



REGISTER ŽIVE KULTURNE DEDIŠČINE SLOVENIJE (2008–2015)

REGISTER OF THE INTANGIBLE
CULTURAL HERITAGE OF
SLOVENIA (2008–2015)





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Register žive kulturne dediščine Slovenije (2008–2015) /

Register of the Intangible Cultural Heritage of Slovenia (2008–2015)

Urednici / Editors: mag. Anja Jerin, dr. Nena Židov

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PREDGOVOR

Leta 2003 je Unesco sprejel *Konvencijo o varovanju nesnovne kulturne dediščine*, ki naj bi prispevala k boljšemu varovanju nesnovne kulturne dediščine, njenemu spoštovanju, dvigu zavedanja o njeni pomembnosti in zagotavljala mednarodno sodelovanje in pomoč. *Konvencija* med nesnovno kulturno dediščino uvršča ustno izročilo, izraze in jezik, uprizoritvene umetnosti, družbene prakse, rituale in praznovanja, znanja in prakse o naravi in svetu ter tradicionalne obrtne veščine, ki jih skupnosti prepoznavajo kot del svoje kulturne dediščine, s katero se identificirajo in za katere ohranjanje skrbijo.

Slovenija je *Konvencijo* ratificirala leta 2008. Nesnovno kulturno dediščino, poimenovano živa kulturna dediščina, je takrat vključila v nov *Zakon o varstvu kulturne dediščine* (2008), ki je pred tem vključeval le materialno premično in nepremično kulturno dediščino. Zakon med drugim opredeljuje naloge Koordinatorja varstva žive kulturne dediščine, ki jih je v letih 2009 in 2010 opravljal Inštitut za slovensko narodopisje ZRC SAZU, od leta 2011 pa Slovenski etnografski muzej. Od leta 2008 nastaja *Register žive kulturne dediščine*, v katerega smo do konca avgusta 2015 vpisali 42 elementov; nekateri med njimi so bili razglašeni za žive mojstrovine državnega pomena. S kratkimi opisi enot, povzetih iz *Registra žive kulturne*

dediščine, ki ga vodi Ministrstvo za kulturo RS, želimo predstaviti enote slovenske nesnovne kulturne dediščine, ki je bila vanj vpisana v letih 2008–2015, in tako povečati zavedanje o njenem pomenu. Upamo tudi, da bo knjižica nosilce nesnovne kulturne dediščine spodbudila k pripravi pobud za vpis v *Register*, ki je eden od načinov evidentiranja in ohranjanja nesnovne kulturne dediščine Slovenije.

Anja Jerin, Nena Židov

FOREWARD

In 2003, UNESCO adopted the *Convention for the Safeguarding of the Intangible Cultural Heritage*, the aims of which are to contribute to better safeguarding of intangible cultural heritage, to ensure respect for it, raise awareness about its importance and to provide for international cooperation and assistance. The *Convention* includes in the intangible cultural heritage oral traditions, expressions and language, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship, recognised by communities as part of their cultural heritage, with which they identify and try to safeguard.

Slovenia ratified the *Convention* in 2008. Intangible cultural heritage, then referred to as "living cultural heritage", was included in the new Cultural Heritage Protection Act (2008), which had previously included only material movable and immovable heritage. The Act also defined the role of the Coordinator for the Safeguarding of the Intangible Cultural Heritage, which from 2009 to 2010 was filled by the Institute of Slovene Ethnology at the Scientific Research Centre of the Slovene Academy of Sciences and Arts, and since 2011 by the Slovene Ethnographic Museum. The Register of the Intangible Cultural Heritage has been taking shape since 2008 and by the end of August

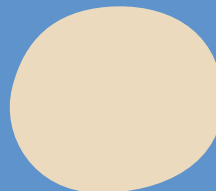
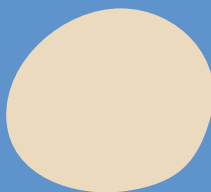
2015 it contained 42 elements, some of which have been declared to be intangible cultural heritage of national significance.

The short descriptions of units from the Register of the Intangible Cultural Heritage led by the Ministry of Culture of the Republic of Slovenia present the elements of the intangible cultural heritage that have been entered during the period 2008-2015 and will increase awareness of its importance. We also hope that this publication will encourage bearers of intangible cultural heritage to prepare initiatives for Register entries, which is one of the ways of recording and safeguarding that heritage in Slovenia.

