



**O PUSTU SO ZRELE NEVESTE,
O POSTU PA PRESTE:**
PUSTNE ŠEGE V REGISTRU NESNOVNE KULTURNE DEDIŠČINE

**BRIDES ARE READY AT SHROVETIDE,
PRETZELS AT LENT:**
SHROVETIDE CUSTOMS IN THE REGISTER
OF THE INTANGIBLE CULTURAL HERITAGE OF SLOVENIA





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Predgovor

Tradicijska kot pomembna in neprecenljiva sestavina našega družbenega življenja ohranja vezi med preteklostjo, sedanjostjo in prihodnostjo. Njen pomemben del je tudi nesnovna kulturna dediščina – prakse, predstavitve, izrazi, znanja, veščine in z njimi povezani orodje, predmeti, izdelki in kulturni prostori, ki jih skupnosti, skupine in včasih tudi posamezniki prepoznajo kot svojo kulturno dediščino. Skupnosti in skupine nesnovno kulturno dediščino, preneseno iz roda v rod, kot odziv na svoje okolje, naravo in zgodovino nenehno poustvarjajo in tako zagotavljajo občutek identitete in povezanosti s prejšnjimi generacijami. S tem spodbujajo spoštovanje kulturne raznolikosti in človekove ustvarjalnosti. Tako nesnovno kulturno dediščino v *Konvenciji o varovanju nesnovne kulturne dediščine* (2003) definira Unesco.



Med najbolj pestre in obenem globoko zakoreninjene segmente kulturne dediščine pri nas spadajo pustne šege. Ob vsakoletnem pustnem dogajanju se s šegami prenaša in ohranja bogata kulturna dediščina, ki ima pomembno vlogo pri oblikovanju slovenske identitete. Pust je namreč mnogo več kot le praznovanje – je del naše kulturne identitete. Njegova pestra in raznolika pojavnost, od pusta v Drežnici do brkinskih škoromarov, cerkljanskih laufarjev pa do najbolj prepoznanega pustnega lika pri nas, kurenta, pustni liki širom Slovenije predstavljajo močno pustno dediščino, ki bogati naš kulturni prostor, obenem pa daje identiteto posameznim krajem. Pustne šege, ki se med preteklostjo preko sedanjosti prepletajo v prihodnost, združujejo številne elemente nesnovne kulturne dediščine.

Slovenski etnografski muzej ima kot nacionalni *Koordinator varstva nesnovne kulturne dediščine* pomembno vlogo pri prepletu premične in nesnovne pustne dediščine. Z zbiranjem, dokumentiranjem in s predstavljanjem pustnih šeg prispeva k njihovi predstavitvi in razumevanju njenega širšega družbenega pomena. Muzej si kot Koordinator že nekaj let prizadeva za dokumentiranje in predstavitev pustne dediščine javnosti; to svojo nalogo bomo v prihodnje še okrepili. Pričujoča publikacija ponuja vpogled v bogato pustno dediščino, vpisano v *Register nesnovne kulturne dediščine*. Z vpisom v Register se namreč še bolj zavemo njenega pomena in nujnosti njenega ohranjanja. Register se z vsakoletnimi novimi vpisi povečuje, pridobiva na pomenu, predvsem pa nas kot družbo ozavešča o bogati kulturni dediščini, na katero moramo biti ponosni. Upam, da bo branje pričujoče publikacije pripomoglo k boljšemu razumevanju in cenjenju pustne dediščine ter nas vse spodbudilo k njenemu nadaljnjemu raziskovanju.

Blaž Verbič,
vršilec dolžnosti direktorja Slovenskega etnografskega muzeja



Preface

Tradition is an important and invaluable element of our social life and as such maintains the bonds with the past, present and future. A constituent part of tradition includes intangible cultural heritage, such as practices, presentations, expressions, knowledge, skills and related instruments, objects, artefacts and cultural spaces that communities or groups, and sometimes even individuals recognise as their own cultural heritage. Communities and groups incessantly reproduce the intangible cultural heritage transmitting it from one generation to another, as a reaction to their environment, nature and history to ensure a feeling of identity and bonding between them and previous generations. Thus, they enhance the respect for cultural diversity and human creativity. This is how UNESCO defines the intangible cultural heritage in its *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003).

Among the most diversified and deeply rooted elements of cultural heritage in Slovenia are its Shrovetide customs. During the annual Shrovetide events customs enable the transmission and safeguarding of our rich cultural heritage which plays a crucial role in the shaping of Slovenian identity. The Shrovetide period is much more than merely a feast – it is part of our cultural identity. They are diversified and varied in appearance, ranging from *Pustovi* in Drežnica to *Škoromati* in Brkini, *Laufarji* from Cerklje and its area, to end with the most well-known Shrovetide character in Slovenia – the *Kurent*. These characters from all over Slovenia represent a rich Shrovetide heritage that enriches our cultural environment and at the same time conveys a specific identity to individual places. Shrovetide customs link the past with the present and lead to the future by combining numerous elements of the intangible cultural heritage.

The Slovene Ethnographic Museum in its function as the national *Coordinator for the Safeguarding of the Intangible Cultural Heritage*, plays an important role in the intertwining of the tangible and intangible Shrovetide heritage. Through collecting, documenting and presenting Shrovetide customs, the museum contributes to a better presentation and understanding of its wider social value. The museum, as the Coordinator, has been striving for years to properly document and present Shrovetide heritage to the public, and this task will be enhanced in the future. The present publication gives an insight into a rich Shrovetide heritage inscribed in the *Register of the Intangible Cultural Heritage*. Once an element is inscribed into the Register, it makes us aware of its importance and the urge to safeguard it. The Register is growing annually with new elements being inscribed, thus gaining importance; but most of all, it raises awareness of the rich cultural heritage we, as a society, should be proud of. It is our sincere hope that this publication will help the public gain a better understanding and appreciation of Shrovetide heritage and to motivate us all to further research this topic.

