*Gorazd Makarovič, Bojana Rogelj Škafar*

# POSLIKANE PANJSKE KONČNICE

## PAINTED BEEHIVE PANELS



ZBIRKA SLOVENSKEGA ETNOGRAFSKEGA MUZEJA

*Gorazd Makarovič, Bojana Rogelj Škafar*

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## *PAINTED BEEHIVE PANELS*

Zbirka Slovenskega etnografskega muzeja
*The Collection of the Slovene Ethnographic Museum*

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# UVODNA PRIPOMBA

Pričujoča predstavitev poslikanih panjskih končnic je sedma v vrsti objav zbirk muzealij Slovenskega etnografskega muzeja. Kot pri dosedanjih izdajah je tudi pri končnicah ohranjena temeljna zasnova publikacij, kataloški del pa je nekoliko prilagojen posebnosti gradiva. Zaradi številčnosti zbirke in bojazni pred prevelikim obsegom so opuščeni opisi slikarij. Čeprav ti opisi seveda bolj rabijo evidenci naslikanega kot identifikaciji slike in so večkrat tudi razlaga, jih morejo nadomestiti fotografske reprodukcije, na katerih opise zahtevnejši uporabnik ponovi ob preverjanju, s pozornim gledanjem pa jih tako ali tako ustvarja sam. Zato so v katalog vključeni opisi samo deloma in samo tam, kjer so potrebni zaradi možnosti preverjanja komentarja v katalogu; vendar je pri omembah komaj vidnih ostankov slikarij in zlasti letnic njihovo mesto na slikarski ploskvi vedno opisano. V komentarjih so ob tvarnih podatkih navedeni najprej drugi znani, žal redki podatki, ki morejo biti strokovno relevantni, poudarek pa je na ikonografiji in po potrebi na ikonologiji. Datiranje in pripisovanje del avtorjem oziroma delavniškim skupnostim je v komentarju navedeno tam, kjer je to mogoče napraviti z gotovostjo; v ustreznih komentarjih je navedena tudi konkretna pomembnejša literatura ter povezave, ki morejo kaj pojasniti; sicer so povezave med končnicami neposredno in križno razvidne iz kazal. Seveda zajemajo komentarji po potrebi opis enkratnih individualnih potez posameznih del, zlasti tistih, ki so strokovno povedne ali na fotografiji niso vidne ali prepoznavne. Vse končnice so predstavljene na črno-belih fotografijah; to ni samo zaradi varčevanja, ampak tudi zaradi prepričanja, da se na črno-belih reprodukcijah vidi marsikaj, kar se na barvnih vidi slabo ali sploh ne, npr. barvni valerji. Za predstavitev barv pa so primerno ohranjene slikarije ponovno predstavljene še z barvnimi reprodukcijami. Na veliki razstavi panjskih končnic v Slovenskem etnografskem muzeju leta 1967 so bile prikazane številne grafike, ki so zelo podobne slikarijam na panjskih končnicah in so morda rabile kot vir upodobitev; v tem katalogu niso navedene zaradi narave sveta grafičnih in drugih predlog, ki je razložen v podpoglavju *Viri motivov* v tej publikaciji. Poglavje *Oris slikarstva na panjskih končnicah* je predelano in dopolnjeno besedilo, ki je že izšlo v 24. knjigi *Publikacij Avstrijskega muzeja za etnografijo Človek in čebela* kot spremna publikacija na Dunaju gostujoče razstave Slovenskega etnografskega muzeja leta 1989.

Poglavja *O zanimanju za panjske končnice in njihovem preučevanju, O zgodovini muzejske zbirke* in *Razstave panjskih končnic iz zbirke SEM* je napisala Bojana Rogelj Škafar, ostalo besedilo je napisal Gorazd Makarovič; izbor in ureditev fotografij ter manipuliranje z zbirko končnic ob pripravi publikacije sta avtorica in avtor opravila skupaj.

# O ZANIMANJU ZA PANJSKE KONČNICE IN NJIHOVEM PREUČEVANJU

Poslikane panjske končnice kot eno od poglavij ljudske umetnosti, ustvarjene večinoma od in za pripadnike nižjih (kmečkih) družbenih plasti na Slovenskem, poznamo le na omejenem območju slovenskega etničnega prostora. Pojavile so se v drugi polovici 18. stoletja, doživele svoj razcvet v obdobju med letoma 1820 in 1880 ter spričo spremenjenih ekonomsko-socialnih in duhovnih razmer zamrle v začetku 20. stoletja. Kljub unikatnosti so bile prve strokovne obravnave deležne šele konec dvajsetih let 20. stoletja, pred tem le posamičnih omemb, in širšega znanstvenega interesa od petdesetih let 20. stoletja naprej. Iz kronološkega pregleda prvih zapisov, člankov in razprav o tej temi je razvidno, kdo in iz kakšnih pobud se je loteval raziskovanja na tem področju. Omeniti velja, da so pregledi pisanja o poslikanih panjskih končnicah bolj ali manj zabeleženi v člankih Stanka Vurnika (1929), Avgusta Bukovca (1934) in Gorazda Makaroviča (1989).

Serijo spisov o čebelarstvu na Slovenskem (G. Makarovič 1989: 54–55) začenja polihistor **Janez Vajkard Valvasor**, ki je leta 1689 v *Slavi vojvodine Kranjske* kot prvi pisal o čebelarstvu, ne pa tudi o končnicah. V *Topografiji sodobne vojvodine Kranjske* (1679) je priobčil med drugim doslej prvo znano upodobitev čebelnjaka na Slovenskem[1], ki je stal na vrtu gradu Zonek na Igu pri Ljubljani. Valvasorju so kronološko sledili duhovnik ženskega samostana v Mekinjah pri Kamniku **Matej Furlan** s *Praktičnim čebelarstvom* (1769 do 1780), ki že sugerira uporabo poslikanih končnic zaradi čebelarjevega lažjega razločevanja panjev, francoski naravoslovec **Balthasar Hacquet** v delu *Abbildung und Beschreibung der südwest- und östlichen Venden, Illyrer und Slaven* (1801–1808), član kmetijske družbe **Peter Pavel Glavar** v rokopisu *Pogovor od Zhebelnih Rojou* (1776) in nemški zdravnik **Heinrich Gottlieb Schlegel** v potopisu *Reise durch einige Theile vom mittäglichen Deutschland und dem Venetianischen* (1798), v katerem omenja poslikane končnice na Zgornjem Koroškem.

Izhajajoč iz dosedanjega védenja štejemo **Michaela Heinka** za pisca prvega samostojnega članka, ki ne prinaša le opisa kranjskega čebelnjaka in omembe končnic, ampak tudi duhovito razlaga nekatere značilne motive s panjskih končnic; omenjeni so tudi že ustvarjalci poslikav, ki krasijo končnice (Heinko 1840). Zapis vsebuje naslednje: »Na Kranjskem so v navadi leseni zabojasti panji, ki jih v kočah, povečini kritih s slamo, hranijo v skladovnicah. Vsak panj je okrašen s svojo poslikavo, ki – tako nesporno kažejo izkušnje – malim zračnim jadralcem označuje njihovo domovanje in preprečuje, da bi se kaka čebela pomotoma znašla v sosedovem gnezdu, tako kot je

temu namenjeno oštevilčenje hiš pri človeškem rodu, vendar ne povsem uspešno, ker žal ne manjka primerov, da slaboviden pripadnik tega rodu ne gleda na hišno številko in pomotoma zaide v tujo hišo in celo – ves raztresen – s seboj odnese tuje predmete. Morda bi bilo res bolje, če bi hiše, namesto da jih oštevilčijo, po vzoru kranjskih panjev poslikali«[2] (Heinko 1840a: 146). In o slikarjih: »Slike na panjih pa niso stvaritve umetnikov, katerih dela se bohotijo na razstavah v Parizu in na Dunaju, ampak nedolžnih samoukov, ki se v sami srajci in črnih usnjenih hlačah predajajo umetnosti in so pripadniki kmečkega stanu, iz katerega so tudi njihovi podporniki« (glej op. 2) (Heinko 1840a: 145). Heinkov zapis ni zgolj omemba zanimivega kulturnega elementa, ampak vsebuje tudi kritično ost na račun motivov, ki smešijo ženski svet. Zbodel ga je zlasti motiv hudiča, ki ženski brusi jezik na brusilnem kamnu. Zaradi tega je zapisal: »Zato sem pripravljen na novo organizirati sekto ikonoklastov, ki je obstajala v 8. stoletju, in jo voditi v juriš na čebelnjake zato, da bi iztrebili te škandalozne in žaljive paskvile o damah. Povsem prepričan sem, da se pri tem nimam česa bati, ker bi bilo žensko vodstvo čebelje države nedvomno naklonjeno temu početju in bi ga podpiralo« (glej op. 2) (Heinko 1840b: 150).

Presenetljivo je, da po tem o poslikanih končnicah do začetka 20. stoletja ne pišejo, čeprav je bil v tem obdobju ta kulturni element deležen največjega povpraševanja in produkcije. **Walter Šmid (Schmid),** po izobrazbi arheolog, po področju delovanja tudi etnograf in čebelar, je molk prekinil. Med letoma 1905 in 1909 ni samo izjemno poživil delovanja Kranjskega deželnega muzeja, ampak je kot kustos posebno pozornost namenil pridobivanju noš, preslic in panjskih končnic, njihovi predstavitvi na razstavah in uveljavitvi v znanstvenem svetu (F. Baš 1960: 222). V drugem od dveh člankov, v katerih je pisal o panjskih končnicah (Šmid 1905: 103–108), je zapisal, da dajejo končnice čebelnih panjev skupaj z obpotnimi znamenji opazovalcu zanimiv vpogled v duševno življenje deželnega prebivalstva. V upodobitvah in napisih, ki se pojavljajo na njih, je videl medij za razkrivanje podobe ljudstva na religiozen, filozofski in često humoren način. Šmid je označil geografsko območje pojavljanja panjskih končnic, ki je po njegovih ugotovitvah segalo čez Kranjsko do reke Drave pri Mariboru. Panonski Slovenci, ki so mejili na »karantanske« Slovence, te navade poslikavanj a panjev niso poznali. Motiviko končnic je razdelil na več skupin: skupino z religioznimi motivi (popularni svetniki in kmečki zavetniki Job, sv. Ambrož, sv. Genovefa, Izidor); biblijske zgodbe od stvarjenja sveta do poslednje sodbe; sv. Družina; skupino z zgodovinskimi motivi (bitka pri Sisku leta 1593, Kralj Matjaž, Pegam in Lambergar, Martin Luter z ženo Katarino na vozu s postiljonom v podobi vraga, ki jih vleče kozel); prizori dogodkov v zvezi s kmečkimi upori, ki so bili posledica izkoriščanja kmetov s strani gosposke; upodobitve francoskih vojakov v različnih situacijah kot odmev francoske okupacije in Ilirskih provinc od leta 1809 do leta 1814; skupino s prizori iz vsakdanjega življenja (procesije, zgodbe o pijanih možeh ...), skupino z živalskimi in rastlinskimi motivi ter s prizori iz življenja in početja lovcev. Panjske končnice je označil za pomemben del kmečke umetnosti in jih imel za kot ne nepomemben vir za raziskovanje noše (»Kostümkunde«), saj prikazujejo skupine noš iz zgodnejših časov. Hkrati pa je v njih videl dokaz naklonjenosti Kranjcev čebelam, ki jih sin podeduje od očeta.

Navdušen nad Šmidovim člankom in romantično razpoložen je **Josip Wester** v Slovanu (Wester 1905/6: 22) opisal kranjski čebelnjak, ki ga označujeta »... ob žrelcih gomezenje in mrgolenje in brnenje marljivih čebelic ...« ter »pred čebelnjakom na klopci oče čebelar s čedro v ustih«. In se zato ne čudi, »da si je dal preprosti seljak tudi pročelje panjev okrasiti po svojem naivno umetniškem okusu«. Po Westru je veljalo, da čim starejše so bile slike, tem zanimivejše so bile. Pri tem je

ugotavljal, da je »dandanes ta preklicana šola v marsičem pokvarila to umetniško naivnost«. Skrajno banalni so se mu zdeli moderni secesijski motivi, končnice, »našemljene s pildki, izrezki iz ilustrovanih listov, ali kar kratkomalo s številkami zaznamovane«. Nato je še na kratko povzel vsebino Šmidovega članka. Iz nadaljevanja je sledilo, da je za J. Westra bil Šmidov članek in njegovo komentiranje pravzaprav uvod v razmišljanje o prihodnjih nalogah »narodoznanstva«. Ugotavljal je namreč, da je bilo do tedaj zbranega in objavljenega že precej, da pa je bilo raziskovanje zlasti materialne kulture skoraj docela zanemarjeno. Predlagal je zbiranje »narodoznanskega gradiva« po trinajstih točkah. Ko bi bilo gradivo zbrano, bi se lahko začelo proučevanje narodne psihe (duše), narodne misli in umetnosti (Wester 1905/6: 24). Poudaril je še potrebo po razstavljanju zbranega gradiva na sistematičen način, za kar je videl možnost v razširitvi slovenskega narodopisnega muzeja v Rudolfmumu (Wester 1905/6: 25).

Za V. Šmidom in J. Westrom, ki sta napisala le krajši tematski skici, se je s panjskimi končnicami prvi podrobno ukvarjal **Stanko Vurnik**, kustos Kraljevega etnografskega muzeja. V svoji študiji (Vurnik 1929) je temo označil kot enega najzanimivejših pojavov na področju slovenske etnografije in »nekakšno slovensko ljudsko umetnostno specialiteto, ki je nima noben drug narod« (Vurnik 1929: 159). Slikarije so ga zanimale kot likovni vir za razkrivanje »predstavne fantazije slovenskega kmeta, nje živa fantastika in zdrav, robusten snovni humor, formalno umetnostno odet v izredno dekorativno čutno obliko« (Vurnik 1929: 157). V svoji študiji je uvodoma podal kratek pregled slovenskega ljudskega slikarstva, prehajajoč na končnice označil tipe čebelnih panjev na Slovenskem in nato postavil časovne in lokalne omejitve navade poslikavanja končnic. Temu je sledil pregled dotedanjega zanimanja za končnice, njihovo zbiranje in publiciranje. Zapisa Michaela Heinka ni omenil. Na nadaljnjih straneh je pisal o merah in materialih končnic, o barvah in slikarski tehniki, o slikarjih panjskih končnic, o motiviki – to je podrobno razdelal in pri tem navajal inventarne številke končnic iz zbirke tedanjega Kraljevega etnografskega muzeja v Ljubljani ter tistih, ki so bile last Čebelarskega društva za Slovenijo. Študijo je na kratko sklenil z oznako stila in stilnega razvoja slikarstva na končnicah.

