

**ACTA
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15

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ZVONARSTVO
NA SLOVENSKEM**

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POVZETEK

Razprava Zvonarstvo na Slovenskem skuša predstaviti razvoj zvonarske obrti pri nas. Govori o 700-letni zvonarski tradiciji, ki se je na naših tleh ohranila vse do današnjega časa. V tem času je na našem ozemlju delovalo vsaj 107 zvonarjev, ki jih obravnava pričujoča razprava.

V predgovoru avtor razloži glavne motive, ki so ga napeljali k raziskovanju tega področja naše umetnosti. Slovenci namreč do sedaj še nismo imeli celovitega pregleda našega zvonarstva. Marsikaj iz zvonarstva še čaka nadaljnjih raziskav in pojasnitve, kljub temu pa ta razprava bralcu vendarle nudi osnovno informacijo o tej do danes prevečkrat zapostavljeni tematiki.

Zvonovi niso izum Cerkve, ampak njihova zgodovina sega daleč nazaj v zgodovino. Poznale so jih že stare civilizacije. Zvonovi so se v naših krajih udomačili po zaslugu Cerkve, ki jih je vključila v svoje oznanjevalno poslanstvo. Vsak cerkveni zvon je še na prav poseben način bogoslužni predmet – cerkveno glasbilo. Zato jih cerkev že dolga stoletja blagoslavlja, predno jih jemlje v svojo službo.

O zvonovih je bilo nekdaj več govora, potem 45 let skoraj nič, zadnji čas pa se zanje zopet budi novo zanimanje. Slovenci sicer nimamo tako bogate zvonoslovskie dediščine, kot jo imajo naši zahodni in severni sosedje. Kljub temu pa je bilo v preteklosti tudi v našem narodu nekaj zanesenjakov, ki so se bolj poglobljeno ukvarjali z zvonoslovjem in o tej stroki tudi kaj napisali. Najpomembnejši med njimi so: Ivan Šašelj, Josip Lavtižar, Ivan Mercina in dr. France Kimovec.

Zvonarstvo je nekdaj na Slovenskem spadalo med najbolj pomembne obrtne dejavnosti. Njegova pomembnost je zlasti narasla v času turških vpadov, ko so se naši zvonarji ukvarjali tudi z ulivanjem topov.

Zvonarstvo se je na Slovenskem v preteklosti razvijalo pod vplivom zvonarjev iz Benetk in od sredine 15. stoletja tudi pod vplivom nemško usmerjenih koroških in graških zvonarjev. V dolgi razvojni dobi so posamezne zvonarske tradicije izoblikovale tudi več različnih tipov zvonov, ki se med seboj razlikujejo tako glede konstrukcije rebrovja (ostenja), kot tudi okrasja in glasovnih značilnosti.

Vpliv benečanskih, kasneje tudi furlanskih zvonarjev, je bil v naših krajih daleč najmočnejši in najpomembnejši. Pravzaprav je zvonarstvo v osrednji

Sloveniji začelo ubirati svojo pot šele z nastopom ljubljanskega zvonarja Gašperja Franchija na prehodu 17. v 18. stoletje.

Najprej so vse do sredine 15. stoletja naše kraje z zvonovi zalagali izključno le t.i. potujoči zvonarji iz Benetk, ki so zvonove ulivali kar pri cerkvi, kjer so dobili naročilo. S seboj so pripeljali potreбno orodje in material za ulivanje zvonov, peč in kalupe pa so napravili kar na mestu samem. O življenju teh zvonarjev danes nimamo ohranjenih skoraj nobenih podatkov. O njih pričajo le njihovi zvonovi, ki so danes vsak zase velika dragocenost. Takšnih zvonarjev je bilo pri nas v letih 1300–1600 vsaj ok. 40! Potujoče zvonarstvo se je pri nas deloma ohranilo vse do prve četrtnice 18. stoletja, saj so nekaj zvonov »na terenu« ulili tudi zvonarji, ki so sicer imeli svoje stalne delavnice v mestih.

Prvo zares pravo zvonarsko središče je pri nas sredi 15. stoletja postala Ljubljana. Jurij Ljubljanski je ok. l. 1467 začel dolgo vrsto 44-ih ljubljanskih zvonarjev, ki so zvonove vse do danes ulivali v sedmih zvonarnah. Tudi zaradi tega jim v širšem evropskem merilu pripada zelo ugledno mesto. Zanimivo je tudi, da se je prav v Ljubljani zvonarstvo nepretrgoma ohranilo vse do danes. V dolgi vrsti ljubljanskih zvonarjev najdemo tudi 8 zvonarjev iz družine Samassa, ki je bila še pred slabim stoletjem v zvonarski umetnosti med prvimi v Evropi! Samassova zvonarna zvonov ni dobavljala le domaćim deželam, ampak vsej monarhiji.