Anja Jerin, Nena Židov



Škofjeloški pasijon / Škofja Loka Passion Play.
Foto / Photo: Anja Jerin, 2015



**UPRIZORITVENE
UMETNOSTI**
PERFORMING
ARTS

Škofjeloški pasijon / The Škofja Loka Passion Play



Foto / Photo: Anja Jerin, 2015



Foto / Photo: Jana Šimenc, 1999

Škofjeloški pasijon je spokorniška pasijonska procesija po besedilu patra Romualda Marušiča iz leta 1721, ki se uprizarja v velikonočnem času v Škofji Loki. Škofjeloški pasijon je bil razglašen za živo mojstrovino državnega pomena.

The Škofja Loka Passion Play is a penitential passion procession based on the text by the Capuchin monk Romuald Marušič from 1721, which is staged at Easter time in the town of Škofja Loka. The Škofja Loka Passion Play has been declared to be intangible cultural heritage of national significance.

Posavsko štehvanje / Sava Valley štehvanje



Foto / Photo: Nena Židov, 2001

Posavsko štehvanje je konjeniška igra in prireditvev, na kateri jezdeci med dirom s kovinskim kijem razbijajo na drog nasajen lesen sodček. Štehvanje vsako leto organizirajo v Savljah, eni od nekdanjih vasi ljubljanskega Posavja.

The Sava Valley *štehvanje* is a tournament involving games in which horseback riders in motion have to break a small barrel fastened to a pole with a metal club. *Štehvanje* is organised each year in Savlje, a part of Ljubljana near the River Sava that used to be a separate village.



Foto / Photo: Anja Jerin 2014

Pandolo / Pandolo



Foto / Photo: Franc Banko, 2004



Foto / Photo: Arhiv Zveze društev igre pandolo Slovenije /
Archive of the Association of the Pandolo Societies
of Slovenia, 1956

Pandolo je tradicionalna istrska družabna in športna igra. Dve ekipi s po tremi igralci tekmuje v osvajanju ozemlja. Ošiljeno leseno paličico (pandolo) skušata z leseno palico (maco) odbiti čim dlje od začetne točke (baze) v označeno igrišče.

Pandolo is a traditional Istrian social and sporting game. Two teams, each with three players, compete to take over a territory. The players use a wooden bat known as a *maca* to knock a short, sharp wooden stick or *pandolo* as far as possible from the base within a marked playing area.

Vuzemski plesi in igre v Metliki / Easter dances and games in Metlika



Foto / Photo: Arhiv Belokranjskega muzeja v Metliki /
Archive of the Bela Krajina Museum, 1940

Vuzemski plesi in igre se odvijajo na velikonočni ponedeljek v srednjeveškem jedru Metlike in so sestavljeni iz plesanja metliškega kola in plesnih iger: rešetca, al' je kaj trden ta vaš must, robčeci, kurji boj in turn.

Easter dances and games take place on Easter Monday in the medieval centre of the town of Metlika. They involve the folk dance known as the *kolo* (circle dance) and local games.



Foto / Photo: Gal Kušar, 2011

Godbeništvo / *Godbeništvo*



Foto / Photo: Gregor Sečen, 2010



*Foto / Photo: Arhiv Posavskega muzeja Brežice /
Archive of the Posavje Museum Brežice, 1934*

Godbeništvo je oblika družbenega delovanja glasbenikov v okviru godb na pihala, kjer igrajo na pihala, trobila in tolkala. Razširjeno je po celotni Sloveniji in ima dolgo tradicijo.

Godbeništvo refers to the social activity of musicians in brass bands involving wind, brass and percussion instruments. This kind of activity is widespread around the whole of Slovenia and has a long tradition.



GODBENI
DOM

Godba Domžale / Brass Band Domžale. Foto / Photo: Arhiv
godbe Domžale / Archive of the Brass Band Domžale, 2011



Cesarsko - Kraljeva
LAUFARIJA
Cerknem



Cerkljanska laufarija / Laufarija – Shrovetide custom in Cerklje ob Savi
Foto / Photo: Slavka Ilich, 2013



**DRUŽBENE
PRAKSE,
RITUALI IN
PRAZNOVANJA**
SOCIAL
PRACTICES,
RITUALS AND
FESTIVE EVENTS

Cerkljanska laufarija / Shrovetide custom in Cerkno



Foto / Photo: Maja Kostric, 2012



Foto / Photo: Vinko Tavčar, 1963 (Dokumentacija SEM / SEM Documentation)

Laufarija je pustna prireditev 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. Cerkljanska laufarija je bila razglašena za živo mojstrovino državnega pomena.