**Avgust Bukovec**, čebelar praktik in teoretik, pobudnik organiziranega povezovanja in delovanja čebelarjev v društvih, predavatelj, urednik in pisec mnogih člankov v Slovenskem čebelarju, strokovni reviji Slovenskega čebelarskega društva, se je med drugim posvečal tudi problematiki poslikanih panjskih končnic (Bukovec 1934, 1942 in 1943). Uporabo končnic in trgovanje z njimi je doživljal v mladosti, kasneje pa se je zlasti ukvarjal s čebelarjenjem in posredovanjem tovrstnega znanja. Zavzeto je spremljal začetke strokovnega ukvarjanja s panjskimi končnicami v okviru Kranjskega deželnega muzeja in se v okviru Slovenskega čebelarskega društva ukvarjal tudi z razstavno dejavnostjo (Bukovec 1934, št. 5–6:91). V nadaljevanjih je v Slovenskem čebelarju predstavil dotedanjo zgodovino zbiranja končnic, razstavno dejavnost, objave v tisku, pisal je o začetkih poslikavanja končnic, vzrokih za razcvet in propad te dejavnosti, pri čemer je pregledal dotedanje teorije in dodal svoje mnenje, se razpisal o tem, kje so čebelarji kupovali končnice ali komu so jih dajali poslikovati, o načinu slikanja na končnice, o tem, kakšne slikarske tehnike so uporabljali, kdo so bili slikarji in kakšne motive so slikali, pri čemer je motive razvrstil v tematske sklope. Poudaril je, da ga pri zbiranju končnic in študiju tematike ni vodila zbirateljska strast, ampak mu je šlo za ohranitev blaga, ki je »v resnici narodno in njega zavarovanje v javnih zbirkah« (Bukovec 1943, št. 3–4: 24).

Med čebelarji sta o vzrokih za nastanek panjskih končnic razmišljala **Vlado Rojec** (Rojec 1937) in

**Milenko Popović** (Popović 1938). Prvi je menil, da so končnice kranjičev poslikavali zgolj iz estetskih nagibov, ker je bilo poslikavanje nekdaj v modi in po okusu tedanjega človeka (Rojec 1937: 180). Drugi je bil mnenja, da je imelo poslikavanje različne vzroke: praznovernost, pobožnost, modo slikanja in praktične razloge (Popović 1938: 52).

Med etnologi se je problematiki panjskih končnic kot dober poznavalec muzejske zbirke in zasebnih zbirk po drugi svetovni vojni prvi bolj posvetil ravnatelj Etnografskega muzeja **Boris Orel** (Orel 1951). Na esejističen način je kratko orisal čebelarstvo kot pomembno gospodarsko panogo 18. in 19. stoletja na Slovenskem. Na drugi strani je bil to čas cvetoče ljudskoumetnostne krasilne dejavnosti. Tako se je po Orlu v primeru poslikanih panjskih končnic zgodil posrečen in uspešen spoj med naprednim čebelarstvom s svojevrstno obliko panja ter ljudskega slikarstva, ki je bilo na vrhuncu svoje umetniške dejavnosti. Opozoril pa je še na en vidik raziskovanja, ki ga pri oceni formalne strani panjskih končnic ne bi smeli spregledati: bile so namreč tudi predmet naše domače obrti in trgovine. Zatonu čebelarstva, ki je bil posledica poslabšanja pašnih razmer in padanja cene medu, ki gaje izpodrival sladkor, je sledil zaton izdelovanja poslikanih končnic, tega pa je povzročila tudi uvedba A-Ž panja, pri katerem je bila oblika končnice neprikladna za poslikavanje.

Za Borisom Orlom, ki je v panjskih končnicah prepoznaval družbenogospodarsko pogojen pojav, se je teme z umetnostnozgodovinskega vidika lotil **Emilijan Cevc**. V izrazito programsko zasnovanem članku (Cevc 1955) je ugotavljal, da kljub polstoletnemu strokovnemu zanimanju za temo »ne poznamo niti začetkov te nenavadne umetnosti, ne njene razširjenosti, ne njene kulturnozgodovinske vsebine, ne njene psihične pogojenosti, ne njene likovne govorice« (Cevc 1955: 1062). V šestih točkah je oblikoval problemske sklope in znotraj teh izhodišča za raziskovanje poslikanih panjskih končnic, začenši s popolnim katalogom ohranjenega gradiva. Glede določitve geografskih meja pojavljanja končnic je uvedel dva pojma: življenski prostor, v katerem so bile končnice v rabi in kot take sestavni del »ljudskega predstavnega sveta«, in matični, rojstni prostor, v katerem so nastajale in od koder so jih širili po vsem njihovem življenjskem prostoru. Pri tem je poudaril pomen slikarja, ki je hodil »v štero« in tako širil delavniško izročilo skupaj z njegovo motivno shematiko, ter naročnika čebelarja, ki je lahko imel posebne želje, temelječe na lokalnih vzorih (Cevc 1955: 1065). Začrtal je geografske meje, temelječe na dotedanjem poznavanju tematike, in postavil epicenter nastajanja prvih končnic v Radovljico in okolico Kranja. Časovno naj bi jih preučevali v več etapah: 18. stoletje, prva polovica 19. stoletja in konec 19. stoletja. Avtorja so še posebej vznemirjale pobude za nastanek tovrstne umetnosti. Menil je, da je bila apotropejska komponenta močan motivni pobudnik, medtem ko je bilo alpsko in posebno še slovensko tipično slikovito razpoloženje pomemben likovni pobudnik (Cevc 1955: 1070). Podrobno se je ustavil pri razlagi posameznih tipičnih, pogosto ponavljajočih se motivov, za katere je menil, da so lahko manj originalni in naši od drugih, specifičnih in enkratnih, ki dajejo boljši uvid v individualni predstavni svet slikarja in naročnika. Propad kulture panjskih končnic je utemeljil s spremenjenim razmerjem kmeta do sveta in s tehnizacijo življenja, zaradi česar je bilo konec njene vraščenosti v kolektivno življenje. V nasprotju z B. Orlom, ki se mu je zamrtje poslikavanja končnic kazalo v luči zatona čebelarstva kot gospodarske panoge in s tem spremenjenih ekonomskih razmer, je E. Cevc propad obravnavane kulture razumel le kot posledico spremenjenih družbenopsiholoških razmer. Trdimo lahko, da prinaša Orlov sicer krajši esej celovitejši pogled na vidike obravnave poslikanih panjskih končnic, medtem ko je Cevcu pomembnejša likovna analiza obravnavane snovi.

**Branka Rudolfa** velja omeniti kot pisca, ki je razmišljal o drugačnem in za tisti čas svežem

metodološkem preučevalnem pristopu. Vzpodbujen z razstavo panjskih končnic v Jakopičevem paviljonu poleti leta 1955 in prevzet nad motivnim bogastvom in barvitostjo končnic je ugotavljal, da je njihovo tolmačenje lahko uspešno le ob interdisciplinarnem pristopu, v sodelovanju med etnografom, psihologom, zgodovinarjem, sociologom in umetnostnim zgodovinarjem ter z uporabo elastične primerjalne metode (Rudolf 1955: 266).

Istočasno s serijo strokovnih člankov, katerih skupna značilnost je, z eno besedo, programskost ali, natančneje, uveljavljanje pogledov glede usmeritve in širine študija panjskih končnic, lahko v petdesetih in šestdesetih letih 20. stoletja beležimo članke, v katerih se avtorji ukvarjajo s posameznimi vidiki obravnavane teme. Avtorstvo določene skupine poslikanih končnic sta raziskovala **Janez Dolenc** v članku o ljudskih umetnikih v Selški in Poljanski dolini kot ustvarjalcih pomembnega dela celotne produkcije panjskih končnic na Slovenskem (Dolenc 1951) ter 11 let kasneje **Gorazd Makarovič**, ki je iz javnih in nekaterih privatnih zbirk izbral tista dela, ki kažejo stilno sorodnost s slikami na steklu, nedvomno izdelanimi v selški slikarski delavnici. Na tej osnovi je ugotavljal, katere končnice so naslikali v selški delavnici in kakšno motiviko so uporabljali. Temu sta sledili analiza in umestitev končnic selške delavnice v do tedaj znano količino na Slovenskem (G. Makarovič 1962a). Na produkcijo končnic znotraj zaokroženega geografskega območja se navezujejo naslednji članki: **Antona Stupice** o Florjanskih panjskih končnicah (Stupica 1956), **Gorazda Makaroviča** o končnicah štajerske ljudske slikarske delavnice (G. Makarovič 1963–64) in **Milene Moškon** o zbirki končnic Pokrajinskega muzeja v Celju (Moškon 1967). Serija člankov in razprav, temelječih na bogatem evropskem primerjalnem gradivu, je posvečena razlagi posameznih motivov: kmet ziblje Francoza (**Jagodic** 1955), babji mlin (**Kuret** 1955), godčevski in plesni motivi (**Kumer** 1957), babo žagajo (**Kuret** 1960), boj za hlače (**Orel** 1960) in fantastični ptici (**Cevc** 1962).

**Gorazd Makarovič** je v okviru raziskovanja slovenske ljudske umetnosti posebno pozornost namenil prav panjskim končnicam. Ob že omenjenih člankih je izsledke o naravi, vlogi in pomenu te kulturne prvine nanizal v številnih publikacijah in člankih (G. Makarovič 1962b, 1964, 1967b, 1981, 1983, 1984, 1991), povzetek vsega doslej znanega pa prinaša pričujoča publikacija.

1 Valvasor J. V.: Topographia ducatus Carnioliae Modernae. Reprint. Ljubljana, München 1970. Slika št. 244.
2 Citate je iz nemščine v slovenščino prevedel Franc Smrke.

# O ZGODOVINI MUZEJSKE ZBIRKE

Zbirko panjskih končnic, ki jo danes hrani Slovenski etnografski muzej, so osnovali v nekdanjem Kranjskem deželnem muzeju[3]. Kdaj je v muzej prispel prvi tovrstni predmet, je težko reči. Skoraj gotovo pa je za to poskrbel kustos **Walter Šmid**. Pri tem omenimo razmišljanje Avgusta Bukovca, ki je kritično ugotavljal, da se je zbiranje končnic pričelo prepozno. Muzealci za temo niso imeli posluha, ko je bil čas še ugoden, ko je bilo tovrstnih predmetov na terenu še v izobilju. Do leta 1900 so po njegovem mnenju arheologi v Narodnem muzeju[4] zbirali starine keltskega in rimskega izvora, za živo domačo umetnost jim ni bilo mar. Zasebna pobuda je v tem primeru prehitela strokovno, tako da sta prvi zbirki ustvarila predsednik kmetijske družbe Gustav Pirc in Avgust Bukovec. Slednji je kot ljubitelj vsega, kar je bilo povezano s čebelarstvom, zbirateljski kredo utemeljil z vidika »narodnega blaga«. Zanj so bile slovenske panjske končnice kot delo domačih ljudskih umetnikov na prvem mestu. Omalovažujoče do drugovrstnih predmetov je zapisal, da so bile končnice neprimerno bolj naše kot avbe, peče, pasovi, majolike in druga taka »ponarodela« šara, ki smo jo dobili od sosedov tuje krvi in besede (Bukovec 1934, št. 5–6: 89).

W. Šmid, ki mu ni bilo usojeno ostati v Kranjskem deželnem muzeju več kot štiri leta, je začel v letu 1905 intenzivno zbirati končnice. A. Bukovec gaje ugodno ocenil, saj je po njegovem mnenju znal »ločiti dobro od slabega, kar je za vsako zbirko odločilnega pomena« in je za muzej pridobil veliko končnic (Bukovec 1934, št. 5–6: 89). Viri za ugotavljanje rasti zbirke so inventarne knjige in poročila Kranjskega deželnega muzeja Rudolfinuma, ki pa nam ne prinašajo identičnih podatkov. V poročilu za leto 1906 je namreč W. Šmid zapisal, da se je namen vodstva muzeja po prikazu »jasne lokalne slike kranjske dežele v zaokroženih skupinah« najbolj uresničil v narodopisnem oddelku. Kot plod sistematičnega zbiranja »narodnega blaga« naj bi bile nekatere skupine skoraj dovršene (Šmid 1907: 21). Pri tem je imel gotovo v mislih tudi zbirko panjskih končnic, ki jih je kot novo pridobitev omenil v zaglavju Kmetiška slikarija (Šmid 1907: 24), v katerem je zapisal, da sta muzeju darovala sto slikanih končnic kranjskih panjev z nabožnimi, zgodovinskimi motivi in – pogosto satiričnimi – prizori iz domačega življenja ravnatelj kranjske kmetijske družbe Gustav Pirc (30 predmetov skupaj z dvojnicami, ki jih je Pircu podaril A. Bukovec[5]) in Walter Šmid (70 predmetov). Inventarne knjige o tem daru molčijo. Prvi zapis najdemo v inventarni knjigi za leto 1906, ko je muzej od I. Ziherla, p.d. Rihtarja iz Bitenj, za 2,4 krone kupil šest končnic kranjskih panjev, pri čemer motivi niso navedeni (inv. št. od 3045 do 3050).

Poročilo za leto 1908 omenja novo pridobitev dveh končnic (Šmid 1909: 12), prvo z motivom apostolov Simona in Jude z letnico 1833 in drugo z motivom Kristusovega monograma, obe sta

izvirali z Martinj vrha nad Jesenicami, podaril pa ju je slikar Peter Žmitek. Pod inventarnima številkama 6783 in 6784 ju zasledimo v inventarni knjigi za leto 1907.

Tudi po odhodu Walterja Šmida iz muzeja panjskih končnic niso zanemarjali. Prav nasprotno, ravnatelj Rudolfinuma **Josip Mantuani** jih je že na začetku svoje kariere poleti 1911 nakupil 70 (Mantuani 1910:4). Tapodatekin izvor predmetov (Trboje, Kranj, Čirčiče, Rupa, Voklo, Sidraž, Mirna, Prapreče pri Lukovici, Lanišče pri Kamniku, Škofja Loka, Homec, Godovič, Ledine, Šmarca, Mali Videm pri Št. Lovrencu itd.) je navedel Stanko Vurnik (Vurnik 1929: 163).

V inventarni knjigi za leto **1911** najdemo ob vpisih predmetov podatke o prodajalcih, včasih so navedene tudi letnice, ki se pojavljajo na končnicah. Tako je 7. 6. Miha Vehovec iz Voklega prodal muzeju 32 končnic (inv. št. 7420 do 7451), istega dne je Andrej Kozjek iz Čirčič pri Kranju podaril 4 končnice (inv. št. 7464 do 7467) in Franc Strupi iz Čirčič pri Kranju istega dne še 5 končnic (inv. št. 7468 do 7472). Naslednjega dne je Janez Strupi iz Rupe pri Kranju daroval 3 končnice (inv. št. 7473 do 7475), Matija Eržen z Visokega je 9.6. 16 končnic prodal (inv. št. 7476 do 7491). Kranjčan Primož Žontar jih je 8. 6. podaril 9 (inv. št. 7492 do 7500), prav tako Kranjčan Ivan Lampe jih je isti dan podaril 10 (inv. št. 7502 do 7511). 3. 7. je Vinko Krek iz Trboj pri Smledniku podaril 26 končnic (inv.št. 7512 do 7537) in eno skupaj s panjem (inv. št. 7538). V istem letu so v muzej prišle še 4 končnice neimenovanega darovalca (inv. št. 7780 do 7783), 23. 8. 8 končnic kot dar nekega Kočarja (inv. št. 7786 do 7792), 24 končnic, ki jih je muzeju prodala Marija Remic iz Sidraža (inv. št. 7794 do 7817), in ena kot dar Matjana, sedmošolca iz Voklega (inv. št. 9173) – **skupaj 143**.

