri Čatežu, Sejenice, Trebanjski Vrh, Zagorica pri Čatežu. As at 30 June 2005 these settlements had a total population of 509.
2. The Dobrnič local community includes the following settlements: Artmanja vas, Dobrava, Dobrnič, Gorenja vas, Korita, Lisec, Lokve pri Dobrniču, Podlisc, Preska pri Dobrniču, Reva, Stranje pri Dobrniču, Šahovec, Vavpča vas pri Dobrniču, Vrbovec, Zagorica pri Dobrniču, Železno. As at 30 June 2005 these settlements had a total population of 801.
3. The Dolenja Nemška vas local community includes the following settlements: Češnjevok, Dečja vas, Dolenja Dobrava, Dolenja Nemška vas, Dolenje Ponikve, Dolenji Podboršt pri Trebnjem, Gorenja Dobrava, Gorenje Ponikve, Gradišče pri Trebnjem, Grm, Jezero, Lipnik, Lukovek, Meglenik, Rihpovec, Rodine pri Trebnjem. As at 30 June 2005 these settlements had a total population of 1416.
4. The Knežja vas local community includes the following settlements: Dolenje Kamenje pri Dobrniču, Dolenje Selce, Gor. Kamenje pri Dobrniču, Gorenje Selce, Knežja vas, Krušni Vrh, Luža, Občine, Roženpelj. As at 30 June 2005 these settlements had a total population of 416.
5. The Mirna local community includes the following settlements: Brezovica pri Mirni, Cirknik, Debenec,

- Glinek, Gomila, Gorenja vas pri Mirni, Migolica, Migolska Gora, Mirna, Praprotnica, Ravne, Sajenice, Selo pri Mirni, Selska Gora, Stan, Stara Gora, Ševnica, Škrjanče, Trbinc, Volčje Njive, Zabrdje, Zagorica. As at 30 June 2005 these settlements had a total population of 2591.
6. The Mokronog local community includes the following settlements: Beli Grič, Bruna vas, Dol, Laknice, Gorenja vas pri Mokronogu, Gorenje Laknice, Hrastovica, Križni Vrh, Log, Martinja vas pri Mokronogu, Mokronog, Most, Ostrožnik, Pugled pri Mokronogu, Puščava, Ribjek, Slepšek, Sred. Laknice, Sv. Vrh. As at 30 June 2005 these settlements had a total population of 1762.
  7. The Račje selo local community includes the following settlements: Blato, Hudeje, Mala Ševnica, Račje selo, Velika Ševnica. As at 30 June 2005 these settlements had a total population of 512.
  8. The Sela pri Šumberku local community includes the following settlements: Arčelca, Babna Gora, Dolenji Podšumberk, Gorenji Podšumberk, Log pri Žužemberku, Orlaka, Replje, Sela pri Šumberku, Volčja Jama, Vrtače, Zavrh. As at 30 June 2005 these settlements had a total population of 327.
  9. The Svetinje local community includes the following settlements: Dolenji Vrh, Gorenji Vrh pri Dobrničju, Rdeči Kal, Svetinja, Šmaver. As at 30 June 2005 these settlements had a total population of 235.
  10. The Šentlovinc local community includes the following settlements: Dolga Njiva pri Šentlovincu, Dolnje Prapreče, Gornje Prapreče, Krtina, Kukenberk, Mačji Dol, Mali Videm, Martinja vas, Muhabran, Potok, Šentlovinc, Veliki Videm, Vrhovo pri Šentlovincu, Žabjek. As at 30 June 2005 these settlements had a total population of 683.
  11. The Šentrupert local community includes the following settlements: Bistrica, Brinje, Dolenje Jesenice, Draga pri Šentrupertu, Gorenje Jesenice, Hom, Hrastno, Kamnje, Kostanjevica, Okrog, Prelesje, Ravne nad Šentrupertom, Rakovnik pri Šentrupertu, Ravnik, Slovenska vas, Straža, Šentrupert, Škrljevo, Trstenik, Vrh, Zabukovje, Zaloka, Vesela Gora, Roženberk, Mali Cirknik pri Šentjanžu. As at 30 June 2005 these settlements had a total population of 2360.
  12. The Štefan local community includes the following settlements: Belšinja vas, Benečija, Breza, Gorenja Nemška vas, Grič pri Trebnjem, Kamni Potok, Pluska, Rožni Vrh, Štefan pri Trebnjem, Zidani Most. As at 30 June 2005 these settlements had a total population of 589.
  13. The Trebelno local community includes the following settlements: Bitnja vas, Bogneča vas, Brezje pri Trebelnem, Brezovica pri Trebelnem, Cerovec pri Trebelnem, Cikava, Češnjice pri Trebelnem, Čilpah, Čužnja vas, Dolenje Zabukovje, Drečji Vrh, Gorenje Zabukovje, Gorenji Mokronog, Jelševc, Jagodnik, Maline, Mirna vas, Ornuška vas, Podturn, Radna vas, Roje pri Trebelnem, Štatenberk, Trebelno, Velika Strmica, Vrh pri Trebelnem. As at 30 June 2005 these settlements had a total population of 1222.
  14. The Trebnje local community includes the following settlements: Dol pri Trebnjem, Dolenje Medvedje selo, Gorenje Medvedje selo, Grmada, Odrga, Pikel, Primštal, Repče, Studenec, Trebnje z vsemi ulicami, Vrhrebnje. As at 30 June 2005 these settlements had a total population of 3617.
  15. The Velika Loka local community includes the following settlements: Gor. Podboršt pri Veliki Loki, Igljenik pri Vel. Loki, Korenitka, Mačkovec, Mala Loka, Mrzla Luža, Škovec, Trnje, Velika Loka. As at 30 June 2005 these settlements had a total population of 574.
  16. The Veliki Gaber local community includes the following settlements: Bič, Cesta, Dobravica pri Vel. Gabru, Gombišče, Male Dole pri Stehanji vasi, Mali Gaber, Medvedjek, Pristavica pri Vel. Gabru, Stehanja vas, Stranje pri Vel. Gabru, Velike Dole, Veliki Gaber, Zagorica pri Vel. Gabru, Žubina. As at 30 June 2005 these settlements had a total population of 1179.

**In May 2006 the register of societies/associations/clubs kept by the Trebnje Administrative Unit listed 184 societies/associations/clubs:**

Avto moto društvo Trebnje, Badmintonski klub Blišk; Badmintonski klub TOM Mirna; Balinarski klub Mirna; Čebelarstvo društvo Šentrupert – Mirna; Čebelarstvo društvo Trebelno Mokronog; Čebelarstvo društvo Trebnje; Dobrodelni LEO klub Trebnje; Društvo za vzpodbujanje ustvarjalnosti – Grad Mala Loka; Društvo igralcev taroka Šentrupert; Društvo invalidov Trebnje; Društvo izdelovalcev domače obrti občine