The *Laufarija* (from the German *laufen*, to run) is a Shrovetide event in the town of Cerkno, involving figures known as *laufarji* with characteristic wooden masks. It includes carolling, a Sunday parade through the streets and the reading of the indictment of Shrovetide, as well as searching for a wooden mallet and the execution of Shrovetide on Tuesday. The Shrovetide custom in Cerkno has been declared to be intangible cultural heritage of national significance.

Borovo gostüvanje / Shrovetide marriage to a pine tree



Foto / Photo: Boris Kuhar, 1974 (Dokumentacija SEM / SEM Documentation)

Borovo gostüvanje je za Prekmurje značilna pustna šega in prireditev. 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.

The *borovo gostüvanje* or pine wedding is a characteristic Shrovetide event of the Prekmurje region. The symbolic marriage to a pine tree involves both a wedding and carnival masks. At first the *borovo gostüvanje* took place only in villages where no marriages took place before Shrovetide.



Foto / Photo: Miha Špiček, 2011

Obhodi pustnih oračev / Rounds of the Shrovetide ploughmen



Foto / Photo: Miha Špiček, 2012



Foto / Photo: V. Skrabar, 1919 (Dokumentacija SEM / SEM Documentation)

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 is a masked parade in the north-east of Slovenia. These ploughmen, along with dancing masked *kurent* figures, 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.

Škoromatija / Škoromatija, a Shrovetide custom



Foto / Photo: Marija Makarovič, 1962 (Dokumentacija SEM / SEM Documentation)

Škoromatija je pustna šega na južnem obrobju Brkinov in Podgrajsko-Matarskem podolju. Na pustno soboto ali nedeljo škoromati pobirajo darove po hišah, na pepelnično sredo pa pusta pokopljejo ali zažgejo.

Škoromatija is a Shrovetide custom on the southern edge of the Brkini Hills and around Podgrad. On Shrove Saturday or Sunday, the masks known as *škoromati* go around the houses collecting gifts and on Ash Wednesday they symbolically bury or burn Shrovetide.



Foto / Photo: Miha Špiček, 2007

Obhodi kurentov / Shrovetide rounds of the *kurenti*



Foto / Photo: Marko Habič, 2004 (Dokumentacija SEM / SEM Documentation)



Foto / Photo: Boris Kuhar, 1966 (Dokumentacija SEM / SEM Documentation)

Obhodi kurentov so pustna šega in prireditve na Ptujskem in Dravskem polju, v Halozah in Slovenskih goricah. Kurent je najbolj množičen tradicionalen pustni lik, ki po ljudskem verovanju preganja zimo in vabi v deželo pomlad.

Rounds of the imposing masked figures 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 figure; it is believed to drive away winter and invite spring into the countryside.

Drežniški in Ravenski pust / Shrovetide in Drežnica and Drežniške Ravne



Foto / Photo: Tanja Tomažič, 2005 (Dokumentacija SEM / SEM Documentation)

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. Drežniški in Ravenski pust sta bila razglašena za živo mojstrovino državnega pomena.

These rituals and events take place at Shrovetide in Drežnici and Drežniške Ravne, on Jezerca and in Magozd. The main figures 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. Shrovetide in Drežnica and Drežniške Ravne has been declared to be intangible cultural heritage of national significance.



Foto / Photo: Miha Špiček, 2009

Pisanje pirhov ob prazniku šempav / Decorating eggs to celebrate šempav



Foto / Photo: Dejan Krivec, 2010



Foto / Photo: Anja Jerin, 2012

Pisanje pirhov ob prazniku šempav poteka vsako prvo nedeljo v maju, ko se ženske iz Poljubinja in okolice zberejo in z rdečo barvo barvajo ter z različnimi motivi in verzi popišejo kuhana jajca. Njihova posebnost je izdelava zunaj velikonočnega časa.

Decorating eggs to mark the holiday known as šempav takes place on the first Sunday in May, when the women of the Poljubinj area collect eggs, boil them, colour them red and decorate them with verses. The unique feature here is that this takes place outside Easter time.