Leta **1912** je bilo muzeju podarjenih 10 končnic (inv. št. 8077 do 8079, dar župnika Antona Mrkuna iz Homca; inv. št. 8167 in 8168, dar F. Capudra iz Prapreč pri Lukovici; inv. št. 8201 do 8203, dar G. Boršnika iz Ljubljane; inv. št. 8266, dar F. Komatarja, s pripisom: Slikal Jan. Gosar v Dupljah; inv. št. 8267, dar Fr. Boršnik iz Ljubljane), eno je muzeju prodal Ante Gaber iz Ljubljane (inv. št. 8495) – **skupaj 11**.

Leta **1913** je postala zbirka končnic bogatejša za **8** primerkov (inv. št. 8703 do 8706, dar Fr. Govca iz Malega Vidma pri Št. Lovrencu; inv. št. 9047 do 9048, dar župnika J. Jelenca iz Ledin; inv. št. 9152 do 9153, nakup od F. Ravenegga iz Šiške).

Leta **1914** sta prišli v muzej **2** končnici (inv. št. 9560 in 9561, dar župnika Janeza Jelenca iz Godoviča) in v letu **1915 12** končnic (inv. št. 2939 do 2950, kupljeno od Franca Zabavnika iz Šmarce pri Kamniku).

V inventarnih knjigah do leta **1933**, ko je muzej (takrat že Narodni muzej) od M. Babiča iz Ljubljane kupil **2** končnici (inv. št. 10317a in b) in od F. Peternela iz Most **7** končnic (inv. št. 10344 za vseh 7 predmetov), ne najdemo vpisov panjskih končnic.

Izjema je prevzemni inventar Grebenčeve zbirke, ki jo je za Narodni muzej odkupila Oblastna samouprava ljubljanska[6] leta 1929 in ki je obsegala tudi panjske končnice od inv. št. 11679 do 11715, torej 38 predmetov, ki so kasneje prišli v Etnografski muzej skupaj z ostalimi predmeti Grebenčeve zbirke (M. Makarovič 1962: 243 in 250–251).

**2** končnici sta prišli v Narodni muzej še leta **1937** (inv. št. 10571, kupljena od Albina Hrasta iz Vira pri Stični, in inv. št. 10615 kot nakup od mizarja S. Zupana iz Ljubljane).

Zadnji zabeleženi nakup v okviru Narodnega muzeja je iz leta **1939**, in sicer **4** končnice (inv. št. 10838, nakup od Antona Demšarja iz Ljubljane).

V inventarnih knjigah Rudolfinuma in Narodnega muzeja najdemo torej do leta 1915 vpisanih 176

končnic, panjske končnice Grebenčeve zbirke obsegajo 38 številk, obdobje od leta 1933 do leta 1939 pa 15 številk, kar obsega skupaj 229 predmetov. In očitno je, da se podatki iz inventarnih knjig ne ujemajo s podatki, ki jih navajajo kasnejši viri. Po Vurniku naj bi zbirka leta 1929 obsegala okrog 650 poslikanih končnic in »je bila tako največja zbirka tega materiala na svetu« (Vurnik 1929: 163). Pri tem je seveda mislil na zbirko Etnografskega muzeja, ki jo je slednji prevzel od Narodnega muzeja v letih 1924 in 1925[7]. August Bukovec pa je zapisal, da je bilo leta 1934 v muzeju več kot 700 končnic (Bukovec 1934, št. 5–6: 89), ki so čakale ureditve. Pri tem ni omenil, o katerem muzeju govori. Glede na zgodovinska dejstva je gotovo imel v mislih Etnografski muzej, in sklepamo lahko, da kot nemuzealec ni razlikoval med Narodnim in Etnografskim muzejem, ki sta - resnici na ljubo - do leta 1996 sobivala pod isto streho.

Realno podobo o oblikovanju in rasti današnje zbirke Slovenskega etnografskega muzeja dajejo inventarne knjige SEM. V drugi inventarni knjigi je med drugimi predmeti vpisanih 324 končnic, ki jih je muzej do 27. 2. 1928[8] prevzel od Narodnega muzeja (inv. št. 2290 do 3175). V obdobju med ustanovitvijo Kraljevega etnografskega muzeja leta 1923 in letom 1944 je muzej z nakupi in darovi pridobil 181 končnic, med letoma 1952 in 1954 se je zbirka povečala za 31 predmetov, dokončno pa jo je januarja 1985 uredil G. Makarovič z inventariziranjem 24 predmetov iz stare zbirke SEM, 33 predmetov iz Grebenčeve zbirke in 14 predmetov, ki jih je v tridesetih letih 20. stoletja pridobil Narodni muzej in pozneje prevzel Etnografski muzej. V devetdesetih letih 20. stoletja je bilo v muzejsko zbirko uvrščenih 7 končnic. Na osnovi teh podatkov bi zbirka tako morala šteti 614 predmetov. V resnici jih danes šteje 752, kar je posledica dvojnih inventarnih knjig in zapisovanja več predmetov pod eno inventarno številko, kar je nazorno vidno iz kataloga predmetov v pričujoči publikaciji.

3 Kranjski deželni muzej so ustanovili kranjski deželni stanovi leta 1821. Po letu 1888 se je imenoval Kranjski deželni muzej (Krainisches Landesmuseum Rudolfinum). Ta muzej je bil z vsebinskega vidika enciklopedičen in je zbiral gradivo z ozemlja Kranjske. Po letu 1918 je zajemal vso Slovenijo, dobil leta 1920 naziv Narodni muzej, gradivo z nekaterih področij pa je prepustil drugim ustanovam, npr. etnografsko gradivo Kraljevemu etnografskemu muzeju (ust. 1923), naravoslovne zbirke Prirodoslovnemu muzeju (ust. 1944) ... (Reisp 1993, str. 312).

4 Tu je Bukovec govoril pravzaprav o Kranjskem deželnem muzeju. Glej op. 3.

5 Bukovec 1934, str. 89.

6 Inventarna knjiga, ki obsega vpise predmetov od št. 11000 do 13792, ima na začetku opombo o tem, da je za odkup predmetov poskrbela Oblastna samouprava ljubljanska, o čemer govori muzejski akt 630/29.

7 Etnografski muzej se je osamosvojil leta 1923, v letih 1924 in 1925 je od Narodnega muzeja prevzel v last 3502 predmeta narodopisne narave, jih inventariziral in jim po možnosti dognal izvor (Vurnik 1926–27, str. 139). Ko je Vurnik ugotavljal stanje zbirk, je zapisal, da je slovensko ljudsko slikarstvo "primeroma dobro zastopano z W. Šmidovo zbirko poslikanih panjevih končnic. Depoji hranijo še mnogo tega materiala ..." (Vurnik 1926–27, str. 142).

8 Druga inventarna knjiga SEM, str. 214.

# RAZSTAVE PANJSKIH KONČNIC IZ ZBIRKE SEM

Prvič so bile končnice, ki jih je za Kranjski deželni muzej začel leta 1905 zbirati Walter Šmid, tudi že **stalno** na ogled na dveh velikih tablah (Bukovec 1934, št. 5–6: 89). Drugič in zadnjič doslej so si jih obiskovalci lahko ogledovali v eni od treh dvoran Etnografskega muzeja od leta 1947 (Orel 1947: 528) do leta 1963. Potem so v muzeju zaradi pomanjkanja razstavnega prostora podrli stalno razstavo in začeli obdobje postavljanja številnih občasnih razstav (Rogelj Škafar 1993: 15).

Kot ekskluzivna slovenska kulturna prvina pa so bile končnice deležne velikega zanimanja in kot take pogosto razstavljane. Prvič jih je 30 skupaj z vezeninami predstavil W. Šmid na Dunaju na razstavi narodne umetnosti in domače industrije v Avstrijskem muzeju za umetnost in obrt od novembra 1905 do marca 1906 (Šmid 1905/6: 172). Namen razstave je bil predočitev obsega in zgodovinskega razvoja obrti, s katerimi so se ukvarjali narodi znotraj avstro-ogrske monarhije. Drugi namen je bil ugotoviti, katere obrti so še žive in kako bi lahko oživili že umirajoče ter jih izpopolnili, da bi lahko postale dodaten vir zaslužka za kmete zlasti v zimskem času. V tem okviru je bilo čebelarstvo izredno zanimivo, panjske končnice pa njegovo vidno znamenje.

V obdobju do druge svetovne vojne so jih razstavljali še v Nemčiji, Švici in na Češkoslovaškem (Vurnik 1929: 159). Da so potovale tudi v Ameriko, dokazujejo carinske nalepke z napisom New York 1939, ki jih zasledimo na hrbtnih straneh nakaterih končnic. Po drugi svetovni vojni so vzbudile veliko zanimanje strokovnjakov in širše javnosti na razstavi v Jakopičevem paviljonu (leta 1955), katere pobudnik je bil Lojze Gostiša, strokovno oko pa je pogrešalo etnografsko predstavitev (A. Baš 1955). Prvič so bile končnice kot ljudskoumetnostni pojav strokovno predstavljene na razstavi Gorazda Makaroviča Slikarstvo na panjskih končnicah v Slovenskem etnografskem muzeju leta 1967. Nameni razstave so bili naslednji: prikazati geografske in časovne meje slikarstva na panjskih končnicah, slikarje, slikarske delavnice in skupine, razčleniti in predstaviti motiviko in njen izvor, pokazati predloge in odnos do njih, osvetliti razvoj in pomen tega slikarstva za sodobnega človeka in pokazati vzroke ter razmere, ob katerih se je to slikarstvo razvilo le pri nas (G. Makarovič 1967a: 408).

Tej razstavi je sledila serija predstavitev v tujini, kjer so panjskim končnicam posvetili veliko pozornost. Leta 1968 je SEM z njimi gostoval v Švici v Švicarskem muzeju za etnografijo v Baslu, leta 1983/84 v Veliki Britaniji v Horniman Museumu v Londonu, skupaj s Čebelarskim muzejem iz Radovljice leta 1987 spet v Švici v Wohnmuseumu v Zürichu in leta 1989 na Dunaju s projektom

Človek in čebela v Avstrijskem muzeju za etnografijo, kjer je razstavo pospremil obsežen slovensko-nemški katalog. Zadnjič so šle končnice na pot leta 1991. Skupaj s predmeti iz sveta čebelarstva so jih razstavili v Bavarskem nacionalnem muzeju v Münchnu in jih v katalogu s prispevki mednarodno uveljavljenih strokovnjakov ponovno osvetlili z več zornih kotov. Povedati je treba, da so panjske končnice pokazali na številnih razstavah slovenske ljudske umetnosti (prvič leta 1979 v SEM in nato v prestolnicah nekdanjih jugoslovanskih republik), pa na predstavitvah jugoslovanske ljudske umetnosti v tujini in celo v okviru mednarodnih tematsko zasnovanih razstav (npr. Ljubezen in zakon v Antwerpnu in Liègu leta 1975).

# ORIS SLIKARSTVA NA PANJSKIH KONČNICAH

## Tvarne značilnosti poslikanih panjskih končnic

Poslikave na pročelnih deščicah čebelnih panjev položne pravokotne prizmatične oblike, izdelanih iz desk, imenujemo slikarstvo na panjskih končnicah. Na teh panjih so poslikane samo sprednje končnice; največkrat so visoke od 12 do 15 cm, vendar so različno dolge. Razmerja med višino in dolžino so navadno v razponu med 1 : 1,8 in 1 : 3,5; najpogostejše razmerje je 1 : 2,3. Na poslikano končnico so okrog in okrog pribite deske, ki sestavljajo panj; spodnja in zgornja deska sta včasih samo pripeti. Spodnja deska je spredaj podaljšana in konično stanjšana, tako da dela *brado* panja, majhno ploščad za priletavanje in odletavanje čebel. Na sprednji, poslikani končnici je spodaj v sredini majhna pravokotna odprtina, *žrelo*, čebelji vhod v panj; pri redkih dvojnih panjih sta na končnici dve žreli. Panji so običajno izdelani iz mehkega lesa, iz žaganih desk, ki so največkrat poskobljane. Pročelne končnice so navadno iz mehkega, včasih tudi iz trdega lesa, in vedno poskobljane. Debele so največkrat okoli 14 mm, tiste iz trdega lesa pa so tudi debelejše. Pročelna končnica je dostikrat iz drugačnega in drugače obdelanega lesa, kakor panj; tudi debeline končnic se velikokrat razlikujejo od debeline drugih desk, ki sestavljajo panj.

Podobe na sprednjih končnicah so vedno slikane z oljnimi barvami in z različno debelimi čopiči. Postopek slikanja je bil zelo preprost: dobro zglajeno deščico iz suhega lesa so prepleskali z oljno barvo, ki je bila po končanem slikanju barvno ozadje slikarije. Ko se je ta plast barve dobro posušila, so nanjo slikali. Takšen postopek je bil tehnološko zelo soliden; kljub zelo neugodnim vremenskim razmeram, ki so jim bile izpostavljene te slikarije, so se nenavadno dobro ohranile. V precejšnji meri moremo to pripisati obstojnim zemeljskim barvnim pigmentom in domačemu lanenemu olju; ob teh sredstvih so slikarji uporabljali le še terpentin. Presenetljiva obstojnost mineralnih zemeljskih barv na vseh starejših končnicah je vidna zlasti ob primerjavi barvne skale na rabljenih, soncu in vremenu izpostavljenih končnicah in na nerabljenih končnicah, ki so bile hranjene v notranjščinah. To so bile doma trte barve v postbaročni podeželski obrtniški slikarski tradiciji. Povsem drugo podobo pa dajejo končnice, naslikane z industrijskimi barvami, ki so jih nekateri slikarji začeli kupovati in uporabljati proti koncu 19. stoletja: na njihovih, čeprav mlajših, končnicah so barve zelo obledele ali sploh spremenjene, barvne plasti pa so največkrat debelejše in razpokane.

Barvne plasti starejših slikarij so zelo tenke: to je pripomoglo k odlični vezavi barv z leseno podlago. Zato so bile te slikarije presenetljivo trajne; seveda pa je imela pri tem pomemben delež tudi majhnost končnic, zaradi katere se je barvna plast lažje prilagajala manjšemu krčenju in raztezanju lesene podloge.