Trebnje; Društvo kmečkih žena občine Trebnje; Društvo lastnikov gozdov mirenske doline; Društvo ljudska tehnika Mirna; Društvo Mavrica Šentrupert; Društvo mladine Trebelno; Društvo podeželske mladine Trebnje; Društvo RAGLE; Društvo rejcev drobnice Trebnje; Društvo Sožitje – društvo za pomoč osebam z motnjami v duševnem razvoju Trebnje; Društvo študentov in dijakov občine Trebnje; Društvo tabornikov ROD MIRNE REKE MIRNA; Društvo tabornikov Rod sivih jelš Trebnje; Društvo tekačev in pohodnikov Trebnje; Društvo upokojencev Mirna; Društvo upokojencev Mokronog; Društvo upokojencev Šentrupert; Društvo upokojencev Trebnje; Društvo upokojencev Trimo Trebnje; Društvo upokojencev upravnih delavcev občine Trebnje; Društvo upokojencev Velika Loka; Društvo vinogradnikov »LISEC« Dobrnič; Društvo vinogradnikov Šentrupert; Društvo vinogradnikov Trebnje; Društvo v vojni in po vojni pobitim in zamolčanim žrtvam Šentrupert – Trebnje; Društvo za napredek »HRIBOVEC« Rihpovec; Društvo za ogrevanje TOPLOTA Trebnje; Društvo za oskrbo z vodo Vinska gora Lipnik in Zavrh; Društvo za pravno urejeno občino Trebnje; Društvo za razvoj alternativne kulture; Društvo za razvoj in oživitev Trebnjega; Društvo za razvoj mladinske kulture ATEAM; Društvo za razvoj mladinske kulture Trebnje; Društvo za telesno vzgojo Partizan Mirna; Društvo za zdravje in sožitje v družinah Trebnje; Društvo Zdrava majol'ka; Gasilska zveza Trebnje; Golf & country club Trebnje; Govedorejsko društvo Trebnje; Humanitarno društvo TAJA; Karate klub Trebnje; Kegljaški klub Trebnje; Kinološko društvo Trebnje; Klub FLORIA; Klub malega nogometa Trimo Trebnje; Klub podjetnikov občine Trebnje; Klub študentov občine Trebnje; Klub tajnic in poslovnih sekretark Trebnjega in okolice; Klub za podvodne dejavnosti Trebnje; Kolesarski klub Dolenjska BALANCA; KK DOLENJSKA BALANCA; Kolesarsko društvo Dolenjske in Zasavja »DOZA«; Kolesarsko društvo Gorenje Ponikve; Kolesarsko društvo Modri dirkač; Konjerejsko društvo Šentrupert; Konjerejsko društvo Trebnje; Kulturno društvo Mavrica Trebnje; Kulturno društvo Stil kvartet; Kulturno društvo Šentrupert; Kulturno društvo Trebanjski oktet; Kulturno društvo Trebanjski rogisti; Kulturno društvo Trebnje; Kulturno turistično društvo Dobrnič; Kulturno umetniško društvo Dr. Petra Držaja Veliki Gaber; Kulturno umetniško društvo Emil Adamič Mokronog; Kulturno umetniško društvo Ivan Cankar Velika Loka; Kulturno umetniško društvo Klas Mirna; Kulturno umetniško društvo Komorni zbor Trebnje; Kulturno umetniško društvo Marija Kmetova Šentlovrenc; Kulturno umetniško društvo Matija Tomc Mirna; Kulturno umetniško društvo »Moški pevski zbor vinogradnikov Čatež«; Kulturno umetniško društvo Občinski pihalni orkester Trebnje; Kulturno umetniško društvo Oktet Lipa Trebnje; Kulturno umetniško društvo Pevski zbor vinogradnikov Šentrupert; Kulturno umetniško društvo Popotovanje Frana Levstika Čatež; Kulturno umetniško društvo PUŠELJC Trebnje; Kulturno umetniško društvo Svoboda Mirna; Kulturno umetniško društvo Šentrupert Pihalni orkester Sv. Rupert; Kulturno umetniško društvo Trebanjski instrumentalni ansambel; Kulturno umetniško društvo za film in video animacijo Trebnje; Kulturno umetniško društvo za kulturno oživitev trebanjskega gradu; Kulturno umetniško društvo Zlata jesen; Kulturno umetniško društvo »ZLOBKO BIG BAND«; Lions klub Trebnje; Lovska družina Dobrnič; Lovska družina Mirna; Lovska družina Mokronog; Lovska družina Šentrupert; Lovska družina Trebelno; Lovska družina Trebnje; Lovska družina Velika Loka; Lovska družina Veliki Gaber; Modelarski klub Extrem; Moto klub Dolenjček; Moto klub Kamerad; Moto klub Bartog Fortuna Trebnje; Nogometni klub Mirna; Občinska zveza društev upokojencev občine Trebnje; Občinsko združenje slovenskih častnikov Trebnje; Območno združenje borcev in udeležencev NOB Trebnje; Območno združenje Rdečega križa Trebnje; Območno združenje veteranov vojne za Slovenijo Trebnje; Odbojgarski klub Mokronog; Planinsko društvo Polet Šentrupert; Planinsko društvo Trebnje; Prostovoljno gasilsko društvo Čatež pod Zaplazom; Prostovoljno gasilsko društvo Dobrnič; Prostovoljno gasilsko društvo Log pri Sela Šumberku; Prostovoljno gasilsko društvo Lukovek; Prostovoljno gasilsko društvo Mirna; Prostovoljno gasilsko društvo Mokronog; Prostovoljno gasilsko društvo Občine; Prostovoljno gasilsko društvo Ponikve pri Trebnjem; Prostovoljno gasilsko društvo Račje selo; Prostovoljno gasilsko društvo Repče; Prostovoljno gasilsko društvo Sela pri Šumberku; Prostovoljno gasilsko društvo Selo pri Mirni; Prostovoljno gasilsko društvo Sveti Križ; Prostovoljno gasilsko društvo Sveti Rok; Prostovoljno gasilsko društvo Šentlovrenc; Prostovoljno gasilsko društvo Šentrupert na Dolenjskem; Prostovoljno gasilsko društvo Ševnica; Prostovoljno gasilsko društvo Štatenberk; Prostovoljno gasilsko društvo Trebanjski vrh; Prostovoljno gasilsko društvo Trebelno; Prostovoljno gasilsko društvo Trebnje; Prostovoljno gasilsko društvo Velika Loka; Prostovoljno gasilsko društvo Velika Strmica; Prostovoljno gasilsko društvo Veliki Gaber; Prostovoljno gasilsko društvo Volčje njive; Prostovoljno gasilsko društvo Vrhe; Prostovoljno gasilsko društvo Vrh Trebnje; Prostovoljno gasilsko društvo Zabukovje pri Šentrupertu; Prostovoljno gasilsko društvo Zagorica pri

Velikem Gabru; Rekreativno društvo »DAN« Trebnje; Rokometni klub Trimo Trebnje; Romsko društvo Romano drom, Smučarsko društvo Trimo Trebnje; Smučarsko društvo Zabrdje; Strelsko društvo Trebnje; Šahovski klub Trebnje; Šolsko športno društvo občine Trebnje; Športna zveza Trebnje, Center za šport občine Trebnje; Športni klub Muay Th i Gym – NO FEAR Trebnje; Športno društvo Dolenja Nemška vas; Športno društvo KRIK; Športno društvo Martin's club; Športno društvo »MILIČAR« Trebnje; Športno društvo Mokronog; Športno društvo SPAR; Športno društvo STEP; Športno društvo Šentlovrenc; Športno društvo Šentrupert; Športno društvo Trebelno; Športno društvo Veliki Gaber; Športno kulturno društvo dvojčkov Dolenjske in Bele Krajine; Športno kulturno in ekološko društvo Magnum Trebnje; Športno rekreativno društvo Čatež; Športno zabavno društvo Pumpa d.n.k.; Turistično društvo Čatež; Turistično društvo Grad Šumberk; Turistično društvo Jurij Kozjak; Turistično društvo Mokronog; Turistično društvo Šentrupert; Turistično društvo Trebnje; Vespa klub Slovenije; Vinogradniško turistično društvo Čatež pod Zaplazom; Vinogradniško turistično društvo Trebelno; Won Hwa Do društvo; Združenje šoferjev in avtomehaničarjev Trebnje; Združenje za medsosedsko pomoč Strojni krožek Temenica – Mirna; Zmajarsko društvo Prelet Šentrupert; Zveza kulturnih društev Trebnje.