Izdelovanje ljubenskih potic / Making Palm Sunday bunches in Ljubno



Foto / Photo: Tanja Tomažič, 1992 (Dokumentacija SEM / SEM Documentation)

Ljubenske potice so cvetnonedeljske butare, značilne za Ljubno ob Savinji in okoliške kraje. Izdelane so iz naravnih materialov, njihova posebnost so unikatne figuralne oblike. Na cvetno nedeljo jih družine nesejo blagoslovit v cerkev. Izdelovanje ljubenskih potic je bilo razglašeno za živo mojstrovino državnega pomena.

Ljubno potice are Palm Sunday bunches characteristic of Ljubno and nearby villages. They are made from natural materials and are unique, thanks to the way they imitate everyday objects. On Palm Sunday they are taken by families to church to be blessed. The making of Palm Sunday bunches in Ljubno has been declared to be intangible cultural heritage of national significance.



Foto / Photo: Anja Jerin, 2014

Velikonočne igre s pirhi / Easter egg games



Foto / Photo: Nena Židov, 2014



Foto / Photo: Danilo Faganeli, Arhiv Odbora za tradicionalno ciljanje pirhov / Archive of the Committee for Easter egg games, 1968

Igre s pirhi so del velikonočnih šeg in jih izvajajo na velikonočno nedeljo ali ponedeljek. Najbolj znane so trkanje, trkljanje in ciljanje pirhov. V 90. letih 20. stoletja so v številnih krajih Slovenije ponovno oživili predvsem ciljanje pirhov.

Easter egg games are a custom that takes place on Easter Sunday or Monday. The best known are knocking, rolling and aiming eggs. In the 1990s there was a revival in many Slovene places of such games, particularly of aiming eggs.

Izdelovanje belokranjskih pisanic / Making Bela krajina decorated Easter eggs



Foto / Photo: Fran Vesel, 1920 (Dokumentacija SEM / SEM Documentation)

Belokranjske pisanice so pobarvana in v batik tehniki z značilno ornamentiko okrašena velikonočna jajca. Do danes so se ohranile le še v Adlešičih in okolici, kjer jih kot turistične spominke in priložnostna darila izdelujejo vse leto.

Bela krajina *pisanice* or Easter eggs are coloured and ornamented for Easter using the batik technique. Today, they are made only around Adlešiči, where they are produced all the year round as gifts and souvenirs.



Foto / Photo: Nena Židov, 2008

Otepanje v Bohinju / New Year carolling in Bohinj



Foto / Photo: Tatjana Dolžan Eržen, 2011



Foto / Photo: Tatjana Dolžan Eržen, 1986

Otepanje je šega, ki jo pred novim letom izvajajo maskirani koledniki oteповci v vaseh Zgornje Bohinjske doline. Obiščejo vse hiše v vasi in voščijo srečno novo leto, družine pa jih obdarujejo.

Otepanje is a custom carried out before New Year by masked carol singers in the villages of the Upper Bohinj Valley. They visit every house in the village to wish the families a Happy New Year and receive gifts in return.

Spletanje venčkov sv. Ivana / Weaving St. John's wreaths



Foto / Photo: Boris Orel, 1958 (Dokumentacija SEM / SEM Documentation)

Spletanje venčkov sv. Ivana na kresni večer in njihovo obešanje na vrata domov je značilno za vasi na Krasu. Šega temelji na ljudskem verovanju v posebno moč rastlin, nabranih na kresni večer, ki naj bi ljudi in domove varovale pred nesrečami.

Weaving St. John wreaths on Midsummer's Eve and hanging them on the front door is characteristic of villages on the Karst plateau. The custom is based on folk belief in the special power of plants gathered on Midsummer's Eve, which were thought to protect homes against accidents.



Foto / Photo: Tjaša Zidarič, 2013

Izdelovanje cvetnonedeljskih butar / Making Palm Sunday bunches



Foto / Photo: Cveto Zgaga, 2011



Foto / Photo: Slavko Smolej, 1940 (Dokumentacija SEM / SEM Documentation)

Cvetnonedeljske butare so šopi, izdelani iz določenih vrst in določenega števila šibja oziroma rastlin, lahko tudi z okrasjem, kot so pecivo, jabolka, pomaranče in barvni krep papir. Na cvetno nedeljo jih verniki nosijo blagoslavljat v cerkev.