Končnice so bile na pročelju čebelnjaka, ki je bil praviloma obrnjen proti jugu; zato je lahko nanje ves dan sijalo sonce; zoper dež ob vetrovnih dneh jih je nadstrešek čebelnjaka manj ščitil kot brada zgornjega panja. Zato je spodnji del končnic praviloma manj ohranjen kot zgornji; dostikrat je že brez barvne plasti. Vendar so na srečo zaradi risarskega sloga večine slikarjev dostikrat ohranjene sledi upodobitev tudi na delih končnic ali celo na celi površini končnic, kjer barv sploh ni več. Kjer je bila na končnici poudarjena slikana črtna risba, je bila barvna plast seveda dvojna ali celo trojna in je bolj ščitila les kot enojna plast; les je bil tu zaradi vremenskih vplivov manj razjeden, in tako se je na mestu obrisnih črt ohranila reliefna sled, ki nam dostikrat omogoča prepoznavo slikarije, ki je že zdavnaj ni več. Za datacijo številnih končnic so zelo koristni zlasti takšni sledovi letnic. Podobarji so največkrat slikali prostoročno, včasih pa so uporabljali patrone ali šablone. Z barvo naneseno obrisno risbo na papirju so odtisnili na leseno podlago; odtis jim je rabil za oporo pri slikanju. Drugačen način je bil v navadi pri uporabi papirnatih šablon, na katerih je bila obrisna risba luknjičasto predrta. Tak papir so položili na končnico in potem po njem potolkli s tkaninasto vrečico, v kateri je bil zmlet barvni pigment: na končnici so nastali pikčasti obrisi zaželene slikarije.

## Čebelnjaki

V 18. stoletju so bili čebelni panji s poslikanimi končnicami spravljeni v čebelnjakih ali pa zloženi v skladovnice pod zasilno streho ali napušč strehe gospodarskega poslopja. Čebelarji brez čebelnjakov so panje prezimovali na hišnih podstrešjih ali kje drugje v gospodarskih poslopjih; čebelarji, ki so imeli čebelnjake, pa so panje pustili čez zimo v njih. V 19. stoletju je bilo postavljanje čebelnjakov precej v navadi. Največ pozornosti so posvečali gradnji čebelnjakov na Kranjskem, Koroškem in na severozahodnem slovenskem Štajerskem. Gradili so stavbe iz klad, brun ali tramov – ali samo iz tramovnega ogrodja, opaženega z deskami. Največkrat dvokapne strehe so bile iz slame, skodel ali desk. Glavno pročelje teh poslopij je popolnoma odprto ali pa pregrajeno z vodoravnimi tenkimi ali debelimi policami. Na police so bili zloženi panji tako, da so bile z zunanjščine vidne samo vodoravne vrste poslikanih končnic, prekinjene s policami. V čebelnjakih brez polic so bili panji zloženi podobno; glavno pročelje čebelnjaka je bilo sestavljeno iz pravokotniške mreže poslikanih končnic. Višina in globina teh stavb je razmeroma enotna. Pročelje oziroma skladovnica panjev je bila visoka do dva metra, da je bilo mogoče preprosto ravnati s panji; v njem je bilo navadno od štiri do šest vodoravnih vrst panjev. Nad to višino se dviga strešno sleme, včasih tudi še do dva metra visoko. Globina stavb je okoli dva metra in pol, tako da je v notranjščini čebelar panje brez težav jemal iz skladovnice. Zelo različne pa so dolžine čebelnjakov: majhni čebelnjaki so le tako dolgi, da gre v eno vodoravno vrsto pet do šest panjev, veliki pa so tudi po trikrat daljši ali celo več.

Takšni so bili kmečki čebelnjaki v 18. in 19. stoletju; v drugi polovici 19. stoletja pa so nekmečki čebelarji in zlasti trgovci s čebelami gradili tudi mnogo večje in drugačne čebelnjake. Po drugih slovenskih pokrajinah, kjer je bilo čebelarstvo manj razvito, so tudi v 19. stoletju v precejšnji meri

hranili čebelne panje pod zasilnimi strehami ali v majhnih, na pol zasilnih samostojnih stavbicah, ki so bile včasih prislonjene k drugim poslopjem. Skladno s pokrajinskim kmečkim stavbnim izročilom so takšni čebelnjaki na Primorskem tudi zidani s kamenjem in kriti s slamo ali korci, drugod pa so praviloma leseni. Zanje je značilna tipološka neenotnost oziroma neizoblikovanost posebne stavbne tradicije.

## Čas nastanka poslikav

O času nastanka slikarstva na panjskih končnicah pričajo najstarejši ohranjeni, z letnicami datirani primerki, pisane omembe in mesto tega slikarstva v razvoju slovenske ljudske umetnosti. Najstarejša znana končnica (hranijo Čebelarski muzej v Radovljici) je datirana z letnico 1758. Natančna preiskava vseh drugih ohranjenih, domnevno starejših primerkov je nedvomno pokazala, da gre za zmotna branja letnic. O uničenih ali izgubljenih primerkih, ki naj bi po ustnih poročilih nosili starejše letnice, ne moremo izreči sodbe: utemeljene sume pa povzročajo sporočene letnice z istimi številkami na drugem in tretjem mestu kot pri napačnih branjih na ohranjenih primerkih. Naslednji najstarejši datirani primerki iz znanih javnih in zasebnih zbirk nosijo šele letnice 1770, 1787, 1788, 1789, nato šele sledi po več primerkov iz naslednjih desetletij.

Od zapisov je najprej treba omeniti precej nadroben opis kranjskega čebelarstva iz leta 1689. Kranjski polihistor Janez Vajkard Valvasor kljub svojemu izrazitemu zanimanju za posebnosti v natančnem opisu čebelnih panjev v *Slavi vojvodine Kranjske* ni omenil poslikav: zato menimo, da tedaj še niso bile v navadi. Avtor najbrž najstarejšega zapisa o poslikanih panjskih končnicah je Matej Furlan, duhovnik ženskega samostana v Mekinjah pri Kamniku. Med letoma 1769 in 1780 je napisal *Praktično čebelarstvo* (*Praktische-Binen Oeconomie, das ist Kurzer Begriff von denen Binen, Wie man mit besondern Vortheil und Nutzen umgehen solle*, etc). V 19. poglavju svetuje, naj bodo prednje končnice panjev poslikane, zato, da bo čebelar panje lažje razlikoval. Poslikane končnice je omenil francoski naravoslovec Balthasar Hacquet, ki je med letoma 1766 in 1787 živel in potoval po Slovenskem. V tem času je videval poslikane panje in jih je omenil v delu *Abbildung und Beschreibung der südwest – und östlichen Venden, Illyrer und Slaven*; delo je izšlo šele med letoma 1801 in 1808 v Leipzigu. Med opisom gorenjskega čebelarstva piše: "Vsak panj je na ozki prednji strani poslikan s podobo kake živali, rastline ali svetnika." Iz izraza "vsak panj" moremo sklepati, da je bilo tedaj na Gorenjskem to slikarstvo že precej razširjeno. Naslednje pričevanje sodi v leto 1776. Zapisal gaje lastnik dolenjskega gospostva Lanšprež, zelo uspešni napredni kmetovalec in izobraženec, član kmetijske družbe Peter Pavel Glavar v precej dopolnjenem prevodu knjige Antona Janše *Abhandlung vom Schwärmen* der *Bienen*, ki gaje imenoval *Pogovor od Zhebelnih Rojou*. Delo je dolgo ostalo v rokopisu; objavljeno je bilo šele v zborniku *Ob dvestoletnici pisane besede o slovenskem čebelarstvu*, ki je izšel v Ljubljani leta 1976. V navodilu o umetnem narejanju čebelnih rojev izvirno svetuje, naj se na panjsko končnico z voskom prilepi "en smalan Papier", da čebele, od "Papierja Podobe sapelane", gredo v panj, v katerega jih želi spraviti čebelar. Iz zapisanega bi sklepali, da na Dolenjskem v osmem desetletju 18. stoletja poslikavanje končnic še ni bilo običajno. Vendar je bil del Glavarjevih čebelnih panjev – ki jih je na Lanšprež večinoma pripeljal iz Komende na Gorenjskem – poslikan. V pismih 2. aprila 1780 in 22. aprila 1783 je Glavar poimenoval določene panje z motivi poslikav: Noe, Izak, Jozue, Absalom, Jona, Habakuk, žalostna Marija,

Marija iz Nove Štifte, Simeon, sv. Jošt, Notburga, monštranca, srce, IHS, malteški križ in orel. Za nekatere druge panje pa je navedel, da so beli, sivi, rdeče popleskani ali brez znamenj. Iz zapisa iz leta 1795 moremo sklepati, da so bile vsaj v delu Koroškega ob koncu 18. stoletja poslikane končnice že dokaj v navadi. Tega leta jih je na potovanju opazil nemški zdravnik iz Jene Julius Heinrich Gottlieb Schlegel. V knjigi z naslovom *Reise durch einige Theile vom mittäglichen Deutschland und dem Venetianischen*, ki je izšla v Erfurtu leta 1798, je zapisal: "Čebelarstvo, posebno v Zgornji Koroški, ni neznatno. Ne vidi pa se tu ne košnic ne bednjev, marveč povsod podolgovate štirioglate omarice, ki so na prednji končnici okrašene s spodbudnimi podobami."

Slikarstvo na končnicah čebelnih panjev je sodilo v kmečko okolje, in pogled v razvoj figuralnih poslikav na kmetijah lahko določi spodnjo možno časovno mejo nastanka poslikav na panjih. Pred sredo 18. stoletja so bile slikarije v slovenski kmečki kulturi redke, figuralne slikarije pa izjemne: pojavljale so se le na pročeljih hiš. V drugi polovici 18. stoletja pa so že figuralno poslikovali vrata, v omembe vrednem številu so se pojavile votivne slike kmečkih naročnikov, hkrati pa tudi slike na platno, les in steklo za opremo hišnih kmečkih notranjščin. Tudi poslikave na kmečkem pohištvu so bile v 17. stoletju in v prvi polovici 18. stoletja predvsem geometrijske, črtne in v dveh ali treh barvah v kazeinski tehniki. V drugi polovici 18. stoletja so pohištvo že poslikovali z oljnimi barvami, vendar se je figuralika pojavila na zibelkah, skrinjah, omarah, posteljah in drobnih delih notranje opreme pretežno šele v 19. stoletju.

Na podlagi navedenega moremo sklepati, da je slikarstvo na panjskih končnicah nastajalo v sredini 18. stoletja.

## Zrelo obdobje in konec poslikovanja panjev

Zlata doba poslikovanja panjev je bilo 19. stoletje; glede na ohranjene, z letnicami datirane končnice sklepamo, da so največ končnic poslikali v obdobju od četrtega do osmega desetletja. Z iztekom stoletja pa se je že bližal konec tega slikarstva. Poslikavanje končnic je začelo odmirati na prelomu 19. in 20. stoletja: v času, ko je v celoti začela propadati na podeželju izdelovana kmečka umetnost. Položaj kmečkega prebivalstva se je temeljito spreminjal; kmečko življenje se je vedno bolj vključevalo v strukture industrijsko naravnane celotne družbe. Med kmečkim prebivalstvom so se spremenile do tedaj veljavne duhovne strukture, vrednote, pa tudi pojmovanje sveta in likovni okus. Obdobje kmečke podeželske samooskrbe z duhovnimi in materialnimi dobrinami se je bližalo koncu; na kmečkih domovih se je udomačila množična mestna serijska, polindustrijsko izdelana likovna umetnost: kromolitografije, mavčni, porcelanski in drugi uliti kipci in podobno. Kmečki slikarji niso mogli slediti novemu okusu in proizvodom niti z znanjem niti s cenenostjo in so izgubljali svoje naročnike. S poslikavanjem kmečkih uporabnih predmetov se niso mogli več preživljati in tako je bila kmečka podeželska slikarska obrt obsojena na propad. Na takšno stanje kažejo tudi najmlajše znane datirane poslikane končnice poklicnih in polpoklicnih podeželskih slikarjev. Po smrti kmečke slikarke Marije Pavlič iz Selc leta 1891, ki je najbrž poslikala največ končnic na Kranjskem, sta njena dela okorno posnemala le še en ali dva slikarja; najmlajši znani datirani primerek takšnih posnetkov nosi letnico 1905. Slikarska ljudska tradicija, ki je nastala na severozahodnem slovenskem Štajerskem in v katero sodi velika večina končnic s tega območja, se je končala s slikarjem, čigar najmlajša znana datirana končnica nosi letnico 1910. Najmlajša znana