Blaž Verbič,

Acting director of the Slovene Ethnographic Museum



Tudi neveste in preste se spreminjajo



Naslov pričujoče publikacije nas opozarja, da moramo tudi pri pustnih šegah upoštevati njihovo spreminjanje. Ta zanimivi pregovor, skoraj sloganovski naslov, zelo jasno časovno opredeljuje eno temeljnih funkcij obhodov šemskih likov v pustnem času, ki se nadaljuje v post. Navsezadnje se je tudi to obdobje v Sloveniji močno spremenilo, kar pomeni, da se je skrajšalo le na nekaj dni. Kljub temu o določenih šemskih skupinah in posameznikih lahko še vedno govorimo kot o kulturni dediščini in smiselnosti njenega vpisa v Register nesnovne kulturne dediščine. Tako tudi Unesco, ki pričakuje, da bo nadaljevanje posameznih kulturnih pojavov, kakršni so tudi pustni, zagotovljeno skupaj s prenosi na prihodnje generacije njihovih nosilcev. Za vse zvrsti kulturne dediščine velja, da so se v svojih bolj ali manj dolgih življenjih vedno razvijale, torej tudi spreminjale. To pomeni, da so se dopolnjevale, tudi siromašile, celo propadale ali se ohranjale le kot dokumentarno ohranjeni zgodovinski spomin. Vendar pa bistvo ni samo v njihovem spreminjanju, temveč predvsem v tem, da ostajajo vitalno zastopane v svojih primarnih kulturnih okoljih, s katerimi so družbeno in duhovno povezane. Danes so se s trženjskimi nameni močno razširila potovanja v druga okolja in tamkajšnja nastopanja, in to ne le v pustnem času, temveč tudi zunaj njega, npr. za potrebe turistične industrije, raznih promocij idr. Za številne primere pustne dediščine ne vemo in ne bomo nikoli izvedeli za njihove dejanske začetke ali »originale«, kaj šele za njihove »izumitelje«. Zato je tudi s strokovnega zornega kota zanimivo in pomembno oboje: odkrivanje in raziskovanje starejših oblik ter analiziranje njihovih vsakokratnih sodobnih pojavnosti z vsemi inovacijami in transformacijami.

Sodobno pustno dediščino in njene vsebine glede na odnos njenih nosilcev do tradicije opredeljujejo tri temeljne skupine: v prvo sodijo značilne ruralne vsebine, povezane z nekdanjim razumevanjem odganjanja zime in pričakovanjem prihoda pomladi. V drugi je urbano dogajanje z značilnimi, sodobnimi pogledi na družbo, ki nam vsako leto ponudi številne motive za ustrezno kritičnost. Tretjo skupino, ki se vedno bolj povečuje, predstavljajo razne parade, povorke in nastopi, tudi z etično vprašljivimi kostumiranimi skupinami (npr. Romi). Prisotno je spogledovanje z vsemi mogočimi in predvsem nemogočimi vplivi iz globalnega sveta. Izjemno močna je težnja po izumljanju tradicij in ustvarjanju neke lokalne ali regionalne (nove) pustne dediščine, za katero nimamo na voljo dovolj pričevanj, torej virov. Nekatere pustne skupine take izume napolnijo z izmišljenimi vsebinami, naj gre za oblikovanje posameznih pustnih likov ali za vsebine njihovih nastopov.



Pustno dogajanje v Sloveniji lahko strnemo tudi v štiri tipološke skupine, ki se po marsičem prekrivajo z zgoraj opisanimi temeljnimi skupinami. Prvo predstavlja kontinuiteta pustne dediščine, ki živi in se razvija v lokalnih in regionalnih okoljih. V te okvire sodijo skupine, ki so zastopane tudi v Registru, kot npr. obhodi korantov na Dravskem in Ptujskem polju, v Halozah in Slovenskih goricah, dobrepoljske mačkare, kostanjeviški šelmarji, da omenimo le nekatere. V drugo skupino uvrščamo skupine, ki interpretirajo pustno dediščino in igrajo »živi muzej« ali »gledališče zgodovine«; tak primer so cerkljanski laufarji. Tretja skupina je pustna dediščina kot sekundarni element, interpretirana z režijskimi posegi, izmišljeno dramaturgijo in oblikovanjem povork, parad, pustnih festivalov ter nastopi ruralnih skupin v urbanih okoljih. Četrta skupina odraža sodobne, na novo izumljene pustne vsebine in nima nobene povezave s pustno kulturno dediščino. Ob slednji se postavlja vprašanje, ali bodo morda te vsebine in oblike v prihodnje postale dediščinske.

Turistična industrija in promocijska dejavnost sta v Sloveniji ustvarili vrsto novih uporabnosti pustne kulturne dediščine, žal pogosto tudi ob odsotnosti strokovnih meril. Tako sta razne nove možnosti pokazali nekaterim trženju in komercializaciji bolj naklonjenim skupinam. Vedno več je nastopov zunaj primarnih krajevnih in pustnih časovnih obdobij, nastopov na športnih prireditvah, proslavah, sejmihi idr. Prav zato potrebujemo temeljit pregled, ki nam bo omogočal razlikovati med pustnimi šegami, izvirajočimi v pustni kulturni dediščini, od drugih pojavov, ki to dediščino postavljajo le v razne oblike njenega propadanja. Zato je izdaja pričujoče publikacije širše pomembno dejanje. Tudi v sodobnosti namreč lahko pustni čas razumemo tako, kot so ga razumeli naši predniki: kot povezanost s spremembami v naravi in priložnost za družbeno kritiko, možnost, da enkrat v letu povemo tudi tisto, kar sicer ne moremo ali celo ne smemo. Vse te sestavine pustne dediščine bodo še kako potrebne tudi prihodnjemu svetu.

zasl. prof. dr. Janez Bogataj



“Even Brides and Pretzels are Changing”