#### Data on the active population (January 2006)

Republic/region/municipality		Active population	Persons in employment			Self-employed persons			
Key	Name		total	employed by companies and organisations	employed by self-employed persons	total	sole traders	persons performing a professional activity	farmers
107130000	Trebnje	6818	5684	4726	958	1134	442	18	674

(Source: SURS)

#### Companies in the municipality

According to figures from AJPES (Agency of the Republic of Slovenia for Public Legal Records and Related Services), 199 companies were registered in the municipality as at 31 December 2005, employing 2993 employees and generating a total revenue of SIT 94,622,766,000.

#### Comparison of figures for companies over the last few years:

Year	Number of companies	Number of employees	Assets in SIT 000s	Capital in SIT 000s	Total revenue in SIT 000s	Earnings before tax in SIT 000s	Net profit / net loss in SIT 000s	Balance sheet profit/loss in SIT 000s
2002	170	2645	45.153.951	19.853.953	64.519.487	934.269	850.369	4.099.867
2003	186	2736	53.202.734	21.443.573	77.177.966	2.150.566	1.949.547	5.945.935
2004	191	2810	58.687.093	24.111.805	88.347.838	3.180.939	2.759.640	7.802.285
2005	199	2993	71.543.547	29.216.896	94.622.766	4.023.306	3.430.015	10.750.175
Average annual growth rate, in %		4,2	16,6	13,7	13,6	62,7	59,2	37,9

(Source: AJPES FI-PO 05)

For some years now the biggest company has been Trimo d.d. (engineering and manufacture of prefabricated structures), which has a total of 474 employees and generates the largest revenue and the largest profit in the municipality. The second largest company by number of employees is Prevent SPM d.o.o., Mirna (car seat covers), with 316 employees, and the third is Eurotek d.o.o., Trebnje (international trans-

port and freight forwarding), with 229 employees. Then come Akripol d.d., Trebnje (polymers), with 157 employees, KZ Trebnje z.o.o., with 147 employees, and Dana d.d., Mirna (vegetable specialities and distillation), with 126 employees.

### Sole traders in the municipality

According to figures from AJPES (Agency of the Republic of Slovenia for Public Legal Records and Related Services), 584 sole traders were registered in the municipality as at 31 December 2005, employing 856 employees and generating a total revenue of SIT 22,710,919,000.

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Year	Number of sole traders	Number of employees	Assets in SIT 000s	Revenue in SIT 000s	Profit/loss in SIT 000s
2002	575	1116	12.633.304	17.588.822	-
2003	547	835	13.318.763	18.085.511	1.461.251
2004	561	858	14.151.168	20.333.353	1.606.237
2005	584	856	18.181.986	22.710.919	1.479.855
Average annual growth rate in %		1,2	12,9	8,9	0,6

(Source: AJPES FI-PO 05)

Of the five largest sole traders as at 31 December 2005, MONT TIM montaža gradbenih elementov Peter Smole, s.p., with 41 employees, was first in terms of number of employees. Second was AVTO-SLAK, prodaja in popravilo vozil, Slak Anton, s.p., with 24 employees. Then came GRADING, Mirko Kurent, s.p., with 19 employees, MESTRANS Stanislav Bunderšek, s.p., with 18 employees and Transport MATJAŠ, Branko Matjaš, s.p., Bič, also with 18 employees.



## Opombe, viri in literatura / Notes, sources and literature

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### NA STIČIŠČU EVROPSKIH REGIJ. Geografska skica občine Trebnje

*AT THE JUNCTION OF EUROPEAN REGIONS. A geographical sketch of the municipality of Trebnje*

\* Sestavek povzema besedilo iz del dr. Maje Topole *Mirnsko-Trebanjska pokrajina*, 1995, *Mirnska dolina*, 1998, *Fizična geografija Mirnske doline s posebnim ozirom na rabo tal*, 1990, *Občina Trebnje*, kulturnoturistični vodnik *Podolgem in počez*, 2002, *Šentruperska mikroregija*, *Geoekološke razmere v pokrajini*, projekt CRPOV za naselje Šentrupert z okolico, 1996, in *Posavsko hribovje*, projekt *Trkamo na vrata dediščine*, 2005, ter dr. Mateja Gabrovca *Geografski opis območja Suhe krajine*, razvojni projekt CRPOV za *Žužemberk z okolico*, 1995.

\* *This essay summarises the text from the following works by Dr Maja Topole: Mirnsko-Trebanjska pokrajina, 1995, Mirnska dolina, 1998, Fizična geografija Mirnske doline s posebnim ozirom na rabo tal, 1990, Občina Trebnje, kulturnoturistični vodnik Podolgem in počez, 2002, Šentruperska mikroregija, Geoekološke razmere v pokrajini, projekt CRPOV za naselje Šentrupert z okolico, 1996, and Posavsko hribovje, projekt Trkamo na vrata dediščine, 2005; and the following work by Dr Matej Gabrovec: Geografski opis območja Suhe krajine, razvojni projekt CRPOV za Žužemberk z okolico, 1995.*

### Uporabljeni viri in literatura / Bibliography:

Slovenija – Pokrajina in ljudje, 1998, *Geografija Slovenije*, 1998, Ivan Gams, *Kras v Sloveniji v prostoru in času*, 2003, *Pot Temenica*, projekt *Pešpot od Trebnjega do Novega mesta*, 2002, *Krajevni leksikon Slovenije*, 1995, *Hidrogeološke raziskave vodnih virov občine Trebnje*, 1986, *Osnovna geološka karta*, lista *Novo mesto in Ribnica*, 1970, *Popis prebivalstva, gospodinjstev, stanovanj in kmečkih gospodarstev v republiki Sloveniji v letu 1991*, *Popis prebivalstva, gospodinjstev in stanovanj v letu 2002*, *Zakladi tisočletij*, *Zgodovina Slovenije od Neanderthalcev do Slovanov*, 1999, Igor Sapač, *Razvoj grajske arhitekture na Dolenjskem in v Beli krajini*, 2002, Renato Repše, *“Mala mesta” Mirenske doline*, 1990, *Dolina Mirne*, strokovne podlage z ureditvenimi pogoji za naravno in kulturno dediščino za izdelavo prostorskih izvedbenih načrtov *kmetijske ureditve območja*, 1986, *Prežihov Voranc*, *Od Mokronoga do Pijane gore*, 1973.

### OBLIKE POSELITVE OD PRAZGODOVINE DO PRIHODA SLOVANOV. Poizkus arheološkega prikaza FORMS OF SETTLEMENT FROM PREHISTORY TO THE ARRIVAL OF THE SLAVS. An Essay on Archaeological Representation

#### Opombe / Notes

<sup>1</sup> Ker so v trebanjski občini nekatera obdobja slabše raziskana, so za prikaz uporabljene primerjave z najdišči preostale Slovenije.

<sup>2</sup> Bolj natančno uvršča France Osole jamo v kulturo stopnjo kasnega mousteriena (Osole 1979, 11).

<sup>3</sup> Najdišče je bilo leta 1988 vključeno v arheološke raziskave, ob katerih je bilo ugotovljena precejšnja poškodovanost utrdjenih ostankov z izkopanimi vojaškimi jarki iz časa 2. svetovne vojne.