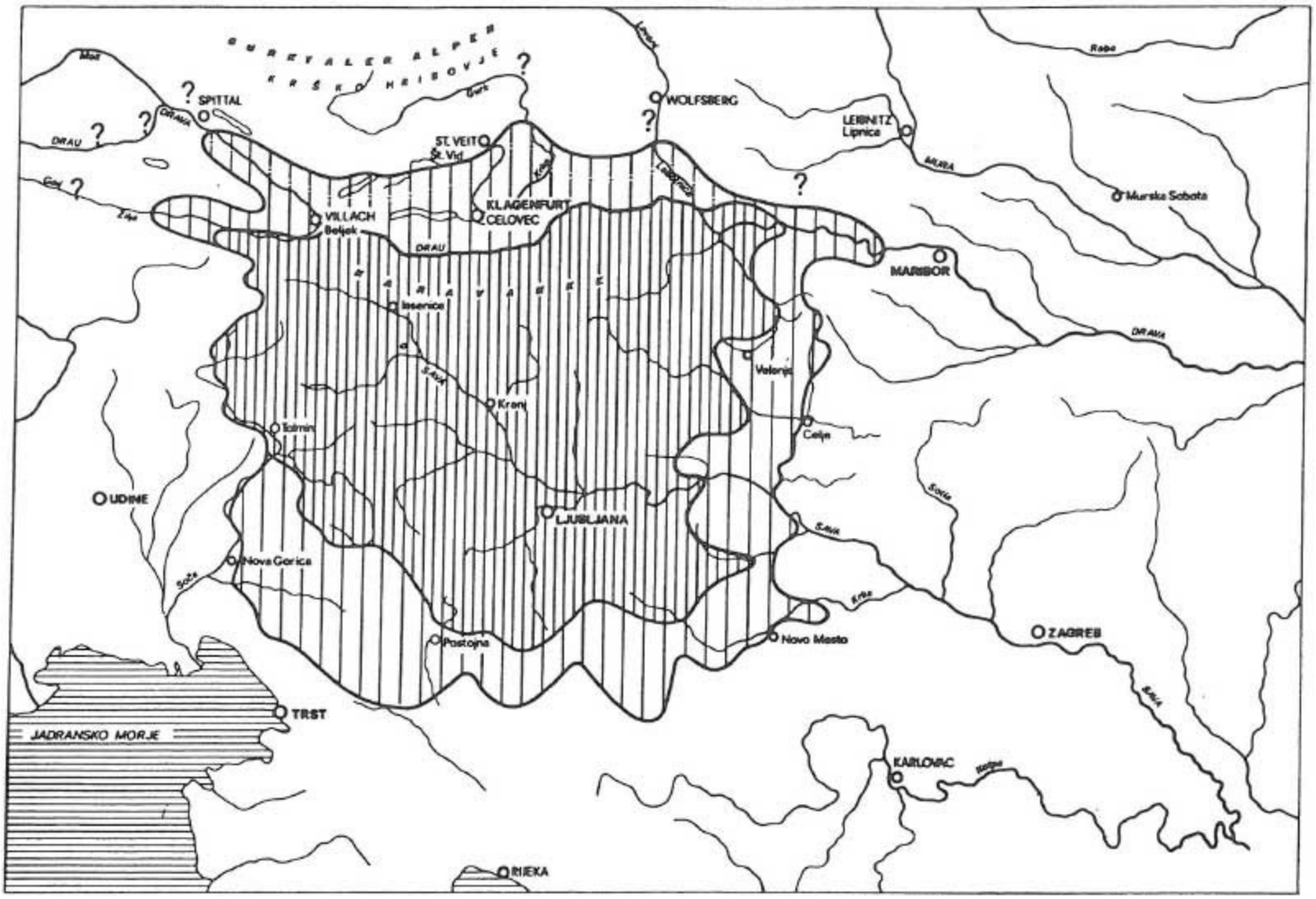
končnica poslednjega podeželskega cerkvenega slikarja, ki je poslikaval tudi končnice, je datirana z letnico 1912. Zadnji poklicni kmečki slikar, ki je poslikaval tudi končnice, Gregor Benedik iz Pungerta je umrl leta 1923; njegova najmlajša znana datirana končnica nosi letnico 1913. Najmlajša znana končnica neznanega slikarja, ki še kaže delno naslanjanje na starejše končnice, nosi letnico 1923 in je izjemna. Časovni prelom v splošni kmečki kulturi, med vrednotami agrarne in industrijske družbe, v odnosu do sveta in tudi v obrtniškem poslikovanju končnic pomeni prva svetovna vojna. Čeprav so poklicni ali polpoklicni slikarji v glavnem nehali poslikovati končnice v zadnjih letih pred prvo svetovno vojno, se zdi, da so kmečki čebelarji sami, ponekod še med svetovnima vojnama, zasilno poslikovali končnice tradicionalnih panjev kranjičev, ki so jih ob modernejših tipih panjev obdržali zavoljo rojev. Na sicer redkih fotografijah iz tega časa, ki kažejo kmečke čebelnjake, moremo ob starejših poslikanih končnicah razločiti tudi mlajše, na katerih je okorno upodobljen en sam lik, okrasek ali lisa. Tako so ostanki tradicije tega slikarstva vsaj v odmaknjenih predelih še životarili v obdobju med svetovnima vojnama. Vendar je bil kmečki čebelnjak s poslikanimi končnicami v obdobju med svetovnima vojnama še vedno nekaj precej navadnega. Stari panji so bili kajpak še vedno uporabni; v pokrajinah, kjer so bili poslikani panji v navadi, so modernejši čebelni panji šele v 30. letih številčno prevladali nad panji kranjiči in v samotnih krajih je bilo mogoče videti kmečki čebelnjak s poslikanimi panji še v prvih letih po koncu druge svetovne vojne.

## Zemljepisna razprostranjenost

O zemljepisni razširjenosti poslikanih panjskih končnic govore doslej znani viri samo fragmentarno. Izpričana so le redka najdišča z letnicami datiranih končnic iz 18. stoletja in iz prve četrtine 19. stoletja; vsa sodijo v vplivni okoliš Kranja in Kamnika in morejo pogojno pričati le, da so v tem času na tem območju bili poslikani panji v navadi, nič pa ne morejo povedati o drugih območjih. Nedvomno so podatki naključni: v že omenjenih delih sta poslikane končnice omenila npr. že Balthasar Hacquet v opisu gorenjskega čebelarstva nasploh, ki velja za čas med letoma 1766 in 1787, in Gottlieb Schlegel v opisu čebelarstva na Koroškem, ki velja za leto 1795. Zadnja omemba govori o poslikanih panjih na Zgornjem Koroškem in o prevažanju čebel na pašo v celovško kotlino; ni jasno, če potopisec ni nekoliko zamešal opažanja in če ni poslikanih panjev opazil le v celovški kotlini. Podatka, ki ga po pismenem sporočilu navaja literatura, da naj bi se z vzhodnega Tirolskega ohranila poslikana končnica z letnico 1782 ali 1787, ne moremo preveriti; vsekakor pa je tu treba upoštevati tudi možnost uvoza živih čebel s Kranjskega, ki je s sabo prinašal tudi stare panje s poslikanimi končnicami. Iz doslej znanih podatkov moremo torej o zemljepisni razširjenosti poslikanih čebelnih panjev v zadnji tretjini 18. stoletja in v začetku 19. stoletja sklepati le, da so ti obstajali vsaj ponekod na Gorenjskem, Dolenjskem in ponekod na Koroškem.

Veliko nahajališč poslikanih panjev pa poznamo iz prve polovice 20. stoletja; dopolnjujejo jih ustna spominska pričevanja, zbrana po drugi svetovni vojni. Ta govore o krajih, v katerih so bili v navadi panji s poslikanimi končnicami, kot tudi o krajih ali zemljepisnih območjih, na katerih poslikanih končnic niso poznali. Ti podatki omogočajo približno kartografsko opredelitev zemljepisne razširjenosti poslikanih končnic, ki pa seveda velja le za čas ob koncu 19. stoletja in v začetku 20. stoletja (glej zemljevid!). Na zemljevid naneseni podatki kažejo vsaj dvoje zemljepisnih območij. V prvem, osrednjem območju se ujemajo znana nahajališča poslikanih panjev in najdišča

končnic z ustnimi spominskimi pričevanji starejših anketirancev o splošni rabi poslikanih panjev. Iz drugega, obrobnega območja pa so znana razmeroma redka nahajališča oziroma najdišča poslikanih končnic, ustna pričevanja pa si nasprotujejo: nekateri anketiranci se spominjajo poslikanih panjev, drugi pa le neposlikanih panjev. Tako moremo sklepati, da so bile na tem območju poslikane končnice v rabi samo pri nekaterih čebelarjih. Na zemljevidu se tako izrazito pokažeta sklenjeno osrednje ozemlje, na katerem so bili poslikani panji splošno v navadi, in zemljepisni pas, ki to ozemlje obroblja. Na tem mestu je treba zapisati, da imajo dosedanji kartografski rezultati omejeno veljavnost. Z osrednjega ozemlja je mnogo pričevanj in je zato to ozemlje bilo najmanj tako veliko, kot kaže zemljevid. Pozitivna in negativna pričevanja, ki se nanašajo na obrobni zemljepisni pas, pa so marsikje zelo neenakomerna: zunanje meje tega pasu smo narisali povsod, kjer smo dobili vsaj eno zanesljivo pričevanje o čebelnjaku s poslikanimi panji, kljub temu da mu številna pričevanja iz bližnjih krajev nasprotujejo. Takšna je torej narava zunanje meje obrobnega pasu. Severna meja ozemlja s poslikanimi panjskimi končnicami pa ni bila posebej raziskana in je domnevna. Temelji le na redkih splošnejših spominskih izjavah za večja območja, a to ni preveč zanesljivo. S precejšnjo previdnostjo je narisana severna meja osrednjega ozemlja na Dravi. Pozitivnih pričevanj južno od Drave je toliko, da je to ozemlje gotovo segalo vsaj do te reke; čeprav bi verjetno ponekod morala biti ta meja pomaknjena severneje. Vendar si tega zavoljo pomanjkanja določnejših podatkov nismo upali narisati. Kartografska podoba je torej v precejšnji meri izraz današnjega pomanjkljivega znanja: vrisane meje veljajo le približno, severna meja nad Dravo pa je domnevna. Na zemljevid tudi niso vrisane nekatere enklave, na katerih so bile v rabi poslikane končnice, kot npr. v Lammertalu v Salzkammergutu ali Pustertalu na vzhodnem Tirolskem, a zanje nimamo ustreznih podatkov. Vsekakor je živahna kranjska trgovina z živimi čebelami v drugi polovici 19. stoletja zanesla na tisoče panjev s poslikanimi končnicami marsikam v evropske in celo druge dežele; kolikor je doslej z gotovostjo znano, so takšni panji spodbudili šibko lokalno poslikavanje panjev le v Lammertalu. S precejšnjo gotovostjo pa priča zemljevid za južno Koroško, severozahodno slovensko Štajersko, osrednjo in severno Kranjsko in del Goriške, da so bili na teh območjih ob koncu 19. stoletja in v začetku 20. stoletja poslikani čebelni panji splošno v rabi. Upati pa je, da bodo nadaljnje raziskave razjasnile, kje je segalo osrednje ozemlje globlje v obrobni pas, in opredelile zlasti skrajno severno mejo, do katere je bila razširjena raba poslikanih panjev.




Zemljevid razširjenosti poslikanih panjskih končnic ob koncu 19. stoletja in v začetku 20. stoletja. Na gosto črtanem območju so bili poslikani panji splošno v rabi, na redko črtanem območju so čebelarji imeli poslikane ali neposlikane panje.

*The geographical range of painted beehive panels at the end of the 19th century and start of the 20th century. In the heavily shaded area painted hives were in general use, whilst in the lightly shaded area bee-keepers used either painted or unpainted hives.*

## Vprašanje o številčnosti panjskih končnic

Na vprašanje, koliko končnic čebelnih panjev je bilo v dobri poldrugostoletni zgodovini tega slikarstva poslikanih, viri ne dajejo odgovora. V muzejskih in zasebnih zbirkah je ohranjenih več kot 3000 primerkov, kar gotovo pomeni le majhen del vseh poslikanih končnic. Zelo približno orientacijo, v okviru katere bi lahko domnevali o številu poslikav, dajejo statistični podatki o številu čebelnih panjev, ki so na voljo za leta 1869, 1880, 1890 in 1900 za dežele Štajersko, Koroško, Kranjsko in Primorsko. Toda v teh deželah so bili le v nekaterih predelih v navadi poslikani panji. Zato lahko pridejo za orientacijsko številko v poštev samo podatki za Kranjsko. Toda tudi v južnem in jugovzhodnem območju Kranjske ni bilo teh poslikav, zato pa so bile v severozahodni slovenski Štajerski, vsaj na južnem delu Koroške in v delu Primorske. Podatki za Kranjsko so: leta 1869 so

našteli 25.203 panje, leta 1880 pa 32.125 panjev. Leta 1890 je bilo v deželi 49.295 in leta 1900 41.699 čebelnih panjev. V teh številkah so seveda številni isti panji šteti po večkrat. Hkrati pa je treba upoštevati, da so v sto letih panje vsaj enkrat zamenjali in da so prav v tem obdobju čebelarski trgovci z živimi čebelami izvozili s Kranjskega na tisoče in tisoče panjev, ki so bili vsaj večinoma poslikani. Če zavoljo previdnosti odmislimo poslikane panje iz druge polovice 18. stoletja in v sto letih vsaj obnovljene panje, obenem pa h kranjskim panjem prištejemo še deleže poslikanih panjev iz drugih dežel, potem lahko menimo – če samo enkrat vzamemo približno ustrezno statistično število – da je slikarstvo na panjskih končnicah sestavljalo najmanj 50.000 primerkov. Seveda gre pri tem le za zelo grobo oceno. Vendar so visoke številke zelo verjetne, saj je po zapisanem ustnem izročilu in drugih virih precej zanesljivo znanih 34 slikarjev, ki so poslikavali končnice. Število slikarjev pa je bilo nedvomno večje. V spominu so ostali predvsem slikarji, ki so delovali še v zadnji tretjini 19. stoletja; število različnih slikarskih osebnih rokopisov na ohranjenih končnicah pa je precej večje. Zapisano je pričevanje ljubljanskega medičarja in svečarja Oroslava Dolenca, ki je čebelarjem prodajal poslikane končnice v zadnji četrtini 19. stoletja; na leto jih je prodal tudi več kot 500. Drugih količinsko pričevalnih podatkov doslej ne poznamo. Toda izpričani načini preskrbovanja čebelarjev s poslikanimi končnicami, ki jih poznamo za zadnjo tretjino 19. stoletja, kažejo, da je morala biti dokajšnja stalna izdelava tega slikarskega blaga. Po podeželju so jih prodajali krošnjarji, pa tudi trgovci s čebelami, slikali so jih potujoči slikarji, naprodaj so bile v trgovini pri Podrekarju v Kamniku in na sejmih v Kranju in Radovljici.

## Motivika

O motiviki in priljubljenosti posameznih motivov moremo soditi le na podlagi ohranjenih končnic. V muzejske in zasebne zbirke so prihajale končnice glede na zanimanje in poglede zbiralcev: v ospredju zanimanja so bili nenavadni motivi. Zbirke so pač največ nastajale v prvi polovici 20. stoletja. Zato ohranjeni primerki ne pričajo, kateri motivi so bili najbolj razširjeni. Popisi motivike na petih čebelnjakih v desetletju po koncu druge svetovne vojne kažejo, da sta posvetna in nabožna motivika približno v razmerju 1 : 2; zastopani so tudi posmehljivi in fantastični motivi. Leta 1960 je pisec teh vrst še imel srečno priložnost, da je videl in popisal motiviko na panjih še nedotaknjenega čebelnjaka. Večina motivov je bila nabožnih; upodobitev satirične ali fantastične narave na tem čebelnjaku sploh ni bilo. Po sodobnih muzealnih pogledih, ki upoštevajo tudi povprečnost, je nastala ob terenskem delu med letoma 1952 in 1961 le zbirka, ki jo hrani Pokrajinski muzej v Celju. Poslikane končnice so zbrali v Savinjski in Zadrečki dolini, kjer jih po srečnem naključju v večji meri še niso zavrgli oziroma jih še niso pobrali zbiralci ali prekupčevalci. Ta zbirka, ki šteje 374 primerkov, precej objektivno kaže razmerje med posvetnimi in nabožnimi motivi, ki je približno 2 : 3. Seveda pa velja pričevanje te zbirke predvsem le za majhno območje, na katerem so prevladovala dela ene same lokalne slikarske tradicije.

Iz istega razloga ni mogoče na podlagi obstoječih zbirk panjskih končnic zanesljivo razbrati, katere motive so slikarji največkrat ponavljali oziroma kateri motivi so bili med kupci najbolj priljubljeni. Le o štirih motivih, ki se spet in spet ponavljajo v skoraj vseh zbirkah, moremo utemeljeno domnevati, da sodijo v to kategorijo. To so: Marija v raznih ikonografskih različicah, sv. Florijan, Job in dvoboj med Pegamom in Lambergarjem. Končnice s temi motivi so med najštevilnejšimi v

zbirkah. Marija je tudi sicer najpogostejši motiv v slovenskem kmečkem slikarstvu; pomenila je univerzalno zavetnico. Podobno velja za sv. Florijana, ki je pomenil zavetnika zoper požar. Job je slovenskim čebelarjem pomenil zavetnika, in smemo domnevati, da je bil med čebelarji priljubljen. Številne upodobitve dvoboja Pegama in Lambergarja v zbirkah najbrž niso samo izraz zanimanja zbiralcev. Mnogi zapisi in variante iz raznih krajev kažejo, da je bila ljudska pesem s tem motivom zelo priljubljena; leta 1811 je jezikoslovec Jernej Kopitar zapisal, da je ta motiv prav pogosto upodobljen na panjih.