There are different types of Palm Sunday bunches or bundles with a varying number of branches and decorated with things such as pastries, apples, oranges or coloured crepe paper. The bunches are taken to church to be blessed on Palm Sunday.

Šelmarija / Šelmarija, a Shrovetide custom



Foto / Photo: Marija Jagodic, 1957 (Dokumentacija SEM / SEM Documentation)

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

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



Foto / Photo: Arhiv Etnološkega društva Prforcenhaus / Archive of the Ethnological Society Prforcenhaus

Vrbiške šeme / Shrovetide custom in Vrbica



Foto / Photo: Nena Židov, 2013



Foto / Photo: Igor Cvetko, 2004 (Dokumentacija SEM / SEM Documentation)

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.

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

Zagoriške mačkare / Shrovetide custom in Zagorica



Foto / Photo: Boris Kuhar, 1964 (Dokumentacija SEM / SEM Documentation)

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

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



Foto / Photo: Nena Židov, 2014

Izdelovanje prekmurskih remenk / Making Prekmurje decorated Easter eggs



Foto / Photo: Mateja Huber, 2014



Foto / Photo: Gorazd Makarovič, 1974 (Dokumentacija SEM / SEM Documentation)

Remenke so pobarvana in v batik tehniki ali s pomočjo praskanja z značilno ornamentiko okrašena velikonočna jajca, ki jih izdelujejo v Prekmurju.

Remenke are Easter eggs produced in the Prekmurje region, coloured and decorated using the batik technique or scratching with characteristic ornamentation.



*Prekmurske remenke / Prekmurje decorated Easter eggs.
Foto / Photo: Mateja Huber, 2014*



Gradnja kranjske stene / Building Carniolan wall.
Foto / Photo: Anja Jerin, 2015



ZNANJA IN PRAKSE O NARAVI IN SVETU

KNOWLEDGE
AND PRACTICES
CONCERNING
NATURE AND
THE UNIVERSE

Gradnja kranjskih sten / Building Carniolan walls



Foto / Photo: Anja Jerin, 2015



Foto / Photo: Peter Naglič, 1937 (Dokumentacija SEM / SEM Documentation)

Gradnja kranjskih sten ali lesenih kašt je tehnika, ki se uporablja pri urejanju vodotokov in sanaciji erozijskih žarišč ter pogojno stabilnih pobočij. Za gradnjo kranjske stene se uporabljajo rešetkasto sestavljena debela in kamen.

The building of Carniolan walls is a construction technique used when regulating water courses and containing erosion damage, as well as stabilising hillsides. A Carniolan wall consists of a network of logs and stones.



*Kranjska stena / Carniolan wall.
Foto / Photo: Anja Jerin, 2015*

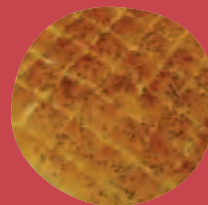


Papirnate rože / Paper flowers. Foto / Photo: Anja Jerin, 2015



TRADICIONALNE OBRTNE VEŠČINE

TRADITIONAL
CRAFTSMANSHIP



Izdelovanje papirnatih rož / Making paper flowers



Foto / Photo: Anja Jerin, 2014



Foto / Photo: Marija Makarovič, 1963 (Dokumentacija SEM / SEM Documentation)

Izdelovanje papirnatih rož je večina oblikovanja različnih vrst papirja v dovršeno izdelane predmete, ki posnemajo naravno podobo rož in rastlinja in se uporabljajo ob različnih priložnostih, največkrat povezanih z obredi prehoda in praznovanji.

The making of paper flowers involves using different kinds of paper to skilfully produce items that perfectly imitate the natural appearance of flowers and plants; they are used on different occasions, most often in rites of passage rituals and during celebrations.

Izdelovanje klobukov iz kostanjevega listja / Making hats from chestnut leaves

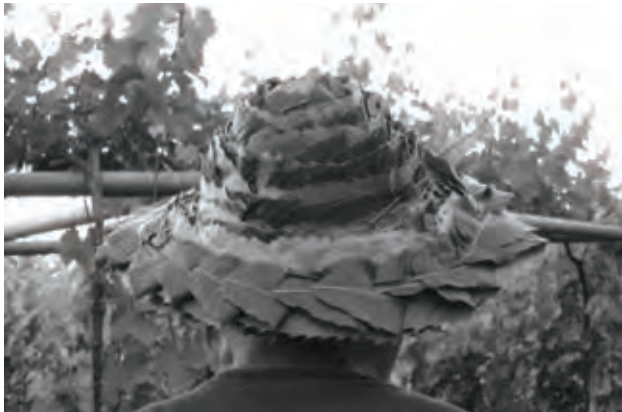


Foto / Photo: Anita Matkovič, 2011

Klobuk iz kostanjevega listja je rokodelski izdelek izpod rok spretnih izdelovalcev, narejen iz povsem naravnih materialov, prvotno namenjen nošnji v poletnih mesecih na paši.