<sup>4</sup> Značilen del »dolenjske« moške noše v tem času so oblačilne igle velikih dimenzij; ženske pa so obleke praviloma spenjale obleko s sponkami oz. fi ulami očalarkami, ki jih kasneje zamenjajo enozankaste fi ule zahodno-balkanske in jadranske provinjenice (Svoljšak 1990, 49).

<sup>5</sup> Eno vidnih značilnosti dolenjske halštatske skupnosti predstavlja tudi »situlska umetnost«, ki osvetljuje duhovni svet takratnega človeka.

<sup>6</sup> V Posočju je v tem času še vedno uveljavljen žgan pokop, pepel pokojnikov so položili na dno grobne jame, pokopi v žari so redkejši. Ta »svetolucijska skupina« ne pozna gomil in še vedno pokopava v plana grobišča. Tudi notranjska skupnost je pokopavala v plane nekropole, a tu sta bila uveljavljena oba načina pokopa: skeletni in žgan pokop (pepel je položen na dno grobne jame ali shranjen v žari). Štajerska halšatska skupnost je pokopavala ostanke upeljenih na planih ali gomilnih grobiščih, medtem ko so na Gorenjskem pepel pokojnikov shranili v žare in jih pokopali v plane nekropole.

<sup>7</sup> V hiši so bile odkrite žitarice (pšenica, ječmen in proso), ki so jih uporabljali pri vsakodnevni prehrani, in druge prehrabene rastline (muhič) ter križnice (ogrščica in gorčica). V tej zvezi lahko omenimo tudi plevele, redne spremljevalce žitaric: detelja, metlika in dresen. Iz semen divjih sadežev (bezeg, robida in haba) sklepamo, da je bilo tudi sezonsko nabiralništvo še vedno pomemben del prehrane. Koščki zoglenega lesa pa kažejo na izrabo termofilnega, skoraj popolnoma listnatega gozda. Ugotovljena je uporaba drevesnih vrst, kot so: hrast, bukev, javor in bor (Culiberg in Šercelj, 1995, 171).

<sup>8</sup> Omenjamo glavno grobišče šestnajstih še vidnih gomil. K naselbini na Veseli gori najverjetneje sodi tudi več gomil pri **Koški hosti** pri vasi Trstenik ter osamljeni gomili severno od naselja **Rovnice** nad Škrljevim.

<sup>9</sup> Pri vasi **Britof pri Korenitki** je znana osamljena gomila. Tovrstne gomile so tudi na hribu z imenom **Križ** ter **Martinov hrib nad Zagorico pri Čatežu** ter gomila na **Polšniku** pri kraju **Križ**.

Pod vplivom bližnjih močnih centrov, čeprav samostojno, so nedvomno nastali še gomilni grobišči **Hom pri Sejenicah**, ki se nahaja severozahodno od opisane naselbine Kincelj, ter jugozahodno od naselbine gomilno grobišče treh med seboj dokaj oddaljenih nepoškodovanih gomil na podolžnem grebenu **Kovačev laz** zahodno od Hudeja. Med naselbinama Kincelj in Križni vrh je znana cela vrsta gomil, ki jih lahko obravnavamo v tem sklopu. Na strmem pobočju hriba **Rakovniško** pri Zabrdju je prislonjena lepo oblikovana 13 m široka gomila (Dular J., Topografski zapisnik, april 1986). Dalje proti vzhodu je gomilno grobišče **Kozlovec** pri **Sv. Heleni**, za katero Pečnik omenja (rk. Novo mesto, 29 ter NM Lj, Razno I/42, 8. 10. 1905) deset neprekopanih prazgodovinskih gomil. Gomilo na **Škodetovem pruhu** pri Volčjih njivah pripisujejo domnevnomu naselju na hribu Mali Cirknik. Nekoliko dalje proti vzhodu je grobišče šestih gomil na grebenu **Gosjak pri Glinku** ter grobišče na **Špičastem hribu**. Ali je mimo omenjenih gomil potekala lokalna povezava med Kincljem in Kriznim vrhom, za sedaj ni dokazano. V to skupino uvrščamo tudi gomilni grobišči **Borovje pri Rodinah** ter **Petkovka pri Rodinah** ter sklop gomil nad Štatemberško dolino: gomile v **Zadnji hosti** pri Podturnu, tri gomile na **Štatemberškem hribu** pri Podturnu in gomilno grobišče **Češenjski hrib** pri Češnjicah pri Trebelnem. Po dolini navzdol je znano tudi gomilno grobišče **Laze pri Rojah pri Trebelnem**.

<sup>10</sup> Leta 1966 je Stane Gabrovec (1966, 169ss) Kelte v Sloveniji razdelil na štiri kulturne skupine: mokronoško (ime je dobila po kraju Mokronog v Mirnski dolini), viniško, idrijsko ter šmarješko, za katero se je kasneje pokazalo, da gre le za poznolatensko skupnost mokronoške skupine (Guštin 1977, 74).

<sup>11</sup> Na Križnem vrhu so bili odkriti ostanki stavbe, ki je zanesljivo stala še v 1. stoletju pr. n. št. (Svoljšak 1990, 50). Za naselbino na Cvingerju je bilo ugotovljeno, da je bila tudi v tem času obzidana in poseljena (Dular 1995, 109).

<sup>12</sup> Naselje **Kunkel pod Vrhtrebnjem**, ki se nahaja na križišču prazgodovinske poti med »metalurškimi središči«, v naši obravnavi še nismo omenjali. Gre za povezavo med komunikacijami po dolinah Temenice in Krke, ki teče preko Dobrniške kotline oz. najdišč na Globodolskem polju (Križ 1991, 75).

<sup>13</sup> Rimska krajevna oznaka izpričuje, da so prostor poseljevali keltski Latobiki - ki so se naselili prejkone v 1. stoletju pr. n. št. (Petru, 1962-63, 499). Kot kaže so bili Latobici za razliko od izrinjenih Tavriskov z Rimljani že od samega začetka v dobrih odnosih. Rimljani so v okupacijski fazi na tem področju, nedvomno čim bližje plemenskemu središču, postavili etapno vojaško postajo praetorium.

<sup>14</sup> Cestno omrežje je prikazano na edinem ohranjenem antičnem zemljevidu, ki ga imenujemo Peutingerjev zemljevid (*Tabula Peutingeriana*) – po nemškem humanistu Konradu Peutingerju iz Augsburga. Več kot 6 metrov dolga upodobitev antičnega sveta iz 12. stoletja je nastala na podlagi virov iz 1. in 2. stoletja, ki je bila v 5. stoletju dopolnjena (ANSI 1975,75-76) na njej je oznaka Ad praetorium (32 m. p. od prvega, 32 do drugega mesta).

<sup>15</sup> Tacit, *Annales* I, 29: *Interea manipuli ante coeptam seditionem Nauportum missi ob itineraa et pontes et alios usus.*

<sup>16</sup> Čaščenje kulta Mitre izvira iz Perzije; tik pred uradnim sprejetjem krščanstva za unitarno državno religijo v 4. stoletju pa je bil mitraizem krščanstvu najresnejši tekmeč.

<sup>17</sup> Razdalje se nekoliko spreminjajo, v Antoninskem itinereriju, rokopisu s konca 3. stoletja je Pretorij Latobikov (z oznako *Praetorio Latovicorum Itinerarium* Antonini 259, 13) tako ležal 34 milj od Emone in 31 milj od Nevioduna (Lovenjak 2006, 176).