Ohranjene končnice torej ne morejo zadovoljivo pričati o priljubljenosti posameznih motivov; za preiskavo sestave motivike pa pomenijo dovolj reprezentativen vzorec. Zbiralci so sicer zbirali predvsem zanje zanimive primerke, hkrati pa tudi po merilu: tega motiva še nimamo.

Med končnicami, ohranjenimi v javnih in nekaterih zasebnih zbirkah, naštejemo več kot 600 različnih motivov. Motivika je izrazito figuralna; približno 97 % vseh znanih motivov je takih, in le 3 % zajemajo upodobitve iz nefiguralnega sveta. To razmerje je pri končnicah, ki sodijo v čas pred koncem 19. stoletja, še izraziteje v korist figuralnih motivov. Pri končnicah v času propadanja tega slikarstva ob koncu 19. stoletja in v začetku 20. stoletja pa obsega odstotkovni delež nefiguralne motivike najbrž precej več kot 3 % vseh motivov. Dobra polovica vseh znanih motivov je posvetnih, ostali so nabožni. Nabožne slikarije obsegajo prizore iz Svetega pisma stare in nove zaveze, svetnike, svetniške legende, Marijo, Kristusa, cerkvena opravila, simbole in še redke druge nabožne predstave. Nekateri posvetni motivi so domišljijski, drugi so stvarni. Domišljijsko pojmovane slikarije obsegajo prizore, v katerih nastopajo živali v človeških vlogah, prizore, ki smešijo ženske slabosti, krojače in čevljarje, pravljične prizore in še nekatere alegorične in metaforične upodobitve. Stvarno pojmovane slikarije prikazujejo upodobitve poklicev in dela, lovske prizore, vojaške motive, gostilniške in pivske prizore, razmerja med spoloma, nenavadne dogodke na vasi, zgodovinske motive, eksotične motive, upodobitve živali, krajine in še nekatere ornamentalne motive.

Nabožno motiviko sestavlja okoli 37 % upodobitev svetnikov in svetniških legend, 27 % prizorov je iz Svetega pisma nove zaveze, 21 % iz Svetega pisma stare zaveze in 15 % drugih upodobitev.

Posvetno motiviko sestavlja okoli 17 % upodobitev poklicev in dela; 10 % upodobitev živali; 10 % eksotičnih prizorov, 8 % upodobitev nenavadnih dogodkov in vasi, 7 % vojaških motivov, 6 % prizorov, ki označujejo razmerje med spoloma, 6 % lovskih motivov, 6 % prizorov, v katerih nastopajo živali v človeških vlogah, 6 % prizorov, ki smešijo ženske slabosti, in 9 % raznih, tudi samo ornamentalnih motivov. Preostalih motivnih skupin je precej, vendar vsaka od njih zajema po manj kot 1 % celotnega števila posvetnih motivov.

Navedena razčlenitev je nekoliko poljubna; temelji na številnejših skupinah gradiva in na našem pojmovanju motivike in preteklosti. Ne vemo, koliko so slikarji in še zlasti kmečko prebivalstvo razločevali npr. biblijske prizore in prizore iz svetniških legend. Zanje zelo verjetno prizori, ki označujejo razmerje med spoloma, in prizori, ki smešijo ženske slabosti, niso pomenili dveh različnih ikonografskih vrst. Toda ob doslej znanih virih ni mogoča kategorizacija, ki bi temeljila na nekdanjem pojmovanju motivov v kmečkem okolju. Ohranjena redka besedna pričevanja o razumevanju motivov celo kažejo, da so se pojmovanja enakih upodobitev precej razlikovala in da niti na vseh območjih niti pri vseh uporabnikih niso mogla biti enaka. Razčlenitev razmerij motivnih skupin je torej veljavna le v okviru takšnega zadržka. Ob drugačnih motivnih kategorizacijah bi dobili drugačno, z našo le v obrisih skladno podobo motivnega sestava.

Največ motivov v slikarstvu na panjskih končnicah zavzemajo upodobitve svetnikov in svetnic.

Ugotovitev prav nič ne preseneča. Podobno je tudi pri drugih zvrsteh ljudskega figuralnega slikarstva, npr. pri slikah na steklo, na pročelnih zidnih slikarijah in na skrinjah. Drugo najštevilnejšo skupino obsegajo motivi iz Svetega pisma nove zaveze; tudi ti motivi so v drugih zvrsteh ljudske umetnosti razmeroma številni. Nasprotno pa velja za prizore iz Svetega pisma stare zaveze, saj so v ljudski umetnosti redki. Vse ostale skupine sestavljajo odstotkovno mnogo manjše deleže celotne motivike. Z izjemo nekaterih ljudskoumetnostnih standardnih motivov, kot so npr. razne ikonografske različice Marije in Kristusa in ornamentalni motivi, se v ljudski umetnosti ostale motivne kategorije množično pojavljajo le v slikarstvu na panjskih končnicah.

Vendar gre tudi pri tem za relativna razmerja. Absolutno število različnih motivov – razen v ornamentiki – povsod presega število različnih motivov v drugih zvrsteh slovenske ljudske umetnosti. Tako npr. v ustreznih zbirkah na Slovenskem celo med slikami na steklo naštejemo le nekaj več kot sto različnih motivov. Silna motivna pestrost slikarstva na panjskih končnicah opozarja na njegovo specifičnost, ki je v zvezi tudi z neestetskimi, utilitarnimi funkcijami, kot jih omenjamo v poglavju o razmerah in vzrokih za nastanek tega slikarstva.

## Viri motivov

Izviri motivike v slikarstvu na panjskih končnicah so številni in raznorodni. Iz 18. stoletja in iz prvih dveh desetletij 19. stoletja poznamo razmeroma številne nabožne, vendar samo štiri posvetne motive. Zbirke končnic so seveda pomanjkljive, in takšne so tudi ugotovitve, ki temeljijo na razčlenitvah znanega slikovnega gradiva. Vendar je več kot verjetno, da so v zgodnjem obdobju tega slikarstva nabožni motivi vsaj močno prevladovali. Ta motivni svet je bil značilen za razne zvrsti evropske kmečke in druge preproste umetnosti iz 18. in 19. stoletja, ki jo z ohlapnim imenom imenujemo ljudska umetnost: božjepotne Marije raznih ikonografskih tipov, Marijino kronanje, Kristusov monogram in razni svetniki, zlasti tisti, ki so veljali za zavetnike. Ti motivi na panjskih končnicah sodijo v ikonografski svet, kakršen se je uveljavil pri slikah na steklo, na pročelnih poslikavah, na poslikanem pohištvu in drugod: pomenijo standardni ljudskoumetnostni ikonografski inventar. Zato tej motiviki tu ne iščemo določnejših izvirov. Enako velja tudi za redke posvetne motive iz tega časa na končnicah, npr. dvoglavi heraldični orel ali pa dvoboj Pegama in Lambergarja, ki je pač samo lokalna različica upodobitev konjeniških dvobojev, čeprav temelji predvsem na ustnem slovstvu. Priljubljenost tega motiva je najbrž vzbujala ljudska pesem z isto vsebino; na podlagi številnih zapisanih variant menimo, da je morala biti vsaj na Gorenjskem zelo priljubljena in razširjena. Samo en neobičajen posvetni motiv poznamo na končnicah tega časa: upodobitev živali, ki neso lovca k pogrebu. Ta prizor sodi v evropsko skupino upodobitev, ki kažejo narobe svet. Začetki te motivike sodijo v srednji vek: v 17. in 18. stoletju sojo širile zlasti grafike. Lovski motivi iz te ikonografske skupine so npr. naslednji: zajci pečejo lovce na ražnju, zajci kaznujejo lovce, živali napadejo mesto, v katerem živijo lovci, živali sodijo in kaznujejo lovce in živali neso lovca k pogrebu. Več kot verjetno je rabila za panjsko končnico s tem motivom, datirano z letnico 1787, ustrezna grafika, le da je slikar motiv kompozicijsko poenostavil, reduciral in prilagodil podolžni slikarski ploskvi panjske končnice. Primerjava raznih končnic, na katerih je upodobljen ta motiv, kaže, da so slikarji uporabljali starejše končnice za predloge ali pa so jih kar prekopirali. Šele v zadnji tretjini 19. stoletja je nastalo nekaj končnic s tem prizorom, na katerih je opaznih več

ikonografskih sprememb: vsaj večinoma jih je povzročilo posnemanje barvnih litografij s tem motivom, ki so tedaj visele kot stenske slike zlasti po gostilnah.

V tretjem in četrtem desetletju 19. stoletja so se v večji meri pojavile končnice, na katerih so upodobljeni pripovedni prizori iz Svetega pisma. Pozornost vzbujajo motivi iz Stare zaveze; ta motivika je v ljudski umetnosti nasploh redka. Slikarski slog teh končnic kaže, da so jih slikali slikarji v tradiciji podeželske obrtniške slikarske veščine, ki se je najizraziteje izoblikovala v delavnici slikarja Leopolda Layerja v Kranju. Te upodobitve so posnete po neki slikovni Bibliji. Ne vemo še natanko, katera Biblija je največkrat rabila za predloge. Zelo veliko podobnost z upodobitvami na končnicah kažejo številne drobne bakrorezne ilustracije v Sandrart-Einartsovi augsburški slikovni bibliji iz leta 1695 in v Webrovi nürnberški slikovni bibliji iz leta 1732. Seveda pa bi lahko le specialna raziskava pojasnila, katere konkretne predloge so rabile končničarjem, zakaj svetopisemske ilustracije se vsaj do konca 19. stoletja poljubno naslanjajo druga na drugo, in enake razporeditve in geste upodobljencev, ki jih najdemo na številnih, zgoraj omenjenih podobah, najdemo tudi na drugih biblijskih ilustracijah, na končnicah in celo na cerkvenih slikah. Zato zgolj po formalnih podobnostih ne moremo določiti predloge za končnice in se lahkotnim primerjavam rajši odpovedujemo. Vsekakor pa kaže primerjava ustreznih upodobitev na mlajših končnicah s starejšimi omenjenimi končnicami s starozaveznimi motivi, da so prav te končnice bile standardni vzor za veliko večino slikarjev. Dostikrat so jih kar prekopirali, večkrat pa poenostavili. Vendar so večinoma obdržali ikonografski tip in kompozicijo. Sprejeli so stilizacije, ki so jih ob prevzemanju predlog ustvarili slikarji Layerjevega kroga. Ti so z bakroreznih upodobitev svetopisemskih prizorov prevzeli bistvene figuralne skupine. Večkrat so zmanjšali število oseb, opustili so perspektivične upodobitve prostora in osebe razmestili po ozkem naslikanem pasu tal po vsej dolžini končnic.

V četrtem in petem desetletju 19. stoletja so se utrdile že vse motivne zvrsti slikarstva na panjskih končnicah. Od takrat naprej je bil poudarek motivnega razvoja v tem, da so dodajali nove motive, vendar večinoma v okviru že uveljavljenih ikonografskih kategorij. Zlasti polsamouški kmečki slikarji, ki so začeli v petem desetletju 19. stoletja množično poslikovati končnice, so uvedli veliko število novih upodobitev. Med nabožno motiviko so se zlasti pomnožile upodobitve raznih svetnikov in prizorov iz svetniških legend ter cerkvenih opravil in simbolov. Kmečki slikarji so se zgledovali pri najrazličnejših, zelo številnih slikanih in tiskanih ikonografskih vzorih, med katerimi so bile silno množične zlasti podobice. Vendar je tu podobno kot pri biblijskih ilustracijah med številnimi zelo podobnimi primerki zelo težko določiti konkretno predlogo; največkrat je to mogoče le, če se na končnici ponovi enkratna napaka s podobice.

Nekoliko drugačno je bilo širjenje posvetne motivike. Slikarji so se naslanjali na predloge, vendar so jih spreminjali, pripovedno nadaljevali in si zlasti v drugi polovici 19. stoletja izmišljali popolnoma nove motive. Pozornost vzbuja zlasti ustvarjanje ikonografije s fantastičnimi, metaforičnimi in posmehljivimi vsebinami.

Med prizori, v katerih nastopajo živali v človeških vlogah, so npr. motiv lisice, ki brije lovca, razni motivi živalskih kočij, upodobitev streljajočih se psov in zajcev ter medveda, ki strelja lovca, najbrž posneti po grafikah. Nasprotno pa so upodobitve lisjaka, ki prinese domov kokoš, lovcev, ki pijejo z medvedom in jelenom, zajca, ki vozi drugega zajca v samokolnici, in živali, ki godejo in plešejo s kmeti, bržčas vsaj deloma izvirne.

Med prizori, ki smešijo ženske slabosti, je motiv boja žensk za moške hlače posnet po grafični predlogi. Pripovedna nadaljevanja in variante tega motiva: ženske poskušajo juho iz hlač; ženski

kadita s pipama iz hlač; fant lovi dekleta na hlače kot na trnek; slečen moški teče za žensko, ki mu je odnesla hlače; slečen moški žalostno opazuje boj žensk za hlače, pa so izvirni. Motiva hudič brusi babi jezik in babji mlin sta posneta po grafiki, vendar sta v številnih kompozicijskih različicah na končnicah precej predelana. Izvor prizorov, v katerih žena vleče moža iz gostilne, ni znan. Precej ali povsem izvirni pa so prizori, v katerih se dvobojujeta Korošica in Kranjica, v katerih hudič vozi ženske spodnjice in v katerih hudiči perejo žensko perilo. Prav tako tudi tisti, v katerih mož vozi pijano ženo in v katerih mož z bičem goni ženo, ki je vprežena v brano. Za izvirno štejemo tudi upodobitev pripovedi, ko si terica vroče zaželi fanta: "Pa naj bo sam hudič," in ta nazadnje tudi res pride.

Med prizori, ki smešijo krojače in čevljarje, so upodobitve polža, ki podi krojače; tehtanja krojačev in kozla; kozla, ki žre in serje krojača, posnete po grafičnih predlogah. Izvor drugih sorodnih motivov je le delno pojasnjen. To so motivi: kozel podi krojače; kozel trka krojača; krojača in kozel, ki serje cekine; krojači skačejo čez kres; veter razpihava krojače; krojač vodi ukročenega velikega polža na povodcu; prašič in čevljarji ter podobni prizori. Posmehljive povezave kozla s krojači so sicer znane v ljudski srednjeevropski ikonografiji in od tam je najbrž ta povezava prišla na končnice. Toda variante teh upodobitev so tako pestre, da smemo meniti, da so vsaj deloma izvirne. K temu mnenju navajajo tudi slovenske ljudske pesmi s podobno ali enako vsebino.