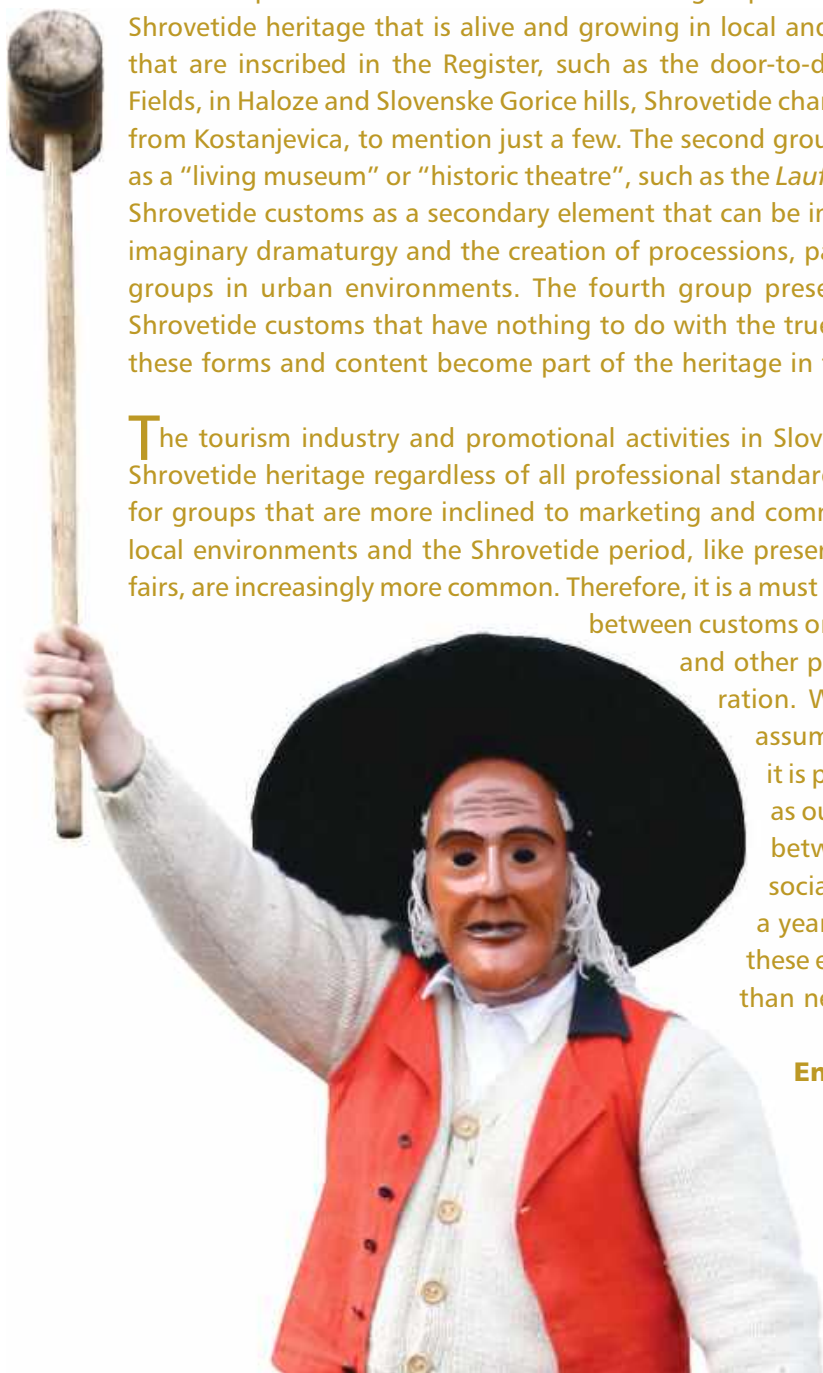
The title of the present publication reminds us that even with Shrovetide customs we must take into account their changing. The title is an interesting saying, almost a slogan, as it clearly sets in time one of the basic functions of Shrovetide characters and their rounds which continues until the fasting period. This period has changed a lot in Slovenia, meaning that it has been shortened to last only a few days. Despite that, certain masked groups and individuals can still be considered part of the cultural heritage, thus justifying their inscription in the *Register of the Intangible Cultural Heritage*. UNESCO expects different cultural presentations, such as Shrovetide customs, to be transmitted to future generations of bearers. All sorts of cultural presentations have been growing and consequently changing during their existence. Some of them have been perfected, others impoverished, some have completely disappeared while others have remained merely as a recorded historic remembrance. The essence, though, does not reside in their changing but mostly in the fact that they live on in their primary cultural environments through social and spiritual bonds. Modern marketing strategies provide for presentations in other environments and outside of the Shrovetide period to meet the demands of the tourism industry, promotions, etc. Many Shrovetide customs will never reveal their “origin” and even less their “inventors”. Therefore, from a scientific point of view, it is of the utmost interest and importance to discover and research ancient forms, and to analyse modern interpretations including innovations and transformations.

Contemporary Shrovetide heritage and its content can be defined by three different groups based on the relationships their bearers nurture with tradition: the first group encompasses typical rural events related to the ancient belief of chasing winter away to welcome spring in the country; the second comprises urban presentations characterised by contemporary views and critique of society; the third group that keeps growing, includes parades, processions, and shows sometimes featuring ethically questionable costumed groups, such as the Roma people, for example. All possible and impossible influences from the global world affect these presentations. The tendency to invent traditions and create new local and regional Shrovetide customs for which there is neither testimony nor sources, has become extremely prevalent. Some groups add imaginary content to their inventions regarding appearance or rituals to be performed.

Shrovetide events in Slovenia can be divided into four typologically different groups which more or less overlap with the above-mentioned basic groups. The first group includes the continuation of Shrovetide heritage that is alive and growing in local and regional environments. These are groups that are inscribed in the Register, such as the door-to-door rounds of *Kurenti* on Drava and Ptuj Fields, in Haloze and Slovenske Gorice hills, Shrovetide characters from Dobrepolje (*Mačkare*), *Šelmarji* from Kostanjevica, to mention just a few. The second group deals with the interpretation of customs as a “living museum” or “historic theatre”, such as the *Laufarji* from Cerklje. The third group considers Shrovetide customs as a secondary element that can be interpreted through various directing tricks, imaginary dramaturgy and the creation of processions, parades, festivals and performances of rural groups in urban environments. The fourth group presents contemporary and recently invented Shrovetide customs that have nothing to do with the true Shrovetide heritage. The question is: Will these forms and content become part of the heritage in the future?

The tourism industry and promotional activities in Slovenia have created a range of new uses of Shrovetide heritage regardless of all professional standards by admitting new ways of performance for groups that are more inclined to marketing and commercialisation. Thus, performances outside local environments and the Shrovetide period, like presentations at sports events, celebrations and fairs, are increasingly more common. Therefore, it is a must to conduct a thorough review to distinguish between customs originating from Shrovetide cultural heritage and other performances that contribute to its deterioration. With this in mind, the present publication assumes a great deal of importance. Nowadays, it is possible to understand the Shrovetide period as our ancestors understood it, that is, as a bond between changes in nature and occasions for social criticism, to have the possibility once in a year to say what cannot be said otherwise. All these elements of Shrovetide heritage will be more than necessary in the future world.