<sup>18</sup> Grobove so našli v naslednjih krajih: **Zagorica pri Velikem Gabru** (Vičič 2003, 276), **Žubina** (tudi »Smrdišče",

Ajdovski britof ali Smoletova njiva), **Dolnje Prapreče pri Veliki Loki** (odkrita tudi rimska cesta), "**Pri Kazinarju**" (onstran potoka Temenice), **Krtina, Mala Loka** (nakazujejo odcep od glavne ceste v smeri proti Mirni in naprej proti reki Savi), pri vasi **Škovec** (verjetno potrjujejo naš odcep), **Velika Loka** in njena okolica (vse po ANSL, 234). Mimo **Kamnega Potoka** je vsekakor vodila rimska cesta, kar potrjuje že zgoraj omenjen anepigrafski miljnik, najden v strugi Temenice pod Kamnim Potokom. Prav tako se grobišča sledijo od vasi **Breza** pri Trebnjem, po obronkih med **Gorenjo in Dolenjo Nemško vasjo do Zidanega mostu in Štefana pri Trebnjem** (morda nakazuje odcep za lokalno cesto proti Dobrniču). **Pristava pri Trebnjem** predstavlja del zahodne mestne nekropole ob cesti Emona - Neviodunum. Proti vzhodu so nekropole pri vasi **Dolnje Ponikve** in v **Dolenji Nemški vasi** (vse po ANSL., 230).

<sup>19</sup> Poleg krajev **Mala Loka** in **Škovec** tu ne omenjamo naselbinskih ostankov v Veliki in Mali Ševnici, ki se morda ravno tako naslanjajo na to traso; omenjamo pa rimske grobove v gozdu blizu vasi **Gorenja vas pri Mirni**. Okrog podružnične cerkve **sv. Helene pri Mirni** so bili tudi najdeni rimski grobovi (po ANSL., 215).

<sup>20</sup> V starejših virih se v okolici Šentrupertu omenjajo rimske grobnice, prav tako na **Homu** pri Šentrupertu, kjer se omenja tudi cesta. Na njivah blizu **Sv. Roka** pri Dolenjih Jesenicah naj bi bili najdeni rimski grobovi (po ANSL, 219). Zanesljivo pa je locirano le grobišče, odkrito v **Brezju pri Straži** pri Šentrupertu (Breščak 1989, 243). Dokaj verjetno gre za komunikacijsko »slepo« dolino, poseljeno s slabo romaniziranim keltskim prebivalstvom.

<sup>21</sup> Posredno to dokazujejo rimski ostanki v teh krajih: grobišča **Volče njive, Ostrožnik, Slepšek in Ribjek pri Mokronogu** (po ANSL. 215, 217). V gozdu Zapečar (v Ajdovskih jamah?), 15 minut jugozahodno od Mokronoga, naj bi že Rimljani kopali svinčeno rudo (po ANSL. 217). Grobišča naj bi bila tudi pri **Češnjicah pri Trebelnem** (Breščak D., 1987, *Češnjice*, Varstvo spomenikov 29, 255), v **Bitnji vasi** pri Trebelnem, (Knez T., 1983, *Bitnja vas*, Varstvo spomenikov 25, 219), v **Cerovcu pri Trebelnem** (po ANSL. 229) ter na njivah med **vasema Jezero in Lukovek**.

<sup>22</sup> Tudi te trase jasno obeležuje serija grobišč in podatkov o »rimski cesti«.

<sup>1</sup> Because certain periods have not been well researched in the Municipality of Trebnje, examples from sites in the rest of Slovenia are used as illustrations.

<sup>2</sup> France Osole more precisely classifies the cave as part of the Late Mousterian culture (Osole 1979, 11).

<sup>3</sup> In 1988 the site was included in archaeological research, which revealed considerable damage to the remnants of the fortifications due to the excavation of military trenches during the Second World War.

<sup>4</sup> Dress pins of various sizes were a characteristic part of "Lower Carniolan" men's clothing at the time; women generally fastened their clothing with clips, or spectacle fibulae, which they later exchanged for single-piece fibulae of western Balkan or Adriatic provenance (Svoljšak 1990, 49).

<sup>5</sup> One of the discernable characteristics of the Hallstatt community in Lower Carniola was also situla art, which sheds light on the spiritual world of the people of the time.

<sup>6</sup> In the Upper-Soča Valley at this time cremation burials were still practiced. The ashes of the deceased were deposited at the bottom of the grave pit, and urn burials were less common. This "St. Lucia culture" did not have tumuli and burials still took place in flat burial grounds. The community in Inner Carniola also buried their dead in flat necropolises, although both inhumation and cremation burial was practiced (the ashes were deposited at the bottom of the grave pit or placed in urns). The Styrian Hallstatt culture buried the cremated remains of the deceased in flat or tumulus burial grounds, whereas in Upper Carniola the ashes of the deceased were placed in urns and buried in flat necropolises.

<sup>7</sup> Discoveries in the dwelling included grains (e.g., wheat, barley and millet), which were used as everyday food, and other food plants (e.g., foxtail millet) as well as cruciferous plants (e.g., rape and mustard). In connection with this we may mention weeds that commonly accompanied grains: clover, goosefoot and knotgrass. From the seeds of wild fruits (e.g., elder and blackberries) we can conclude that seasonal gathering was still a significant part of the diet. Pieces of carbonized wood point to the use of thermophilous and almost exclusively deciduous wood. It has been determined that species of trees such as oak, beech, maple, and pine were used (Culiberg & Šerclj, 1995, 171).

<sup>8</sup> The main burial ground with sixteen tumuli still evident is mentioned. Additional tumuli at Koška Hosta near the village of Trstenik and isolated tumuli north of the settlement of Rovnice above Škrljevo were probably also associated with the settlement at Vesela Gora.

<sup>9</sup> At the village of Britof near Korenitka there is an isolated tumulus. There are also such tumuli on the hill Križ as well as on Martinov Hrib above Zagorica pri Čatežu, and a tumulus on Polšnik near Križ. The tumulus burial ground at Hom near Sejenice, which is located northwest of the settlement of Kincej (already discussed above), doubtless arose under the influence of nearby powerful centres, although independently, as did the tumulus burial ground to the southwest of the settlement, which contains three undamaged tumuli at a considerable distance from one another on the elongated ridge at Kovačev Laz west of Hudeje. Between the settlements of Kincej and Križni Vrh an entire



series of tumuli is known that can be treated in this category. A nicely shaped 13-meter-long tumulus leans against the steep slope of the hill Rakovniško near Zabrdje (Dular J., *Topografski zapisek*, April 1986). Further toward the east is the tumulus burial ground of Kozlovec near Sv. Helena, for which Pečnik (ms. Novo Mesto, 29 and NM Lj, Razno I/42, 8 Oct. 1905) mentions ten unexcavated prehistoric tumuli. The tumulus at Škodetov Pruh near Volčje Njive has been associated with the likely settlement on the hill Mali Cirknik. Somewhat further toward the east is a burial ground with six tumuli on Gosjak ridge near Glinek and the burial ground on Špičasti Hrib. It is still not determined whether the local connection between Kincelj and Križni Vrh went past these tumuli. This category also includes the tumulus burial grounds at Borovje and Petkovka, both near Rodine pri Trebnjem, and a group of tumuli above the Štatenberk Valley: the tumuli at Zadnja Hosta near Podturn, three tumuli on Štatenberški Hrib near Podturn and the tumulus burial ground on Češenjski Hrib at Čečnjice pri Trebelnem. Down the valley a tumulus burial ground is also known at Laze near Roje pri Trebelnem.