Podobno velja tudi za druge prizore s posmehljivo vsebino. Narava nekaterih motivov je takšna, da pri njih moramo domnevati, da so imeli predloge. Sem sodijo npr. upodobitve Lutra in njegove žene, kiju hudiči vozijo v kočiji ali pa jima hudiči strežejo pri gostiji, in pa prizor, v katerem Napoleona vzame hudič. Grafične predloge so dokazane za upodobitev debeluha, ki vozi trebuh na samokolnici, za jezdeca na petelinu in za prizor, v katerem se kmeta pulita za kravo, advokat pa jo molze. S precejšnjo gotovostjo lahko menimo, da so vsaj delno izvirni prizori z nagajivim hudičem in ženskami ob ognjišču, povsem izvirni pa najbrž upodobitvi stare in nove noše ter kmeta, ki ziblje francoskega vojaka. Prav tako lovski prizori, v katerih nastopa lovec, ki serje in se pri tem ujame v past; prizor, v katerem se navidezno mrtva lisica pritaji in ugrizne lovca; prizor, v katerem merjasec podi lovca; in prizori, ki smešijo slabe lovce.

Tudi za druge nenavadne motive na končnicah so bile uporabljene predloge. Tako so bile npr. upodobitve človeka-ptiča, mrtvaške ptice in človekovih starostnih stopenj posnete po grafičnih predlogah, personifikacije letnih časov pa po grafikah ali morda po slikah na steklo z istimi motivi.

Med pravljičnimi prizori, ki so upodobljeni na končnicah, so vsaj nekateri posneti po predlogah, ki izvirajo iz drugih dežel. To domnevamo npr. za motiv iz pripovedke o sedmih Švabih in zajcu. Razni drugi prizori pa so tudi ilustracije pravljic in pripovedk, znanih med slovenskim kmečkim prebivalstvom, in so bolj izvirni. Takšna je npr. pripoved o kmetu, ki je osleparil hudiča: na končnici je prikazana v šestih zaporednih sličicah. Enako bržčas velja za upodobitve: boj z zmajem, boj z ogromno priklenjeno žabo, kralj Matjaž, kmetje tepejo hudiče in za nekatere podobne motive.

Narava eksotičnih motivov je seveda takšna, da moremo zanje s precejšnjo gotovostjo domnevati, da so imeli predloge. Znana je npr. upodobitev obrednega vpeljevanja Indijancev Mandana, ki jo je naslikal popotnik, pisec in slikar Georg Catlin; upodobitev na končnici ji je tako podobna, da je morala biti naslikana po reprodukciji te slike. Upodobitev prizora, v katerem indijanska princesa "Pokahonta ohrani kapitana Janesa Smita per shivljenji", je posneta po ilustraciji v knjigi Friderika Barage *Popis navad in sadershanja Indijanov Polnozhne Amerike*, ki je izšla leta 1837. V tej knjigi je med drugim tudi pripoved o Indijancih, ki so ugrabili dve beli dekleti. Takšen prizor je upodobljen

na končnici in tu gre najbrž za posnetek ene od slikovnih upodobitev tega dogodka, morda grafike Charlesa Bodmerja. Sicer pa značilne nadrobnosti na končnicah pričajo, da so jih slikarji morali videti na kakšnih predlogah. To velja npr. za Arabce, oblečene v galabije, za upodobitve "divjakov" s peresi v laseh, za upodobitve avstralskih domačinov, za upodobitve kamel, slonov, povodnih konjev, severnih medvedov, opic in drugih eksotičnih živali, za upodobitev nosilnice na slonu v lovu na tigra in podobno. Vsaj deloma velja to tudi za noše pri upodobitvah Turkov.

Malo pa so slikarji končnic uporabljali predloge pri upodabljanju motivike, v kateri ni metaforičnih, satiričnih in fantastičnih primesi.

Tako so prizori iz vaškega življenja večinoma nastajali iz življenjskih izkušenj ali pripovedovanj v podeželskem okolju slikarjev. Takšne so upodobitve raznih del, oranja, brananja in sejanja, žetve, košnje in vardevanja v kozolec, krotenja bika, prevažanja, tovorjenja in prenašanja bremen, upodobitve pijanih zidarjev, čevljarjev, mesarjev, kovačev, oglarjev, sodarjev, šivilj in čebelarjev pri delu. Enako domnevamo za prizore, v katerih se fantje tepejo zaradi dekleta, in za prizor, v katerem žena zasači nezvestega moža. Podobno najbrž velja za upodobitve raznih nesreč, npr. bika, ki napade lončarja; Cigana, ki ukrade lonec; risa, ki napade konja; žandarjev, ki vodijo ujetnika; za zvrnjeni voz, tatove in drugo. Resnična dogodka: zverinski umor in pretep, v katerem so ženske obdelale vaškega biriča, ki jih je bil izpostavil javnemu zasmehu, sta bila večkrat upodobljena na končnicah. Končnica, na kateri je naslikano žaganje babe, je skoraj gotovo nastala po pripovedovanju o tej sredpostni šegi.

Prizori, ki kažejo vaške zabave, so vsaj posredno temeljili na izkušnjah, npr. razni gostilniški motivi, godci, kegljanje ali pijani vaški fantje ali vojaški naborniki.

Med lovskimi prizori so najbrž izvirni zlasti tisti, ki kažejo na podeželju znana dogajanja npr. lov na jazbeca, gamsa, jelena, medveda. Upodobitve, ko streljajo na medveda, ki odnese čebelni panj, so verjetno spodbudili resnični dogodki. Seveda pa so primerno predelani, saj so medvedi panje le razbijali, da so lahko prišli do čebel. Tudi speči pijani lovec ob zajcih in upodobitve scen z divjim lovcem najbrž niso brez zveze z resničnimi dogajanji.

Pri upodabljanju vojaških motivov pa so se slikarji precej naslanjali na predloge. Zelo podobni motivi in kompozicijske skupine upodobljencev so tako na končnicah kot na silno številnih grafičnih letakih več založb iz Epinala, založbe Kühn iz Neu-Ruppina in založbe Campe iz Nürnberga. To velja tudi za upodabljanje bitk avstrijskih in turških vojakov ter vojaških godbenikov.

Narava motivov iz politične zgodovine, ki so na končnicah sicer redki, je pač takšna, da moramo pri njih domnevati, da so imeli predloge. Zlasti nadrobnosti oblek govore, da so predloge morale biti slikovne, in ne zgolj literarne. Takšne značilnosti vidimo npr. na upodobitvah cesarskega para, Friderika Pruskega, cesarjev Svete alianse in na upodobitvi usmrtitve nadvojvode Maksimilijana v Mehiki. Seveda to ne velja za vse upodobitve. Tako tudi ne za prizor, v katerem Jan Kapistran vodi rešitelje Beograda pred Turki. Tu se krščanska vojska razlikuje od turške le po orožju: prvi imajo kopja, drugi pa sablje, sicer pa so enako oblečeni.

Samostojne upodobitve divjih in domačih živali so tako različne, da so morale vsaj deloma nastati izvirno. Te živali so živele v vaškem okolju in so jih slikarji morali poznati. Upodabljali so npr. konje, pse, mačke, kure, golobe in druge ptice, dalje volka, lisico, risa, dihurja, vidro, jelena, gamsa, ruševca, čapljo, žerjava in še druge živali, ki jih danes iz upodobitev težko določimo. Nekaj teh upodobitev je posnetih po ilustracijah iz poljudne knjige Frana Erjavca *Domače in tuje živali v*

*podobah* iz leta 1869.

Današnje znanje o predlogah slikarij na panjskih končnicah je še precej pomanjkljivo. Vendar kažejo številne končnice z enakimi motivi in enakimi, za slog slikarstva na končnicah značilnimi kompozicijskimi in drugimi stilizacijami, da so imeli slikarji razmeroma malo grafičnih in drugih predlog. Večino posvetnih motivov so slikarji končnic ustvarili sami; za predloge so jim nedvomno rabile predvsem starejše končnice.








Jezus pomiri vihar na Galilejskem jezeru. Bakrorez iz Sandrart-Einartsove Biblije, natisnjene v Augsburgu leta 1695, in panjska končnica, ki je opisana pod kat. št. 243. V sredini j e zaradi primerjave bakrorez zrcalno obrnjen, tako kot upodobitev na končnici. Takšna sprememba nastane pri kopiranju ali posnemanju z odtisi. Kompozicijska shema tega prizora je večkrat ponovljena na mlajših slikah in grafikah. Zato kljub sorodnosti upodobitev ne vemo, ali je ta bakrorez rabil slikarki končnic za predlogo.

*Jesus calms a storm on the Sea of Galilee. A copper etching from the Sandrart-Einarts Bible, published in Augsburg in 1695, and the beehive panel described under catalogue number 243. A mirror image of the etching is shown in the centre to aid comparison with the panel. This kind of alteration is the result of copying or making a print of an original. The composition of this scene has been repeated a number of times on various later pictures and graphic representations. This is why we do not know for certain whether the painter of the panel used this etching or another model.*

## Razumevanje motivike in vpliv čebelarjev nanjo

Pestri motivni svet slikarstva na končnicah so po lastnih zamislih in predlogah ustvarjali slikarji. Odločilno pa so vplivali na oblikovanje tega sveta tudi porabniki oziroma kupci končnic. To so bili večinoma kmečki čebelarji; kupovali oziroma naročali so predvsem končnice s tistimi motivi, ki so jim bili všeč, in slikarji so potem takšne motive tudi največ slikali. Zato smemo vsaj za 19. stoletje, iz katerega poznamo dovolj ohranjenih končnic, sklepati, da je ta motivni svet ustrezal kmečkemu prebivalstvu po meri in okusu. O dejanskem razumevanju velikega dela te motivike med kmečkim prebivalstvom pa komaj kaj vemo. Zapisanih pričevanj o razumevanju oziroma receptivni interpretaciji nekaterih motivov v kmečkem okolju je ohranjenih zelo malo, in še ta veljajo največ za konec 19. stoletja in začetek 20. stoletja.

K previdnosti pred preprostim prenašanjem našega sedanjega razumevanja motivov v kmečko okolje 19. stoletja nas napeljuje npr. motiv monštrance z angeloma. Vemo, da se v monštranci izpostavlja hostija v javno češčenje in prenaša pri slovesnih procesijah na telovo in še ob nekaterih redkih praznikih. Pomeni Kristusovo žrtev na križu in njegovo dejansko prisotnost. Na končnice je ta motiv prišel skoraj gotovo s podobic, slikali pa so ga mnogi slikarji. Toda v eni izpričani kmečki besedni interpretaciji je na končnici naslikana monštranca pomenila ilustracijo resničnega dogodka. Neki čebelar, ki s čebelarjenjem ni imel sreče, je prinesel v uljnjak hostijo, to pa mu je prineslo srečo in dobiček. Za to so zvedeli sosedje, šli so po duhovnika in v panju našli hostijo, okoli katere so čebele zgradile monštranco. Ta monštranca naj bi bila upodobljena na končnici. Če so nekatere prvine zgodbe resnične, ne vemo; nedvomno pa je v ozadju verovanje, da so v hostiji skrivnostne moči, in védenje o cerkveni simboliki čebel in voska. Prav tako ne vemo, če gre pri kmečkem razumevanju tega motiva za daljni prenos podobne zgodbe, ki jo poznamo iz 14. stoletja iz severne Francije: tam so tedaj dali hostijo v panj, da bi varovala čebele. Te pa so okrog nje zgradile kapelico z okni, oboki, zvonikom in oltarjem, na katerega so namestile hostijo.

Podobno velja za upodobitev prizora, v katerem se ženske bojujejo za moške hlače. Motiv sodi vsaj v 15. stoletje in je vseevropski; na končnice je skoraj gotovo prišel z grafičnih predlog. Razni satirično-simbolični pomeni, ki so večinoma naperjeni zoper ženski spol, so dobili ob končnicah v slovenskem kmečkem okolju izpričane izvirne razlage. Tako naj bi npr. boj za hlače pomenil sramotitev žensk, ker se borijo za hlače, in ne za moža: tu naj bi šlo predvsem za žensko neumnost. Naslednji razlagi kažeta težnjo po konkretizaciji. Tako je lahko pomen prenesen v preteklost: devet žensk se je dejansko teplo za rob hlač, ker je bilo premalo moških, in v prihodnost: prišel bo čas, ko se bodo ženske teple za hlače, in ne za moža. Težnjo po upodabljanju stvarnega dogajanja kažejo na končnicah naslikane noše in predmeti vsakdanje rabe: vse to sodi v svet slovenskega kmeta 19.

stoletja. Tudi upodobitev babjega mlina se je preselila na končnice z grafičnih predlog. Prvotni pomen tega in podobnih motivov je pomlajevanje z mitološkim ozadjem. Izpričana interpretacija iz kmečkega okolja pa kaže na moralizatorsko pojmovanje upodobitve: "Ker so bile stare babe sitne, so morale v mlin, kjer so jih zmleli."

Tudi upodobitve iz mednarodne motivne družine 'narobe svet' so vsaj v nekaterih pojmovanjih v kmečkem okolju izgubile izvirni smisel. Prizor, v katerem živali v človeških vlogah neso lovca v grob, so npr. razložili kot ilustracijo zgodbe, v kateri se je lovec ponesrečil in so ga zato kar živali odnesle v grob, ali celo kot ilustracijo posebne milosti: lovca naj bi zares tako pokopali, ker je v zadnji uri Boga za to prosil. Razumevanja so bila različna. Tako npr. pesem podeželskega ustnega slovstva s tem motivom kaže tudi drugačno interpretacijo: živali so pobile lovca in se veselijo ob njegovi smrti. Težnja po razumevanju takšnih prizorov v okviru dejanskih dogodkov, in ne le kot ideje 'narobe sveta', je bila izražena v besedni interpretaciji ob upodobitvi medveda, ki strelja lovca: lovec naj bi zaspal in zato je lahko prišel medved, vzel puško in hotel lovca ustreliti.