Viden delež v slovenski zvonarski zgodovini odpade tudi na 10 celjskih zvonarjev. Ti so z zvonovi oskrbovali predvsem cerkve na južnem Štajerskem, kar nekaj pa jih je romalo tudi na Hrvaško. Glede na tradicijo so izhajali iz ljubljanskih zvonarjev.

Na Ptuju je zvonarstvo svoj razcvet doživel v drugi polovici 16. stoletja. Zvonov tamkajšnjih zvonarjev pri nas ni bilo veliko ohranjenih, nekoliko več pa jih je bilo na Hrvaškem.

Zanimivo je, da Maribor vse do druge polovice 19. stoletja ni imel svojih zvonarjev. Njegovo okolico so namreč z zvonovi zalagali graški zvonarji. Toliko bolj pomemben pa je razcvet mariborskega zvonarstva po 1. svetovni vojni, ko sta tam delovali kar dve zvonarni.

Tudi Žužemberk se je v prvi polovici 17. stoletja ponašal z dvema zvonarjem iz družine Strah. Njunih zvonov se je že do 1. svetovne vojne zelo malo ohranilo.

Sredi 17. stoletja je svojega zvonarja Gašperja Lassacherja imel tudi Slovenj Gradec.

O koprskem zvonarju Francescu Capovilli iz 18. stoletja ne vemo veliko, čeprav je deloval 44 let.

Nekoliko pomembnejši je kranjski zvonar Janez Kristijan Riser, ki je kasneje svoje delo nadaljeval v Zagrebu.

Zvonar Joseph Stadler naj bi deloval v Novem mestu. Ta domneva zaenkrat še ni povsem razjasnjena, saj nanjo namiguje le njegov edini zvon na Bledu.

Vrzel, ki je po 2. svetovni vojni nastala v slovenskem zvonarstvu, je l. 1967

zapolnila tovarna Ferralit iz Žalca. V sklopu te tovarne danes pri nas deluje pravzaprav edina večja in pomembnejša zvonarna. Ferralitovi zvonovi danes zvonijo širom po Sloveniji, pa tudi po nekdanji Jugoslaviji.

Ko obravnavamo naše zvonarje, ne smemo prezreti zvonarjev, ki so nekdaj delovali v današnjem zamejstvu. Nekateri od njih so odločilno vplivali na naše zvonarje, predvsem pa so za naše cerkve ti zvonarji ulili precejšnje število zvonov.

Obe svetovni vojni sta našim zvonovom prizadejali nepopravljivo škodo. Večjo škodo je nedvomno povzročila 1. svetovna vojna, saj je našim cerkvam odvzela ok. 90% zvonov. Ta velik rop avstroogrške monarhije je v letih po vojni popravila darežljivost vernega slovenskega naroda, ki ima zvонove zelo rad. Toda veselje ni trajalo dolgo. Že čez 25 let se je ropanje po naših zvonikih ponovilo. Tokrat so po zvonovih stegnili roke fašisti in nacisti. Velik del te škode še do danes ni poravnан.

Kot odgovor na odvzem bronastih zvonov med 1. svetovno vojno je na Jesenicah KID začela ulivati jeklene zvonove. Največje zasluge za to je imel livarski mojster Franc Torkar, ki je te zvonove tudi skonstruiral.

Zvonovi običajno nimajo le lepega glasu, ampak je prenekateri izmed njih lep tudi na pogled. Škoda, da so zvonovi običajno težko dosegljivi našim pogledom, saj jih krasijo številne reliefne upodobitve svetnikov, razna rastlinska ali geometrijska ornamentika. Vse to pa na svoj način dopolnjujejo napisи, ki razovedajo mojstre, ki so zvonovali ulili, drugi pa zopet izražajo molitev zoper nesreče, zahvale, včasih pa tudi dogodke iz zgodovine našega naroda. Prav analiza svetniških podob in napisov, ki so jih, oziroma jih še nosijo naši zvonovi, je novost, ki jo v naše zvonoslovje prinaša razprava Zvonarstvo na Slovenskem.

SUMMARY

This dissertation, titled Bell-foundries in Slovenia, tries to illuminate the beginnings and the development of bell manufacturing in Slovenia. It speaks of a 700 year old tradition that has been kept alive to this day. 107 bell-makers, who were undoubtedly of Slovene origin, are mentioned in this dissertation.

In the introduction the author explains his motives for doing research in this particular field of our cultural heritage. Up to now the history of bell-making in Slovenia has not been thoroughly studied and documented. This dissertation offers, at least, some basic information on a subject that has been neglected for far too long.

Bells are not an invention of the Church – their origin is to be found in the history of various early civilisations. Bells became an important requisit and symbol of the Church liturgy; and through the Church, also a part of our cultural heritage. Each and every church bell is a special theological object – a musical instrument, which is traditionally consecrated before it is put into the service of the Church.