<sup>10</sup> In 1966 Stane Gabrovec (1966, 169 ff.) divided the Celts in Slovenia into four cultural groups: the Mokronog group (after Mokronog in the Mirna Valley), the Vinica group, the Idrija group and the Šmarjeta group, which later turned out to simply be a Late La Tène community of the Mokronog group (Guštin 1977, 74).

<sup>11</sup> The remnants of a building reliably believed to have stood in the 1st century BC have been discovered at Križni Vrh (Svoljšak 1990, 50). It has been determined that the settlement at Cvinger was also built up and populated at this time (Dular 1995, 109).

<sup>12</sup> The settlement at Kunkel beneath Vrhtrebnje, which is found at the intersection of the prehistoric route between “metallurgical centres” is not mentioned in this treatment. It was a connection point between communication routes along the Temenica and Krka valleys, running across the Dobrnič Basin, or the sites in the Globodol Basin (Križ 1991, 75).

<sup>13</sup> The Roman toponymic designation shows that the area was settled by the Celtic Latobici, who probably moved into the area in the 1st century BC (Petru, 1962–63, 499). This shows that unlike the Taurisci, who had been driven out, the Latobici had good relations with the Romans from the very beginning. During the occupation phase in this territory, the Romans no doubt established a *praetorium*, or military station, in phases as close as possible to the tribal centre.

<sup>14</sup> The road network is shown on the only preserved map from Antiquity, which is known as the Peutinger map (*Tabula Peutingeriana*) after the German humanist Konrad Peutinger of Augsburg. The map from the 12th century, which is over 6 meters long and depicts the ancient world, was made based on sources from the 1st and 2nd centuries that were supplemented in the 5th century (ANSI 1975, 75–76). It bears the label “Ad protorium” (and marks 32 m. p. [*millia passuum*] from the first town, and 32 to the second town).

<sup>15</sup> Tacitus, *Annales* I, 29: *Interea manipuli ante coeptam seditionem Nauportum missi ob itinera et pontes et alios usus...* (Meanwhile the companies that had been sent to Nauportus before the mutiny to make roads and bridges and for other purposes...).

<sup>16</sup> The worship of the cult of Mithras originated in Persia. Just before the adoption of Christianity as a unitary state religion in the 4th century, Mithraism represented the most serious competition to Christianity.

<sup>17</sup> The distances change somewhat; in the *Antonine Itinerary*, a manuscript from the end of the 3rd century, the *Praetorium Latobiorum* (denoted *Praetorio Latovicorum* Itinerarium Antonini 259, 13) thus lay 34 miles from Emona and 31 miles from Neviudunum (Lovenjak 2006, 176).

<sup>18</sup> Graves have been found in the following locations: Zagorica pri Velikem Gabru (Vičič 2003, 276), Žubina (also known as “Smrdišče”, Ajdovski Britof, or Smoletova Njiva), Dolnje Prapreče near Velika Loka (a Roman road has also been discovered), “Pri Kazinarju” (on the other side of the Temenica River), Krtina, Mala Loka (indicating a branch from the main road in the direction toward Mirna and onward toward the Sava River), near the village of Škovec (probably also confirming this branch), Velika Loka and its vicinity (all after ANSI, 234). In any case, a Roman road led past Kamni Potok, which is confirmed by the anepigraphic milestone mentioned above that was found in the bed of the Temenica below Kamni Potok. There are also cemeteries from the village of Breza near Trebnje, along the slopes between Gorenja Nemška Vas and Dolenja Nemška Vas to Zidani Most and Štefan pri Trebnjem (perhaps this indicates a branch for the local road toward Dobrnič). Pristava near Trebnje represents part of the western town necropolis along the road from Emona to Neviudunum. Toward the east there are necropolises at the villages of Dolnje Ponikve and in Dolenja Nemška Vas (all after ANSI, 230).

<sup>19</sup> In addition to the sites at Mala Loka and Škovec, the remnants of settlements at Velika Ševnica and Mala Ševnica are not mentioned here; these may also have been part of this route. We do, however, mention the Roman graves in the forest near the village of Gorenja Vas near Mirna. Roman graves have also been found around the chapel of ease of St. Helen near Mirna (after ANSI, 215).

<sup>20</sup> Older sources mention Roman graves in the vicinity of Šentrupert, as well as at Hom near Šentrupert, where a road is also mentioned. Roman graves are said to have been found in the fields close to Sv. Rok near Dolenje Jesenice (after ANSI, 219). However, only the cemetery discovered in Brezje near Straža and Šentrupert has been reliably located

(Breščak 1989, 243). It is quite likely that this was a dead-end valley settled with a weakly Romanized Celtic population.

<sup>21</sup> This is directly shown by Roman finds at these sites: the cemeteries at Volčje Njive, Ostrožnik, Slepšek and Ribjek near Mokronog (after ANSI 215, 217). The Romans are believed to have mined lead in the Zapečar woods (in Ajdovske Jame?), 15 minutes southwest of Mokronog (after ANSI 217). There are also said to be cemeteries at Češnjice pri Trebelnem (Breščak D., 1987, *Češnjice*, Varstvo spomenikov 29, 255), in Bitnja Vas near Trebelno (Knez T., 1983, *Bitnja vas*, Varstvo spomenikov 25, 219), in Cerovec pri Trebelnem (after ANSI 229) and in the fields between the villages of Jezero and Lukovek.

<sup>22</sup> The routes are also clearly marked by a series of cemeteries and information about a "Roman road".

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## OD ROMANSKE ARHITEKTURE DO JANEZA LENASSIJA FROM ROMANESQUE ARCHITECTURE TO JANEZ LENASSI

### Opombe / Notes

<sup>1</sup> Ivan Stopar, Razvoj srednjeveške grajske arhitekture na Slovenskem Štajerskem, Ljubljana 1977, pp. 82-89; Gorazd Makarovič, Pričevanji romanskega gradu Gamberka o stanovanjski kulturi. Varstvo spomenikov XXX. Ljubljana 1988, pp. 125-162. Na Slovenskem so se ohranile naslednje visoke trdne hiše: Gamberk v Zasavju, Kamen pri Begunjah, Viltuš pri Mariboru, Vrbovec v zgornji Savinjski dolini, Žusem na Kozjanskem, Dobrna na Štajerskem, Gornja Radgona na Štajerskem, Vogrsko v Vipavski dolini, Novi grad pri Ilirski Bistrici, Valdek pri Slovenj Gradcu, Zgornji grad nad Kamnikom, Gromberk na Pohorju in Vovbre(Haimburg) na Koroškem.

<sup>2</sup> Franc Kos, Gradivo za zgodovino Slovencev v srednjem veku IV, šte. 169.

<sup>3</sup> Franc Komatar, Das Schlossarchiv in Auersperg. Mitteilungen des Musealvereines für Krain, Laibach 1905, št. 55, p. 156 in št. 104, p. 118.

<sup>4</sup> Franc Kos, Gradivo za zgodovino Slovencev v srednjem veku IV, šte. 142.

<sup>5</sup> Cf. Uroš Bavec, Gorenji Mokronog, Konservatorsko poročilo, Varstvo spomenikov 37, Ljubljana 1998, p.31.

<sup>6</sup> Franc Kos, Gradivo za zgodovino Slovencev v srednjem veku, V, št. 486.