A hat from chestnut leaves is a handicraft product made by skilful craftsmen from natural materials; it would be worn in the summer months in pastures.



Foto / Photo: Anita Matkovič, 2011

Oglarstvo / Charcoal making



Foto / Photo: Matej Povše, 2013



Foto / Photo: Fran Vesel, začetek 20. stoletja / early 20th century (Dokumentacija SEM / SEM Documentation)

Oglarstvo je dejavnost gozdnega gospodarstva, ki obsega pridobivanje lesnega oglja in z njim povezane posebne veščine in znanja priprave lesnih kop ter tehnike pridobivanja oglja.

Charcoal making is a forestry activity involving knowledge and skills including the preparation of the charcoal pit and the production of charcoal from wood.

Soseska Drašiči / The Drašiči Neighbourhood



Foto / Photo: Angelos Baš, 1965 (Dokumentacija SEM / SEM Documentation)

Soseska Drašiči je poseben način povezovanja vaščanov v vaški skupnosti. Je oblika vaške samouprave, ki temelji na skupnem gospodarskem in družbenem interesu kmečkih gospodarjev pri urejanju zadev, pomembnih za celotno vaško skupnost Drašiči.

The Drašiči Neighbourhood is a particular way of bringing together villagers into a community. It is a kind of village self-management based on the shared economic and social interests of farmers, aimed at arranging matters of importance to the whole village community of Drašiči.



Foto / Photo: Andrej Dular, 1992

Tradicionalno izdelovanje kranjskih klobas / Traditional production of Carniolan sausages



Foto / Photo: Petra Mrak, 2012



Foto / Photo: Neznani avtor / Unknown author, 1929
(Dokumentacija SEM / SEM Documentation)

Izdelovanje kranjskih klobas izvira iz kulturne dediščine kolin. Njihova dokumentirana geografska opredelitev sega v drugo polovico 19. stol. in pomeni klobaso s Kranjskega na območju celotne habsburške monarhije kot tudi drugod po Evropi in v svetu. Izdelovanje kranjskih klobas je bilo razglašeno za živo mojstrovino državnega pomena.

The making of Carniolan sausages arose from the cultural heritage of pig slaughtering. Their documented geographical definition dates from the second half of the 19th century and encompassed sausages from Carniola throughout the Habsburg monarchy, as well as elsewhere in Europe and the world. The traditional production of Carniolan sausages has been declared to be intangible cultural heritage of national significance.

Priprava poprtnikov / Baking *poprtniki*



Foto / Photo: Marija Jagodic, 1957 (Dokumentacija SEM / SEM Documentation)

Priprava poprtnikov izvira iz tradicije kruhov, ki so morali kot glavna obredna jed stati na mizi od božiča do svetih treh kraljev. Sedaj gospodinje pečejo poprtnik v obliki hlebca s testenimi okrasiki največkrat pred svetimi tremi kralji.

Baking poprtniki derives from the tradition that bread, as the main ritual food, should stay on the table from Christmas to Three Kings. Now *poprtniki* in the form of decorated loaves are most often baked before Three Kings.



Foto / Photo: Anja Jerin, 2014

Priprava belokranjskih pogač / Baking Bela krajina *pogača*



Foto / Photo: Janez Bogataj, 2010



Foto / Photo: Arhiv Društva kmečkih žena Metlika / Archive of the Association of Rural Women Metlika, 2010

Belokranjska pogača je regionalno značilna jed, ki jo na območju Bele krajine pripravljajo vse leto. Danes jo ponujajo predvsem kot dobrodošlico ob prihodu gostov in kot prigrizek k vinu ali mesnim jedem.

Bela krajina pogača, a kind of flat loaf, is a regional speciality prepared throughout the year. Today it is offered primarily to welcome guests and as a snack with wine or meat dishes.