Emeritus professor Ph.D. Janez Bogataj



Pustne šege v Registru nesnovne kulturne dediščine Slovenije

Pustne šege predstavljajo izredno raznoliko pustno dediščino v Sloveniji, za katero so značilna manjša tradicionalna lokalna pustovanja. Danes vedno živahnejše pustno dogajanje sooblikujejo vse bolj številčni karnevali, ki pomembno vplivajo na razvoj in spremembe tradicionalnih pustnih šeg.

V sklop tradicionalnih pustnih šeg prištevamo pustne obhode skupin po lokalnem okolju. Včasih so se predvsem neporočeni moški, danes pa se tako moški kot ženske in otroci oblečejo v tradicionalne pustne oprave ter se odpravijo na obhode po domači in sosednjih vaseh. Pri tem domačinom zaželiyo dobro in rodovitno letino, s hrupom pa odganjajo vse, kar se je v preteklem letu slabega zgodilo. Domačini se pustnih skupin razveselijo in jih pričakajo z jedačo in s pijačo. Nekatere pustne skupine se na pustno rajanje začnejo pripravljati že novembra ali decembra, za druge pa se pustni čas začne na svečnico (2. februarja) in traja vse do pepelnice (sreda po pustni nedelji), začetka postnega časa pred praznovanjem velike noči.

Bogastvo pustnih šeg v Sloveniji je razvidno tudi iz *Registra nesnovne kulturne dediščine*, v katerem so tradicionalna lokalna pustovanja uvrščena v eno od zvrsti, ki jih določa Unescova *Konvencija o varovanju nesnovne kulturne dediščine* (2003). Z njenim sprejetjem je Republika Slovenija leta 2008 prevzela odgovornost za oblikovanje osnovnega seznama žive nesnovne kulturne dediščine. V Register, ki ga vodi Ministrstvo za kulturo, je bilo do konca maja 2025 vpisanih 133 enot nesnovne kulturne dediščine, pustne šege pa so umeščene v zvrst družbene prakse, rituali in praznovanja.

Slovenski etnografski muzej je kot *Koordinator varstva nesnovne kulturne dediščine* odgovoren za pripravo predlogov za vpis enot nesnovne kulturne dediščine v Register, obenem pa skrbi tudi za promocijo in popularizacijo že vpisanih enot in dokumentira aktualno dogajanje med nosilci na terenu. V publikaciji predstavljamo 15 enot nesnovne kulturne dediščine, ki jih uvrščamo med tradicionalna lokalna pustovanja in so bile v Register vpisane do konca maja 2025. V publikaciji predstavljene enote nesnovne kulturne dediščine si sledijo glede na leto vpisa v Register.

Spustnimi šegami so neločljivo povezana tudi rokodelska znanja in veščine izdelovanja tako pustnih mask (larf) kot celotnih oprav posameznih likov. V večini pustnih skupin delujejo posamezniki z določenim znanjem in veščinami ter jih prenašajo na mlajše generacije. Ohranjajo se v določeni pustni skupini, razen pri kurentih, kjer je kurentijo mogoče naročiti pri posameznih mojstrih, katerih znanje je bilo prepoznano kot nesnovna kulturna dediščina in vpisano v Register (enota Izdelovanje kurentij).

Pustne šege se do danes niso ohranile le zaradi pustnih skupin, ki to dediščino ohranjajo, temveč tudi zaradi pričakovanja domačinov, ki dejanja pustnih likov razumejo kot pomemben identifikacijski element. Pri omembi pustnih skupin ne smemo pozabiti na različne vloge žensk, ki npr. »v ozadju« dogajanja skrbijo za pripravo dobrot, s katerimi pogostijo pustno skupino, sodelujejo pri pripravi in izdelavi mask in oprav (npr. izdelujejo papirnate rože, šivajo posamezne dele pustnih oprav), marsikatera pa se danes maskirana pridruži pustni skupini.

Predstavljena pustna dediščina je predvsem zaradi aktivnih nosilcev, ki se z njo identificirajo in jo glede na svoje potrebe stalno razvijajo, prilagajajo in spreminjajo skladno z načinom življenja, še danes izredno živa. Ob tem smo nemalokrat priča komercializaciji, karnevalizaciji, turistifikaciji, dekontekstualizaciji, banalizaciji, ponekod tudi revitalizaciji ali invenciji. Kljub nevarnostnim in pastem pa hkrati podobnost in raznolikost predstavljenih šeg, ki izvirajo iz preteklih praks in so v današnji obliki pomembna popotnica za njihov obstoj med prihodnjimi rodovi, na slovenskih tleh gradita bogat opus pustnih šeg.



Shrovetide customs in the Register of the Intangible Cultural Heritage of Slovenia

Shrovetide customs represent an extremely diverse Shrovetide heritage in Slovenia characterised by several smaller local and traditional Shrovetide customs. Ever livelier Shrovetide customs are partly shaped by more and more numerous Carnival events which greatly influence the growth and change of traditional Shrovetide customs.

Traditional Shrovetide customs comprise rounds of Shrovetide groups in their local environment. In the past, only unmarried men would put on traditional Shrovetide costumes to perform their rounds in their village as well as the surrounding ones, while nowadays, married man, women and children join in. Tradition has it that masked characters wish good health and abundant crops upon the village while chasing everything bad that happened in the past year by making terrible noise. Villagers normally enjoy meeting Shrovetide groups and offer them food and drinks. Some groups start with preparation well in advance, in November or December, while others wait until Candlemas on 2nd February and finish on Ash Wednesday, a day after Shrove Tuesday, which marks the beginning of the Lent that lasts until Easter.

The variety of Shrovetide customs in Slovenia can be deduced from the *Register of the Intangible Cultural Heritage*, which lists traditional local Shrovetide customs that fit into one of UNESCO's domains of the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003). By adopting it in 2008, Slovenia assumed the responsibility to create its own basic register of living intangible cultural heritage. By the end of May 2025, 133 elements of intangible cultural heritage had been inscribed into the Register which is maintained by the Ministry of Culture. Shrovetide customs can be found under the domain of social practices, rituals and festive events.