<sup>7</sup> Cf. Dušan Kramberger, Ščitni plašč na starem gradu Celje, Varstvo spomenikov XXIX. Ljubljana 1987, pp. 49-54.



<sup>8</sup> Ivan Komelj, Srednjeveška grajska arhitektura na Dolenjskem. Zbornik za umetnostno zgodovino. Nova vrsta I. Ljubljana 1951, p. 60. Tezo je prvi argumentirano ovrgel Ivan Stopar. Cf. Ivan Stopar, Razvoj srednjeveške grajske arhitekture na slovenskem Štajerskem, p. 88, op 142.

<sup>9</sup> Franc Komatar, Das Schlossarchiv in Auersperg. Mitteilungen des Musealvereines für Krain. 20, Ljubljana 1907, št. 371, p. 210.

<sup>10</sup> Cf. Marijan Zadnikar, Romanika v Sloveniji, Ljubljana 1982, p.515.

<sup>11</sup> Cf. Marijan Zadnikar, Romanika v Sloveniji, Ljubljana 1982, p.515.

<sup>12</sup> Dušan Kos, Med gradom in mestom. Odnos kranjskega, slovenještajerskega in koroškega plemstva do gradov in meščanskih naselij do začetka 15. stoletja. Ljubljana 1994, pp. 125-128, 217.

<sup>13</sup> Cf. Ivan Stopar, Razvoj srednjeveške grajske arhitekture na Slovenskem Štajerskem. Ljubljana 1977, pp. 125-131; Ivan Stopar, Architektursymbolik in mittelalterlichen Höfen Sloweniens. Symbole des Alltags – Alltag der Symbole, Festschrift für Harry Kühnel zum 65. Geburtstag, Graz 1992, pp.147-169; Dušan Kos, Med gradom in mestom. Odnos kranjskega, slovenještajerskega in koroškega plemstva do gradov in meščanskih naselij do začetka 15. stoletja. Ljubljana 1994, pp. 9 ss.

<sup>14</sup> Marijan Zadnikar, Romanika v Sloveniji. Ljubljana 1982, pp. 461 – 498; Marijan Zadnikar, Romanske cerkve v Sloveniji. Ljubljana 2001, pp. 68-73.

<sup>15</sup> Ferdinand Šerbelj, Žalostna gora nad Mokronogom. Dolenjska božja pot. Mokronog 1999, pp. 65-69.

<sup>16</sup> Ferdinand Šerbelj, Anton Postl, dolenski baročni slikar. Šentrupert 1997, pp. 19-28.

<sup>17</sup> Janez Lenassi, Spomenik padlim v NOB. Tehnični elaborat za spomenik. Mirna na Dolenjskem, 14. maja 1965.

<sup>1</sup> Ivan Stopar, Razvoj srednjeveške grajske arhitekture na Slovenskem Štajerskem, Ljubljana 1977, pp. 82-89; Gorazd Makarovič, 'Pričevanj romanskega gradu Gamberka o stanovanjski kulturi'. *Varstvo spomenikov* XXX. Ljubljana 1988, pp. 125-162. The following 'tower house' castles survive in Slovenia: Gamberk in Zasavje, Kamen near Begunje, Viltuš near Maribor, Vrbovec in the Upper Savinja Valley, Žusem in Kozjansko, Dobrna in Štajerska, Gornja Radgona in Štajerska, Vogrsko in the Vipava Valley, Novi Grad near Ilirska Bistrica, Valdek near Slovenj Gradec, Zgornji Grad above Kamnik, Gromberk on Pohorje and Vovbre (Haimburg) in Koroška.

<sup>2</sup> Franc Kos, *Gradivo za zgodovino Slovencev v srednjem veku* IV, No 169.

<sup>3</sup> Franc Komatar, *Das Schlossarchiv in Auersperg. Mitteilungen des Musealvereines für Krain*, Laibach 1905, No 55, p. 156 and No 104, p. 118.

<sup>4</sup> Franc Kos, *Gradivo za zgodovino Slovencev v srednjem veku* IV, No 142.

<sup>5</sup> Cf. Uroš Bavec, 'Gorenji Mokronog, Konservatorsko poročilo', *Varstvo spomenikov* 37, Ljubljana 1998, p.31.

<sup>6</sup> Franc Kos, *Gradivo za zgodovino Slovencev v srednjem veku*, V, No. 486.

<sup>7</sup> Cf. Dušan Kramberger, 'Ščitni plašč na starem gradu Celje', *Varstvo spomenikov* XXIX. Ljubljana 1987, pp. 49–54.

<sup>8</sup> Ivan Komelj, 'Srednjeveška grajska arhitektura na Dolenjskem'. *Zbornik za umetnostno zgodovino*. Nova vrsta I. Ljubljana 1951, p. 60. Ivan Stopar was the first to offer arguments against the theory. Cf. Ivan Stopar, *Razvoj srednjeveške grajske arhitekture na slovenskem Štajerskem*, p. 88, note 142.

<sup>9</sup> Franc Komatar, *Das Schlossarchiv in Auersperg. Mitteilungen des Musealvereines für Krain*. 20, Ljubljana 1907, No 371, p. 210.

<sup>10</sup> Cf. Marijan Zadnikar, Romanika v Sloveniji, Ljubljana 1982, p.515.

<sup>11</sup> Cf. Marijan Zadnikar, Romanika v Sloveniji, Ljubljana 1982, p.515.

<sup>12</sup> Dušan Kos, *Med gradom in mestom. Odnos kranjskega, slovenještajerskega in koroškega plemstva do gradov in meščanskih naselij do začetka 15. stoletja*. Ljubljana 1994, pp. 125–128, 217.

<sup>13</sup> Cf. Ivan Stopar, Razvoj srednjeveške grajske arhitekture na Slovenskem Štajerskem. Ivan Stopar, *Razvoj srednjeveške grajske arhitekture na Slovenskem Štajerskem*. Ljubljana 1977, pp. 125-131; Ivan Stopar, Architektursymbolik in mittelalterlichen Höfen Sloweniens. 125–131; Ivan Stopar, *Architektursymbolik in mittelalterlichen Höfen Sloweniens. Symbole des Alltags – Alltag der Symbole, Festschrift für Harry Kühnel zum 65. Geburtstag*, Graz 1992, pp.147-169; Dušan Kos, *Med gradom in mestom. Symbole des Alltags – Alltag der Symbole, Festschrift für Harry Kühnel zum 65. Geburtstag*, Graz 1992, pp.147–169; Dušan Kos, *Med gradom in mestom. Odnos kranjskega, slovenještajerskega in koroškega plemstva do gradov in meščanskih naselij do začetka 15. stoletja. Odnos kranjskega, slovenještajerskega in koroškega plemstva do gradov in meščanskih naselij do začetka 15. stoletja*. Ljubljana 1994, pp. 9 ss.

<sup>14</sup> Marijan Zadnikar, Romanika v Sloveniji. Ljubljana 1982, pp. 461–498; Marijan Zadnikar, *Romanske cerkve v Slov-*

eniji. Ljubljana 2001, pp. 68–73.

<sup>15</sup> Ferdinand Šerbelj, *Žalostna gora nad Mokronogom. Dolenjska božja pot*. Mokronog 1999, pp. 65–69

<sup>16</sup> Ferdinand Šerbelj, Anton Postl, dolenski baročni slikar. Šentrupert 1997, pp. 19–28.

<sup>17</sup> Janez Lenassi, Spomenik padlim v NOB. Tehnični elaborat za spomenik. Mirna na Dolenjskem, 14. maja 1965.