Priprava prostih povitic in belokranjskih povitic / Baking *prosta povitica* and *Bela krajina povitica*



Foto / Photo: Alenka Mežnaršič, 2013

Prosta povitica in belokranjska povitica sta jedi, pripravljene iz vlečenega testa z različnima nadevoma, ki ju vse leto pripravljajo v Beli krajini.

Prosta povitica and *Bela krajina povitica* are made all the year round in the Bela krajina region from filo pastry with different fillings.



Foto / Photo: Arhiv Društva kmečkih žena Metlika / Archive of the Association of Rural Women Metlika, 2010

Priprava bohinjaškega mohanta / Making Bohinj *mohant*



Foto / Photo: Miha Špiček, 2013



Foto / Photo: Špela Ledinek Lozej, 1998

Bohinjski mohant je tradicionalni polmehki sirarski izdelek z značilnim pikantnim okusom ter svojevrstnim vonjem in teksturo, ki ga na območju Bohinja pripravljajo vse leto. Je stara vrsta domačega sira in velja za kulinarčno posebnost tega območja.

Bohinj *mohant* is a traditional semi-soft cheese with a strong characteristic flavour and a specific smell and texture, which is prepared in the Bohinj area all the year round. It is an old kind of cheese and a culinary speciality for this area.

Priprava prleških gibanic / Baking *Prleška gibanica*



Foto / Photo: Anja Jerin, 2013

Prleška gibanica je praznična pogača, značilna za območje Prlekije. Pripravljena je iz več plasti vlečenega testa ter nadeva iz skute in kisle smetane. To tradicionalno prleško jed so v preteklosti pripravljali ob velikih delih in praznikih.

Prleška gibanica is a festive pastry characteristic of the Prlekija region. It is made from layers of filo pastry filled with cottage cheese and sour cream. Traditionally, it was made when major farm tasks were carried out or for festive occasions.



Foto / Photo: Anja Jerin, 2013

Klekljanje idrijske čipke / Making Idrija bobbin lace



Foto / Photo: Božo Uršič, 2008



Foto / Photo: Fototeka Mestnega muzeja Idrija, pred prvo svetovno vojno / Photo Library of the Idrija Municipal Museum, before the First World War

Klekljanje čipk je izdelovanje čipk s prepletanjem niti, navitih na kleklje. Na Idrijskem je prisotno od druge polovice 17. stol. V 19. stol. se je iz Idrije razširilo in uveljavilo v širšem prostoru, kjer razvija nove izrazne oblike.

Bobbin lace making involves the use special tools called bobbins that hold the thread. Lace-making has been present in the Idrija area since the second half of the 17th century. In the 19th century it spread to a wider area, where it has taken on ever new expressive forms.

Tradicionalno lončarstvo / Traditional pottery making



Foto / Photo: Fanči Šarf, 1959 (Dokumentacija SEM / SEM Documentation)

Lončarstvo je rokodelsko izdelovanje glinene posodja in drugih predmetov, s katerim so povezana znanja priprave materiala, rabe orodij, veščine oblikovanja, krašenja in žganja izdelkov. Ohranja tradicionalne tehnike izdelave ter oblike proizvodov.

Pottery making involves the production of hand-made clay vessels and other objects, involving knowledge connected with the preparation of materials, the use of tools, design and decorative skills, and the firing of products. Traditional production techniques and kinds of products are thus preserved.



Foto / Photo: Anja Jerin, 2014

Izdelovanje trničev in pisav / Making *trniči* cheeses and wooden markers



Foto / Photo: Anja Jerin, 2013



Foto / Photo: Tone Cevc, 1964 (Dokumentacija SEM / SEM Documentation)

Izdelovanje trničev, posušenih sirov značilne hruškaste oblike, je značilno na območju Velike, Male in Gojške planine v Kamniško-Savinjskih Alpah. Izdelani so iz skute, smetane in soli ter okrašeni s posebnimi ornamenti, vtisnjenimi s *pisavami*.

The making of *trniči* – small dried, pear-shaped cheeses – is characteristic of the mountain pastures of Velika planina, Mala planina and Gojška planina in the Kamnik-Savinja Alps. They are made from curd, cream and salt, and decorated using special wooden markers.