The Slovene Ethnographic Museum is the *Coordinator for the Safeguarding of the Intangible Cultural Heritage*, responsible for preparing proposals to include elements of intangible heritage into the Register, and at the same time for the promotion and popularisation of the already listed elements; it



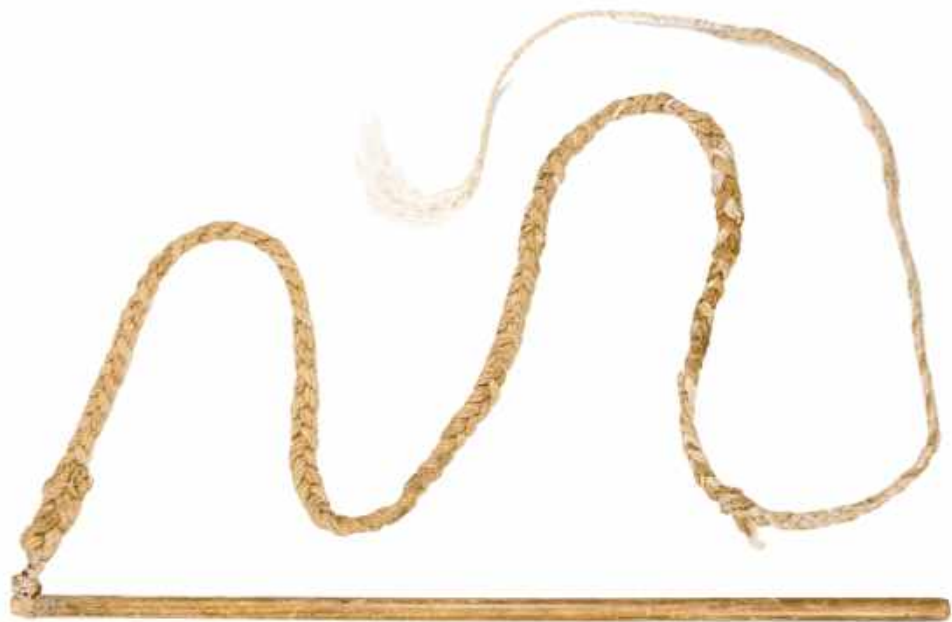
also records contemporary events directly among the bearers of tradition in the field. The publication features 15 elements of intangible cultural heritage, which are classified under traditional local Shrovetide customs and were inscribed in the Register until the end of May 2025. The presented elements follow the chronological order of the year of inscription.

Shrovetide customs are intrinsically linked to craftsmen's knowledge and skills for making the Shrovetide masks and entire outfits for different characters. The majority of Shrovetide groups are centred around individuals with specific knowledge and skills that are passed on to younger generations. This tradition is still vivid in different Shrovetide groups, except for groups of *Kurenti*, as it is possible to order a costume from one of the craftsmen whose knowledge has been recognised as intangible cultural heritage and inscribed in the Register (element Making of *kurentija*, the costume of *Kurent*).

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Shrovetide customs have been safeguarded until nowadays due to Shrovetide groups that safeguard this heritage and the expectations of local people who understand the Shrovetide characters as an important element of identification. Women play a significant role during Shrovetide, often working "from behind" to prepare treats to welcome the Shrovetide groups during their rounds. They also help create masks and garments, making paper flowers and sewing different part of the outfits. Many women even join the Shrovetide groups themselves.

The presented Shrovetide heritage is still alive nowadays, mainly because of active bearers who identify themselves with it, and, according to their needs, develop, adjust and change it to be in harmony with their way of life. Quite often the customs are subjected to commercialisation, carnivalization, touristification, decontextualization, banalisation, and sometimes revitalisation and invention as well. Despite the dangers and traps, the resemblance and diversity of presented customs that originate from past practices and are still in their original form, an important factor in their survival among future generations, create a rich spectrum of Shrovetide customs in Slovenia.



**PREDSTAVITEV
PUSTNIH ŠEG**

**PRESENTATION
OF SHROVETIDE
CUSTOMS**

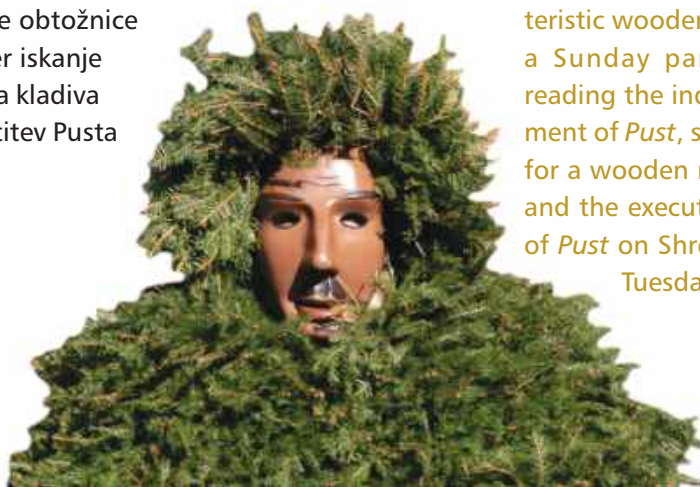


Cerkljanski laufarji z značilnimi lesenimi naličji / *Cerkno Laufarji* with their characteristic wooden masks
Foto / Photo: Miha Špiček, Cerkno, 2009

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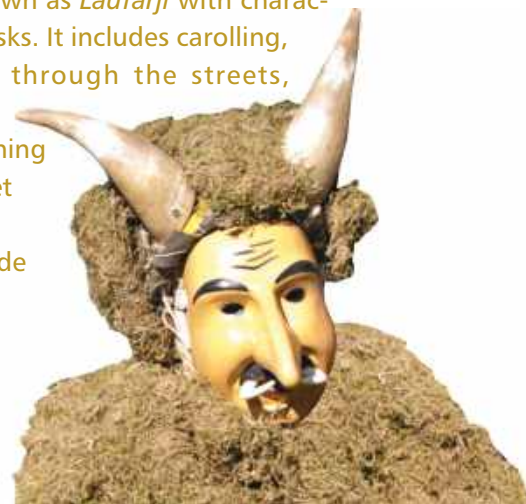
CERKLJANSKA LAUFARIJA

Laufarija je pustna šega v Cerknem, na kateri sodelujejo liki laufarjev z značilnimi lesenimi naličji. Obsega koledovanje, nedeljski sprevod po ulicah in branje obtožnice Pustu ter iskanje lesenega kladiva in usmrnitev Pusta v torek.