## GALERIJA LIKOVNIH SAMORASTNIKOV V TREBNJEM

### GALLERY OF NAÏVE ART IN TREBNJE

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#### Opombe / Notes

<sup>1</sup> Izčrpnjši pregled historiata trebanjskega tabora glej v: Dušan Štepec, *Tabor likovnih samorastnikov v Trebnjem*, *Rast* IX, št. 3., 1998, str. 241 – 251. Nekaj podatkov v pričujočem prikazu povzemam tudi po seminarski nalogi istega avtorja, na osnovi katere je nastal njegov članek; dostopna je v knjižnici oddelka za umetnostno zgodovino na FF v Ljubljani.

<sup>2</sup> *XV. Tabor likovnih samorastnikov Jugoslavije*, 1. –10. 7. 1982, Trebnje (katalog, brez paginacije).

<sup>3</sup> Prim. *Galerija likovnih samorastnikov Trebnje*, 1978 (katalog, brez paginacije).

<sup>4</sup> Marijan Tršar, *Sodobnost, Kriteriji za presojo umetniške kvalitete »samorastnikov«*, *Sodobnost*, XVIII, 1970, str. 84–87.

<sup>5</sup> Tomaž Brejc, *Za naivno slikarstvo (Tisnikar in Jaki)*, *Mlada pota*, III, 1966, št./8.

<sup>6</sup> Prim. Oto Bihalji Merin, Nebojša-Bato Tomašević, *Enciklopedija naivne umetnosti sveta*, Beograd, Jugoslovenska revija, 1984, str. 21–23.

<sup>7</sup> *Ibid.*, str. 509.

<sup>8</sup> Prim. *X. tabor in IV. salon likovnih samorastnikov Jugoslavije*, Trebnje 1977 (katalog, brez paginacije).

<sup>9</sup> Katalog *Galerija likovnih samorastnikov Trebnje – Jugoslavija*, 1978.

<sup>10</sup> Več podatkov o Hlebinski šoli glej v katalogu: Vladimir Crnković, *Umjetnost Hlebinske škole / The Art of the Hlebine School*, Hrvatski muzej naivne umjetnosti, Zagreb 2005.

<sup>11</sup> Navajam po: Boris Kelemen, *Naivno slikarstvo u Jugoslaviji*, Grafički zavod Hrvatske, Zagreb 1977 (brez paginacije).

<sup>12</sup> Bogdan Osolnik, *Ob jubileju tabora*, v katalogu: *X. tabor in IV. salon likovnih samorastnikov Jugoslavije*, Trebnje 1977 (brez paginacije).

<sup>13</sup> Prim. Milček Komelj, *Kronika Marjana Pogačnika o zaljubljenih v umetnost*, Ljubljana, Logos, 2005, str. 526.

<sup>14</sup> Prim. *X. tabor in IV. salon likovnih samorastnikov Jugoslavije*, Trebnje 1977 (katalog, brez paginacije).

<sup>15</sup> Prim. katalog razstave *Svet naivnih*, Trebnje 1969 (brez paginacije).

<sup>16</sup> Prim. Peter Breščak, *Obrazi, ožarjeni od zemlje*, *Delo*, 7. IX. 1968.

<sup>17</sup> Prim. katalog *Festival international d'art naïf*, 1996/97, Musée d'art naïf de l'Île de France, str. 6–7.

<sup>18</sup> Prim. *X. tabor in IV. salon likovnih Samorastnikov Jugoslavije*, Trebnje 1977 (katalog, brez paginacije).

<sup>19</sup> Matija Murko, *Ne samo vzgojni pomen*, *Komunist*, 21. avgusta 1970.

<sup>20</sup> *Manifest Komunističke partije i Program Saveza komunista Jugoslavije*, Komitet konferencije organizacije SKJ u JNA, Split (brez letnice), str. 290.

<sup>21</sup> *Komunist*, 11. julij 1971.

<sup>22</sup> Jure Mikuž, *Zakaj časopis?*, *M' Ars*, I, št. 1, 1989, str. 2.

<sup>23</sup> *Seznam vseh del v galeriji 1. 7. 2005*, Center za izobraževanje in kulturo Trebnje.

<sup>24</sup> Prim. Oto Bihalji Merin, Nebojša-Bato Tomašević, *op. cit.*, str. 54.

<sup>25</sup> Prim. *ibid.*, str. 536.

<sup>1</sup> For a more exhaustive account of the history of the Trebnje camp, see: Dušan Štepec, *Tabor likovnih samorastnikov v Trebnjem*, *Rast* IX, No 3, 1998, pp. 241–251. Some data in this account is taken from a seminar paper by the same writer, on which his article was based. The paper can be consulted in the library of the History of Art Department of the Faculty of Arts in Ljubljana.

<sup>2</sup> *XV. Tabor likovnih samorastnikov Jugoslavije* [15th Meeting of Naïve Artists of Yugoslavia], 1–10 July 1982, Trebnje

(catalogue, no page number).

<sup>3</sup> Cf. *Galerija likovnih samorastnikov Trebnje*, 1978 (catalogue, no page number).

<sup>4</sup> Marijan Tršar, 'Kriteriji za presojo umetniške kvalitete »samorastnikov«', *Sodobnost*, XVIII, 1970, pp. 84–87.

<sup>5</sup> Tomaž Brejc, 'Za naivno slikarstvo (Tisnikar in Jaki)', *Mlada pota*, III, 1966, No./8.

<sup>6</sup> Cf. Oto Bihalji-Merin, Nebojša-Bato Tomašević, *Enciklopedija naivne umetnosti sveta* [Encyclopaedia of World Naïve Art], Belgrade, Jugoslovenska revija, 1984, pp. 21–23.

<sup>7</sup> *Ibid.*, p. 509.

<sup>8</sup> Cf. *X. tabor in IV. salon likovnih samorastnikov Jugoslavije*, Trebnje 1977 (catalogue, no page number).

<sup>9</sup> Katalog Galerija likovnih samorastnikov Trebnje – Yugoslavia, 1978.

<sup>10</sup> For more information about the Hlebine School, see the catalogue: Vladimir Crnković, *Umjetnost Hlebinske škole / The Art of the Hlebine School*, Hrvatski muzej naivne umjetnosti, Zagreb 2005.

<sup>11</sup> I am quoting from: Boris Kelemen, *Naivno slikarstvo u Jugoslaviji*, Grafički zavod Hrvatske, Zagreb 1977 (no page number).

<sup>12</sup> Bogdan Osolnik, *Ob jubileju tabora*, in the catalogue: *X. tabor in IV. salon likovnih samorastnikov Jugoslavije*, Trebnje 1977 (no page number).

<sup>13</sup> Cf. Milček Komelj, *Kronika Marjana Pogačnika o zaljubljenih v umetnost*, Ljubljana, Logos, 2005, p. 526.

<sup>14</sup> Cf. *X. tabor in IV. salon likovnih samorastnikov Jugoslavije*, Trebnje 1977 (catalogue, no page number).

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<sup>17</sup> Cf. Catalogue of the *Festival international d'art naif*, 1996/97, Musée d'art naif de l'Île de France, pp. 6–7.

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<sup>21</sup> *Komunist*, 11 July 1971.

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<sup>24</sup> Cf. Oto Bihalji-Merin, Nebojša-Bato Tomašević, *op. cit.*, p. 54.

<sup>25</sup> Cf. *ibid.*, p. 536.

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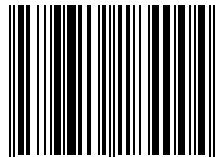


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