Slamnikarstvo na Domžalskem / Making straw hats and baskets in the Domžale area



Foto / Photo: Marija Makarovič, 1965 (Dokumentacija SEM / SEM Documentation)

Slamnikarstvo je domača obrt izdelovanja slamnikov in cekarjev iz pletenih slamnatih kit. V 18. stol. se je razvila v Ihanu in se razširila v Domžale in okolico, kjer je v 19. stoletju prerasla v produkcijo slamnikov v obrtnih delavnicah in tovarnah.

Making straw hats and baskets from braided straw is a handicraft that evolved in the 18th century in Ihan and spread around the Domžale area. In the 19th century, it grew into the production of hats in craft workshops and factories.



Foto / Photo: Tjaša Zidarič, 2014

Priprava bovških krafov / Making Bovec krafi



Foto / Photo: Metka Belingar, 2012



Foto / Photo: Metka Belingar, 2012

Bovški krafi so krapci z nadevom iz suhih hrušk tepk. So najbolj prepoznavna sladica na območju Bovškega. To tradicionalno jed pripravljajo po domovih ob prazničnih priložnostih in je sestavni del jedilnikov lokalnih gostišč in kulturnih prireditvev.

Bovec *krafi* are a kind of ravioli filled with dried pears. They are the best known dessert in the Bovec area. This traditional dish is prepared at home on festive occasions and features on the menu in local eateries and at cultural events.

Ribniško suhorobarstvo / Ribnica woodenware



Foto / Photo: Neznani avtor / Unknown author, 1899
(Dokumentacija SEM / SEM Documentation)

Ribniško suhorobarstvo je rokodelska obrtna dejavnost, povezana z ročnim in s strojnim izdelovanjem uporabnih lesenih predmetov. Razširjeno je na območju občin Ribnica, Sodražica, Loški Potok, Dobropolje, Velike Lašče, Kočevje in Bloke.

Ribnica woodenware is a craft connected with the making of useful wooden objects by hand and machine. It is a widespread activity in the municipalities of Ribnica, Sodražica, Loški Potok, Dobropolje, Velike Lašče, Kočevje and Bloke.



Foto / Photo: Nena Židov, 2014

Izdelovanje kurentij / Making *kurentije* – the costume of the *kurent*



Foto / Photo: Tjaša Zidarič, 2014



Foto / Photo: Tanja Tomažič, 1989 (Dokumentacija SEM / SEM Documentation)

Kurentije so oprave za pustni lik *kurenta*, ki jih za lastno uporabo in za prodajo izdelujejo na območju Ptuja in okolice. Tam so *kurenti* najbolj množični tradicionalni pustni liki, ki nastopajo samostojno ali kot del pustne skupine oračev.

Kurentije are connected with the costume and mask of the Shrovetide character of the *kurent* that is produced in the Ptuj area. Here, the *kurent* is the most numerous Shrovetide character, appearing individually or as part of a Shrovetide group of ploughmen.

Klekljanje slovenske čipke / Making Slovene bobbin lace



Foto / Photo: Srečo Kolar, 1974 (Dokumentacija SEM / SEM Documentation)

Klekljanje je ročno izdelovanje čipk s križanjem, sukanjem in prepletanjem niti, navitih na kleklje. Ime slovenska čipka se je uveljavilo med svetovnimi vojnami na ozemlju Slovenije, ki je bilo sestavni del Kraljevine Jugoslavije.

Bobbin lace-making refers to the production by hand of lace by crossing, twisting and weaving threads fastened to a bobbin. Slovene lace made a name for itself between the two World Wars, in what was then Yugoslavia.



Foto / Photo: Mojca Ferle, 2015

Tradicionalno pridelovanje morske soli / Traditional production of sea salt



Foto / Photo: Primož Pipan, 2001



Foto / Photo: Josip Rošival, 1961 (Fototeka Pomorskega muzeja Sergej Mašera Piran / Photo collection of the Sergej Mašera Maritime Museum of Piran)

Tradicionalno pridelovanje morske soli obsega vsakoletna vzdrževalna dela na nasipih v solnem polju ter v izparilnih in kristalizacijskih bazenih, vzgojo petole, pobiranje soli, njeno spravilo ter skrb za solinarsko orodje.

The traditional production of sea salt includes annual maintenance work on the levees in the salt fields, and in the evaporation and crystallisation basins, the cultivation of the biosediment *petola*, harvesting and storing salt, and care of salt-making tools.



*Tradicionalno pridelovanje morske soli / Traditional production
of sea salt. Foto / Photo: Iztok Škornik, 2011*



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