SHROVETIDE CUSTOM IN CERKNO

The *Laufarija* (from the German laufen, to run) is a Shrovetide custom in the town of Cerkno, involving characters known as *Laufarji* with characteristic wooden masks. It includes carolling, a Sunday parade through the streets, reading the indictment of *Pust*, searching for a wooden mallet and the execution of *Pust* on Shrovetide Tuesday.





Udeleženci borovega gostüvanja / Participants in the symbolic marriage to a pine tree
Foto / Photo: Nena Židov, Križevci pri Murski Soboti, 2017

BOROVO GOSTÜVANJE

Borovo gostüvanje je za Prekmurje značilna pustna šega in prireditve. V uprizoritvi simbolične poroke z borom se prepletajo ženitovanjske in pustne šege. Prvotno so borovo gostüvanje izvajali le v vaseh, kjer v predpustnem času ni bilo nobene poroke.



SHROVETIDE MARRIAGE TO A PINE TREE

The *borovo gostüvanje* or pine tree wedding is a characteristic Shrovetide custom in the Prekmurje region. The symbolic marriage to a pine tree involves both a wedding and Shrovetide masks. At first, the *borovo gostüvanje* took place only in villages where no marriages were taking place during Shrovetide.





Skupina pustnih oračev iz Okiča pri oranju / A group of Shrovetide ploughmen from Okič during the ploughing
Foto / Photo: Blaž Verbič, Dolane, 2020

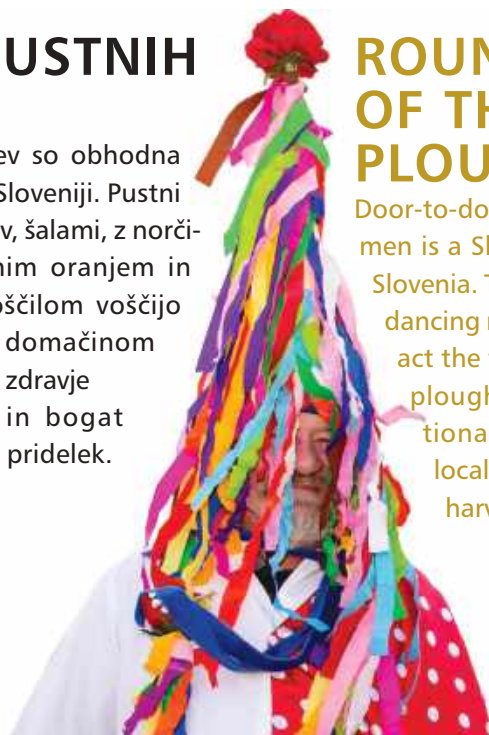
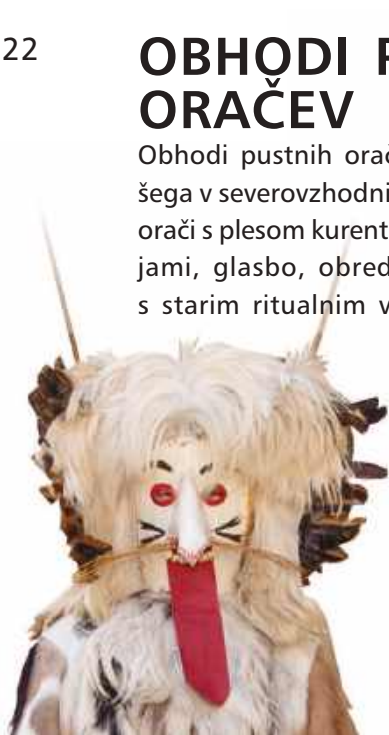
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OBHODI PUSTNIH ORAČEV

Obhodi pustnih oračev so obhodna šega v severovzhodni Sloveniji. Pustni orači s plesom kurentov, šalami, z norčijami, glasbo, obrednim oranjem in s starim ritualnim voščilom voščijo domačinom zdravje in bogat pridelek.

ROUNDS OF THE SHROVETIDE PLOUGHMEN

Door-to-door rounds of the Shrovetide ploughmen is a Shrovetide custom in the north-east of Slovenia. The Shrovetide ploughmen, along with dancing masked *Kurent* characters, make jokes, act the fool, play music, do ritual ploughing and pass on traditional greetings to wish the locals good health and a rich harvest.





Škoromati med pobiranjem darov po hišah / *Škoromati while collecting gifts*
Foto / Photo: Matej Pukl, Hrušica, 2018

ŠKOROMATIJA

Škoromatija je pustna šega na južnem obrobju Brkinov in Podgrajsko-Matarskem podolju.

V pustnem času škoromati pobirajo darove po hišah, na pepelnično sredo pa pusta pokopljejo ali zažgejo.



ŠKOROMATIJA, A SHROVETIDE CUSTOM

Škoromatija is a Shrovetide custom on the southern edge of the Brkini hills and around Podgrad. During Shrovetide time, *Škoromati* go around the houses collecting gifts and on Ash Wednesday, they bury or burn Shrovetide.





Kurenti s hudički na obhodu po vasi / A group of Kurenti with devils during their door-to-door rounds across a village
Foto / Photo: Adela Pukl, Markovci, 2016

OBHODI KURENTOV

Obhodi kurentov so pustna šega in prireditev na Ptujskem in Dravskem polju, v Halozah in Slovenskih goricah. Kurent je najbolj množičen tradicionalen pustni lik, ki po ljudskem verovanju odganja vse slabo ter prinaša srečo in zadovoljstvo. Z obhodi kurentov je povezano znanje izdelovanja kurentij (oprav za pustni lik kurenta), ki je bilo v Register nesnovne kulturne dediščine vpisano leta 2015. Obhodi kurentov so bili leta 2017 vpisani na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva.

DOOR-TO-DOOR ROUNDS OF KURENTI

Rounds of the imposing masked characters known as *Kurenti* is a Shrovetide custom on the Ptuj and Drava plains, in the Haloze hills and in the Slovenske gorice area. The *Kurent* is more numerous than any other traditional Shrovetide character; it is believed to drive away winter and invite spring into the countryside. Door-to-door rounds of the *Kurenti* are associated with the knowledge of making *kurentije* (the outfit of the *Kurent*), which was inscribed in the Register of Intangible Cultural Heritage in 2015. In 2017 the door-to-door rounds of *Kurenti* were inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.