The history of bell-making and anything connected to this subject in Slovenia has been neglected, if not totally ignored for a long time; but it seems that new interest has recently been awakened. Even though Slovenia does not have such a rich tradition in bell manufacturing, as its western or northern neighbours, there were some enthusiasts in the past that have seriously studied and written about this subject. The most prominent among them are Ivan Šašelj, Josip Lavtižar, Ivan Mercina, and France Kimovec.

Bell-making used to be considered one of the most important manufacturing activities in Slovenia. Bell-foundries were very useful especially during invasions by the Turks; since they could also be employed for casting cannons.

Bell-making in Slovenia was influenced by the bell-makers of Venice and from the 15th century onward also by German oriented bell-makers from Carinthia and Graz. In the course of history, and through different traditions in bell-making, many types of bells were formed. They differed in construction, ornament and vocal characteristics.

In our parts the influence of bell-makers from Venice and later of those from Friuli was far the strongest and most important. In central Slovenia bell

manufacturing flourished during the life-time of Gašper Franchi – at the end of the 17th and the beginning of the 18th century.

Until the middle of the 15th century all church bells were provided by traveling bell-makers from Venice, who worked under contract. With them came all the necessary tools and materials; furnaces were built and bells cast on the spot. There are virtually no existing documents, today, which could tell us how these traveling craftsmen lived. Only a few extremely valuable bells remain to remind us of their lives and craftsmanship. There were at least 40 traveling bell-makers in Slovenia between 1300 and 1600. The tradition of traveling craftsmen was kept alive up to the first quarter of the 18th century. In this period some bells were cast on the spot even by craftsmen that had their own foundries.

Ljubljana became the first true center of bell manufacturing in Slovenia in the middle of the 15th century. In 1467 Jurij Ljubljanski started a long line of 44 bell-makers that manufactured bells in 7 foundries, all up to the present time. They rightly hold an important place among their European contemporaries. It is most interesting that Ljubljana had had such a continuity in bell manufacturing. There were also 8 craftsmen from the Samassa family in this line of bell-makers from Ljubljana. About half a century ago the Samassa family were still among the best craftsmen in Europe. Their foundry made bells for the whole Austro-Hungarian Monarchy.

A significant contribution to the history of bell manufacturing in Slovenia was made by 10 bell-makers of Celje. They made bells mostly for churches in the southern region of Steyr, and some of their bells went to Croatia. They worked in the tradition of the bell-makers of Ljubljana.

In Ptuj bell manufacturing was at its best in the second half of the 16th century. In Slovenia not many of the bells manufactured by the bell-makers of Ptuj survived to this day; but more of them can be found in Croatia.

Curiously, there were no resident bell-makers in Maribor until the second half of the 19th century. Bells for this region were provided by the bell-makers of Graz. Nonetheless Maribor became an important bell manufacturing center, with two bell-foundries, after World War I. Žužemberk had two bell-makers in the first half of the 17th century; both from the Strah family. Only a few of their bells were preserved up to the beginning of World War I.

Slovenj Gradec also had its own bell-maker who lived and worked in the middle of the 17th century. His name was Gašper Lassacher.

Not much is known about Francesco Capovilli from the 18th century even though he manufactured bells over a period of 44 years.

More important is the work of bell-maker Janez Kristijan Riser from Kranj, who later continued his work in Zagreb.

Josep Stadler probably worked in Novo mesto, but this fact has not been positively confirmed, since only one of his bells remains in Bled.

A break in this long tradition of bell-making in Slovenia happened in the period immediately after Word War II. Ferralit, a factory from Žalec, resumed

this tradition in 1967. Today Ferralit actually has the only important bell-foundry in Slovenia. The ringing of bells, manufactured by Ferralit, can be heard all over Slovenia and also in various places in the former Yugoslavia.

When speaking about bell-making, we shouldn't forget the bell-makers who lived in regions that, today, are no longer a part of Slovenia. Some of them had an important influence on our bell-makers, but we mention them mainly because they made a great number of bells for our churches.

Our bells sustained a great damage in both World Wars. About 90% of the bells from our churches were confiscated by the Austro-Hungarian Monarchy during World War I. These bells were replaced with the help of religious Slovenian people. But their joy with the new bells didn't last for long. Twentyfive years later the plundering was repeated; this time by the Italian Fascist regime and the German Nazi regime. This damage has never been fully corrected.

Because of the confiscation of bronze bells during World War I., KID – a factory in Jesenice – started manufacturing steel bells. Franc Torkar, a foundry worker, who constructed these bells himself, was mainly responsible for their success.

Besides having a wonderfull sound, bells are also beautiful works of art. Because bells are placed so high and so far away from our view, we are usually unable to enjoy the beauty of their various ornamentations. Bells are addorned with relief forms of saints, and many different geometrical and floral ornaments. All this is complemented by inscriptions that reveal the names of the bell-founders, inscriptions of prayers and thanks, and sometimes also about nationally important historical events. The study of inscriptions and ornamental motives on bells is a novelty that has been presented by this dissertation.