»Ta grdi« lovijo in s pepelom oprahujejo mladež / "The Ugly Ones" chase youngsters and cover them with ashes
Foto / Photo: Matej Pukl, Drežniške Ravne, 2019

DREŽNIŠKI IN RAVENSKI PUST

Drežniški in Ravenski pust sta šegi in prireditvi v Drežnici ter Drežniških Ravnah, na Jezercih in v Magozdu. Značilni liki so »ta grdi«, ki lovijo in s pepelom oprahujejo mladež, ter »ta lepi«, ki obiskujejo domove, kjer dobijo darove in zaplešejo.



SHROVETIDE CUSTOM IN DREŽNICA AND DREŽNIŠKE RAVNE

This Shrovetide custom in Drežnica and Drežniške Ravne take place in the villages of Drežnica and Drežniške Ravne, on Jezerca and in Magozd. The main characters involved are "The Ugly Ones", who chase youngsters and cover them with ashes, and "The Beautiful Ones", who visit homes to receive gifts and to dance.



Člani družine Prforcenhaus na pustnem obhodu / Members of the Prforcenhaus Association making their rounds
Foto / Photo: Miha Špiček, Kostanjevica na Krki, 2025

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ŠELMARIJA

Šelmarija je pustovanje, značilno za Kostanjevico na Krki, ki poteka od pustne nedelje do pepelnične srede. Vsi značilni pustni liki, imenovani šelmarji, so člani družine Prforcenhaus, simbol pustovanja pa je kovinska glava, imenovana Šelma.

ŠELMARIJA, A SHROVETIDE CUSTOM

Šelmarija is a Shrovetide custom characteristic of Kostanjevica na Krki that takes place between Shrove Sunday and Ash Wednesday. All the Shrovetide characters, known as *Šelmarji*, are members of the Prforcenhaus Shrovetide Association, whilst the symbol of Shrovetide is a metal head called *Šelma*.





Nedeljski obhod po vasi / A Sunday parade through the village
Foto / Photo: Miha Špiček, Vrbica, 2022



VRBIŠKE ŠEME

Vrbiške šeme so pustna skupina, ki jo sestavljajo bele in črne šeme z usnjenimi naličji, najbolj značilna lika pa sta bel in črn lovec. Na pustno nedeljo nastopajo v Vrbici in Ilirski Bistrici, v torek je poberija po vasi, v sredo pa Pusta sežgejo.

SHROVETIDE CUSTOM IN VRBICA

The Shrovetide group from Vrbica consists of white and black characters with leather masks. The most typical characters are the white and black hunters. On Shrovetide Sunday, the group performs in Vrbica and Ilirska Bistrica. On Shrovetide Tuesday, they go around the houses collecting gifts, and on Ash Wednesday they burn the Shrovetide.



Zagoriške mačkare z značilnimi maskami iz papirja / *Zagorica Mačkare with typical masks made of paper*
 Foto / Photo: Nena Židov, Zagorica, 2017

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ZAGORIŠKE MAČKARE

Zagoriške mačkare so pustna šega z elementi ljudskega gledališča. V Zagorici pri Dobrepolju pustna skupina z značilnimi liki in naličji na pustno nedeljo dopoldne pobira darove po hišah, popoldne uprizori poroko, babji mlin, žaganje babe in oranje.



SHROVETIDE CUSTOM IN ZAGORICA

The Shrovetide group from Zagorica near Dobrepolje performs a Shrovetide custom with elements of folk theatre. On Shrove Sunday morning, this group of Shrovetide characters goes around the houses collecting gifts. In the afternoon, they stage a wedding, women's mill, sawing of the women and ploughing.





Večerni sprevod "ta lepih" likov / The evening procession of "The Beautiful Ones"
Foto / Photo: Blaž Verbič, Ponikve, 2023

PONIKOVSKÉ MAČKARE

Ponikovske mačkare so pustna šega z elementi ljudskega gledališča v Ponikvah v Dobropolju. Fantovska skupnost na pustni torek uprizori poberijo po hišah, predstavo s šalji-vim programom, večerni ples po hišah, zabavo in na pepelnično sredo sežig pusta.



SHROVETIDE CUSTOM IN PONIKVE

The Ponikve *Mačkare* represent a Shrovetide custom with elements of theatre in Ponikve near Dobropolje. On Shrove Tuesday, the community of young men go from door to door collecting and put on a humorous programme, an evening dance around the houses and a party, and on Ash Wednesday, the burning of a Shrovetide.



Mozirski pustniki med pustnim obhodom / Mozirje Shrovetide characters during the Shrovetide rounds
Foto / Photo: Anja Jerin, Mozirje, 2015

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PUST MOZIRSKI

Pust Mozirski je skupno imenovanje za pustno skupino Mozirskih pustnakov in pustne šege, ki v Mozirju v Savinjski dolini potekajo vsako leto od debelega četrтка do pepelnice.

SHROVETIDE CUSTOM IN MOZIRJE

The Shrovetide custom in Mozirje is the collective name for the Shrovetide characters and customs present in Mozirje in the Savinja Valley from Fat Thursday to Ash Wednesday.





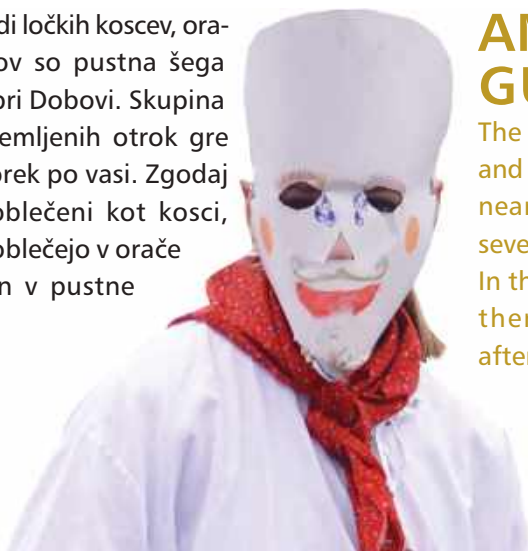
Skupina otrok maskiranih v kosce / A group of children masked as Shrovetide mowers
Foto / Photo: Adela Pukl, Loče, 2019

PUŠTNI OBHODI LOČKIH KOSCEV, ORAČEV IN SVATOV

Pustni obhodi ločkih koscev, oračev in svatov so pustna šega v vasi Loče pri Dobovi. Skupina sedmih našemljenih otrok gre na pustni torek po vasi. Zgodaj zjutraj so oblečeni kot kosci, nato se preoblečejo v orače in popoldan v pustne svate.

SHROVETIDE ROUNDS OF MOWERS, PLOUGHMEN AND WEDDING GUESTS IN LOČE

The Shrovetide rounds of mowers, ploughmen and wedding guests is a Shrovetide custom in Loče near Dobova. On Shrove Tuesday, a group of seven costumed children goes round the village. In the early morning they are dressed as mowers, then they become ploughmen and in the afternoon, Shrovetide wedding guests.





Vleka ploha na Gorenjskem / "Pulling the plank" in the Gorenjska region
Foto / Photo: Anja Jerin, Koroška Bela, 2019

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VLEKA PLOHA

Vleka ploha ali ploharija je pustna šega, ki simbolizira poroko in jo v pustnem času uprizarjajo v krajih, kjer se v predpustnem času ali v preteklem letu ni poročilo nobeno dekle.

Ohranila se je v nekaterih vaseh na Gorenjskem, Štajerskem in Koroškem.

"PULLING THE PLANK"

"Pulling the plank" is a Shrovetide custom that symbolises marriage and is staged when no local girl has got married during the pre-Shrovetide period or the previous year. It is practised in some villages in Gorenjska, Štajerska and Koroška.





"Ta lepi" z naličji na obhodu po vasi / "The Beautiful Ones" with masks of aluminium on their rounds
Foto / Photo: Rajko Žbogar, Lig, 2019

LIŠKI PUST

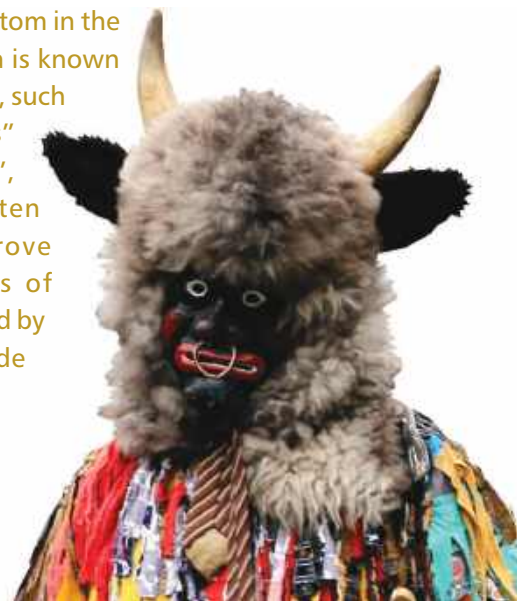
Liški pust je pustna šega na območju Kanalskega Kolovrata, za katero so značilni liki, kot so "ta lepe"

in "ta grde" maske. Posebnost so naličja iz tolčenega aluminija. Domačije sedmih vasi liški pustjé obiščejo na pustno nedeljo.



SHROVETIDE CUSTOM IN LIG

The Lig Shrovetide custom in the Kanalski Kolovrat area is known for its main characters, such as "The Beautiful Ones" and "The Ugly Ones", with masks of beaten aluminium. On Shrove Sunday, homesteads of seven villages are visited by *Liški pustjé* (Shrovetide characters).





Melika z gonjačem na obhodu po vasi na pustni torek / *Melika with a drover making its rounds on Shrove Tuesday*
Foto / Photo: Adela Pukl, Markovci, 2016

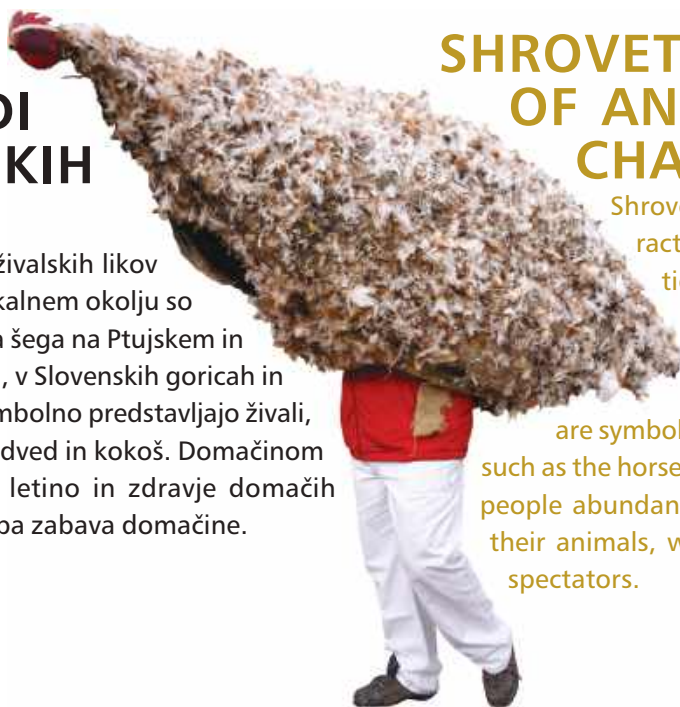
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PUSTNI OBHODI ŽIVALSKIH LIKOV

Pustni obhodi živalskih likov in skupin po lokalnem okolju so značilna pustna šega na Ptujskem in Dravskem polju, v Slovenskih goricah in Haložah. Liki simbolno predstavljajo živali, kot so konj, medved in kokoš. Domačinom zaželiijo dobro letino in zdravje domačih živali, medved pa zabava domačine.

SHROVETIDE ROUNDS OF ANIMAL CHARACTERS

Shrovetide rounds of animal characters and groups are a Shrovetide custom, characteristic of Ptujsko Polje, Dravsko Polje, Slovenske Gorice, and Haložze regions. The characters are symbolic representations of animals, such as the horse, bear, and chicken. They wish people abundant crops and good health for their animals, while the bear entertains the spectators.





Register nesnovne
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