Precej stvarno so kmečki opazovalci tolmačili upodobitve nenavadnih dogodkov v njihovem okolju, ki so jih slikarji slikali po pripovedovanju ali celo po naročilu. Tako je npr. po naključju ohranjeno na zadnji strani končnice s svinčnikom napisano naročilo: "Tukaj tist namalajte Koje v Luči tri zaklo." Gre za ilustracijo dejanskega okrutnega zločina. Izpričanih je več dogodkov, ki so upodobljeni na končnicah: čebelar se je pri ogrebanju roja srečal z medvedom, čebelarju so se pri ogrebanju roja odpele hlače, tri ženske so preteple biriča. Vendar smemo tudi pri upodobitvah znanih dogodkov domnevati različne razlage že zavoljo variant, ki nastanejo v življenju ustne tradicije. Takšen primer je dogodek iz časa napoleonske okupacije: francoski vojak je (najbrž pijan) sedel v zibelko in od kmeta zahteval, da ga ziblje. Prizor so upodobili na končnici. Kraj dogodka je bil z raziskavo ugotovljen, ljudsko izročilo pa ga pripisuje raznim krajem in tudi pomen upodobitve je deležen dveh razlag. Po prvi je upodobitev samo ilustracija vojakove prešerne nasilnosti: kmetje zibal Francoza zato, ker je bil v to prisiljen; po drugi razlagi pa je ost naperjena zoper vojaka: kmetje moral zibati Francoza, vendar gaje zibal tako, da ga je iz zibeli zvrnil na tla.

Za razumevanje raznih upodobitev Joba, ki je vsaj na območju, na katerem je bilo v navadi poslikavanje končnic, postal zavetnik čebelarstva namesto sv. Ambroža, se moremo opreti na ljudsko pesem. Job je godcem plačal s črvi, ki so ga razjedali, in črvi so se spremenili v zlatnike. Koje za to zvedela Jobova huda žena, je hotela imeti zlatnike tudi sama. Job ji je dal črve, ti pa so se spremenili v ose in te so seji zapodile v lase. Najbrž pomenijo ose v pesmi to, kar pomenijo čebele: v starejšem kmečkem besednem zakladu so za obe vrsti žuželk uporabljali skupno ime: muhe. Vsekakor imajo upodobitve na končnicah z biblijsko Jobovo knjigo komaj še kaj skupnega. Upodobljen je čebelnjak, ob katerem na gnoju sedi Job. Zraven stojijo godci ali Jobova žena z godci ali pa samo žena. V Jobovo zgodbo so prišli godci namesto prijateljev iz srednjeveške ikonografije, ker je bil Job v srednjem veku ponekod zavetnik godcev. Čebelnjak pa je izviren dodatek slikarjev, ki so poslikovali končnice.

Iz večine upodobitev je razvidna težnja po konkretizirani in jasni pripovednosti, ki naj bi bila čim manj spekulativna. Ker v slikah na končnicah večinoma ni upodobljen določen prostor, so zelo povedno naslikane noše. 'Biblijske' obleke so kazale, da gre za svetopisemske upodobitve, eksotične obleke so poudarjale, da upodobitev kaže tuje, daljne dežele, kmečka noša 19. stoletja je pričala, da sodi prizor na domača tla, svetniška oblačila in atributi pa so bili tako ali tako nujen del upodobitev svetnikov, svetnic, Kristusa in Marije. To načelo je bilo uveljavljeno precej dosledno; v nabožnih

motivih, ki so bili tesneje povezani z domačim okoljem, so nastopali nekateri upodobljenci tudi v domačih kmečkih oblekah. Na upodobitvah biblijske zgodbe o izgubljenem sinu, ki je bila znana iz ljudskih iger, je sin večkrat oblečen v kranjsko kmečko obleko, oče pa je praviloma v tuniki in pokrit s turbanom. Na sliki Kristusovega prihoda v Jeruzalem, ki je bil v zvezi s cvetno nedeljo, je med 'biblijsko' oblečenimi figurami tudi mož v kmečki gorenjski obleki. Pri upodobitvah Joba nosijo upodobljenci domače kmečke obleke. Podobno je tudi na prizoru iz legende o sv. Antonu Padovanskem, v katerem svetnik pokliče mrtvega grofa iz pekla. V slovenskem legendarnem izročilu je ta dogodek postavljen na grad Smlednik, in na končnicah nosijo upodobljenci – razen svetnika in uradnika – gorenjske kmečke obleke.

Slike na panjskih končnicah so se na območjih, na katerih so bile v navadi, zelo trdno vtisnile v zavest prebivalstva. Čebelnjaki so stali na poljavnih ali javnih prostorih; slikarije so bile stalno na ogled; poznali so jih tudi tisti, ki jih podobe niso zelo zanimale. Ob tem je treba pomisliti na vizualno kulturo, ki je bila kajpak v kmečki družbi 19. stoletja, v kateri se je le zelo zlagoma uveljavljala pismenost, močno razvita. Ali moremo dvomiti, da so naročniki in gledalci končnic močno vplivali na uveljavljanje takšnega načina upodabljanja na končnicah, ki jasno pripoveduje zgodbe in prepoznavno predstavlja svete osebe?

## Slogovne značilnosti slikarstva na panjih

Na panjskih končnicah se je izoblikoval poseben slikarski slog, ki je hkrati ustrezal podolgovatim majhnim slikarskim ploskvam, ikonografiji in mestu končnic na pročelju čebelnjakov. Med obliko in velikostjo ploskev, namenjenih poslikavam, med izborom kompozicije in naravo upodobljenih motivov so se uveljavili določni soodnosi. Tridelna somerna kompozicija je bila uresničena predvsem pri slikanju posameznih svetnikov. Nastal je poseben vzorec: v sredini je bila svetniška figura, levo in desno pa po en cvetlični šopek. Včasih je celotna končnica razdeljena na tri polja še z dvema navpičnima črtama. Ozadje teh upodobitev je skoraj vedno nedoločeno; svetnik stoji včasih na kratkem pasu tal, včasih pa je upodobljen v brezprostorju ali kar na zgornjem izrezu žrela za izletavanje čebel. Velikostna nesorazmerja med velikim cvetjem in majhno svetniško postavo v nedoločenem prostoru, v katerem ni perspektivnih velikostnih razmerij, ne motijo; ta nesorazmerja pa hkrati kažejo, da imamo opravka z upodobitvijo, ki ni od tega sveta. Simetrija, uravnoteženost, statičnost in jasnost razporeditve poudarjajo pomembnost svetnikov in hkrati primerno izpolnjujejo slikarsko ploskev.

Drugače je pri pripovednih prizorih, ko je precej dosledno uporabljena kompozicija, v kateri so naslikane gmote v vizualnem ravnotežju. Naslikane osebe nastopajo na ozkem pasu tal pred nedoločenim ozadjem. Če je slikar hotel označiti prizorišče, je upodobil del arhitekture ali drevo, vendar takšne elemente ni naslikal v ozadju, ampak jih je preprosto postavil na isti ozki pas tal, na katerem poteka figuralni prizor. Tako je kljub majhnosti sličic dosežena izredna nazornost pripovedi, pri kateri upodobljenci silhuetno izstopajo na barvno enotnem, nedoločenem ozadju.

Jasnosti svetniških in pripovednih upodobitev na majhnih ploskvah je ustrezalo risarsko oblikovanje telesnosti. Figure in predmeti so naslikani z razmeroma svetlimi barvami, s temnejšimi barvami pa črtno obrisani in dopolnjeni. Tak način slikanja je hkrati ustrezal tudi prostoru končnic v čebelnjaku, v katerem so bili panji zloženi tako, da so glavno pročelje čebelnjaka sestavljale

poslikane končnice panjev. Če so bile v čebelnjaku police, je bilo videti sklenjene vodoravne vrste poslikanih končnic, medsebojno prekinjene z vodoravnimi policami. Če pa v čebelnjaku ni bilo polic in so bili panji zloženi drug na drugem, so glavno pročelje sestavljale le poslikane končnice. Jasnost in nazornost upodobitev na majhnih ploskvah sta bili potrebni že zaradi nadrobnega ogleda, ki je bil zavoljo izletavanja čebel možen največkrat le v primerni oddaljenosti.

Način poslikovanja končnic je ustrezal tudi celotnemu videzu čebelnjakovega pročelja. Ozadja posameznih končnic so bila različnih barv: bela, rdeča, zelena, modra, okrasta, rumena, rjavkasta, praviloma pa vedno svetlejša kot na njih upodobljene figure in predmeti. Ko so bile končnice s takšnimi živahnimi barvnimi osnovami nameščene druga ob drugi, je pročelje čebelnjaka kot celota že od daleč dajalo pestro mozaično podobo. Ta videz ni bil naključen, slikarji so se ga zavedali. Poznamo številne enake končnice, ki jih je naslikala ista roka in pri katerih so samo ozadja različnih barv. Kadar so na končnicah upodobili pročelje čebelnjaka (pri čebelarskih prizorih in pri upodobitvah Joba), so na teh pročeljih naslikali končnice različnih barv; pri tem po dve končnici iste barve niso nikoli postavili druge ob drugo. Tako moremo govoriti o prvinah dvojne likovne strukture slikarstva na panjskih končnicah, ki je ustrezala nadrobnim pogledom iz bližine in celostnemu vtisu barvno mozaičnega čebelnjakovega pročelja za poglede od daleč. Opisane slikarske prvine so sicer znane iz raznih, največ preprostejših umetnostnih zvrsti v evropskih deželah, slog slikarstva na panjskih končnicah kot strukturirana celota pa se ni pojavil nikjer drugje kot na čebelnih panjih na osrednjih in severozahodnih slovenskih zemljepisnih območjih.

## Tri slogovne skupine

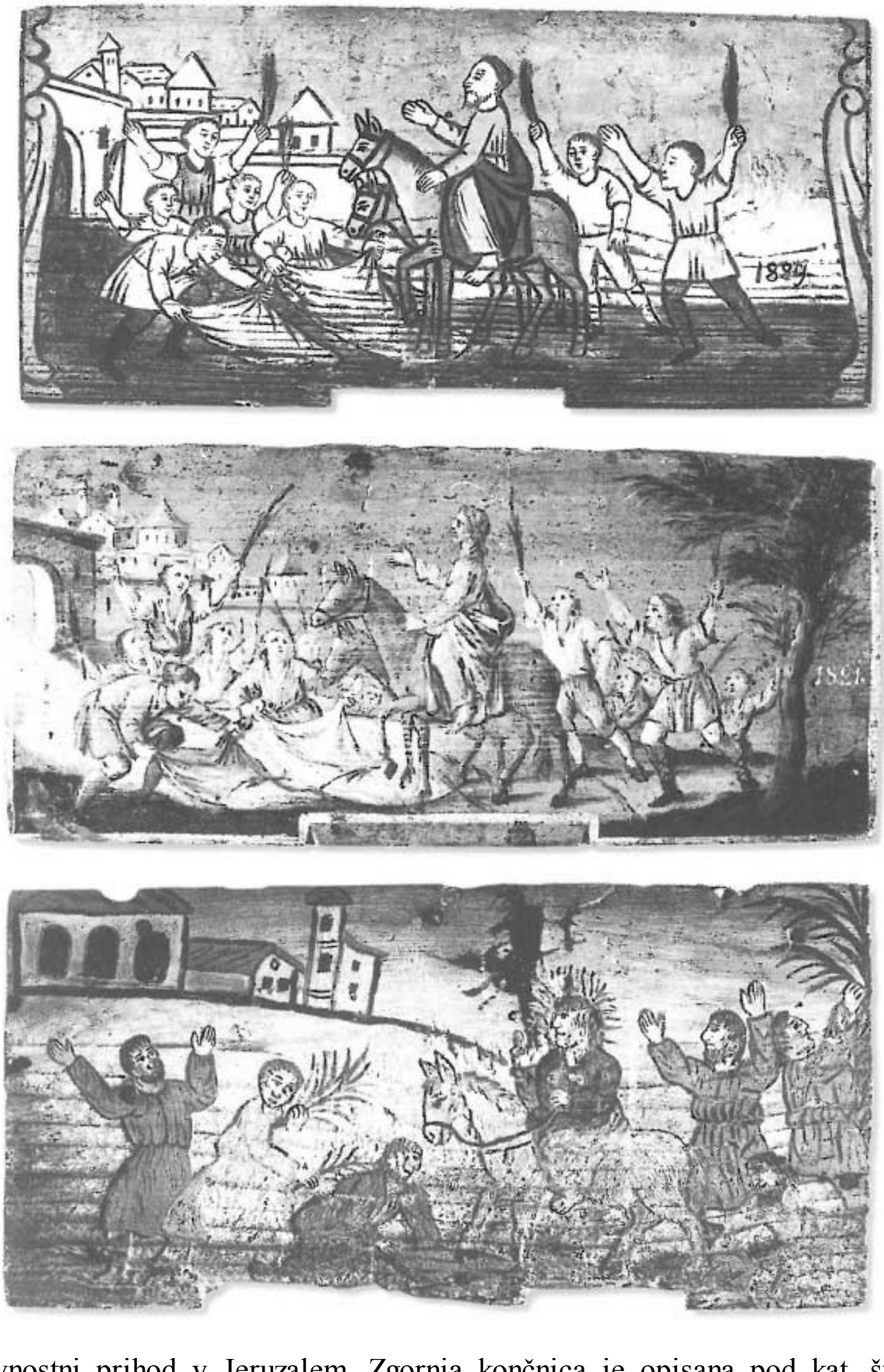
Slog slikarstva na panjskih končnicah pa seveda ni bil enako dosledno uresničen na vseh končnicah. Že iz površnega pregleda ohranjenih končnic je razvidno, da so jih slikali slikarji, ki so se glede na slikarsko znanje in načine slikanja močno razlikovali. Po teh dveh merilih ločimo tri izrazite skupine končnic oziroma slikarjev.

Končnice prve skupine so slikali poznobaročni in postbaročni obrtniško kvalificirani podeželski slikarji, ki so sicer slikali največ podobe za kmečke podružnične cerkve. Za njihove končnice je značilna rdeča obrisna risba, ki je večkrat tudi nemirna in prekinjena. Čeprav so njihova dela stilno plosko vita, so zlasti v obdelavi draperije še ostanki slikovitega plastičnega modeliranja. Značilna prepoznavna značilnost del teh slikarjev je celotni vtis, ki razodeva slikarsko izurjenost. Dostikrat je značilen način slikanja oči: ob temno piko za zenico so praviloma dodali še belo piko za beločnico. Slikarji drugih dveh skupin so oči upodabljali vedno samo z eno temno piko. Delovanje slikarjev prve skupine je dokumentirano z letnicami na končnicah, ki kažejo vsaj na obdobje od leta 1770 do leta 1912. Največ slikarjev te skupine kaže obrtniško veščino, značilno za slikarsko tradicijo, ki se je najizraziteje oblikovala v slikarski delavnici Leopolda Layerja v Kranju.

Končnice druge skupine so dela polkvalificiranih kmečkih slikarjev, ki so slikali tudi slike na steklo, pročelne slikarije na kmečkih hišah in gospodarskih poslopjih, na znamenja in kmečko pohištvo. Stilno so njihova dela večinoma skrajno ploskovita; obrisna risba je preprosta, trdna in sklenjena, barvne ploskve so čiste in enotne. Poenostavljeno bi lahko zapisali, da so ti slikarji bolj risali z barvami kot slikali; ploskve med obrisi so le pobarvali. Z letnicami dokumentirana dela slikarjev druge skupine obsegajo čas med letoma 1829 in 1910. Ogromna večina teh del je bila

naslikana v dveh delavniških skupinah oziroma slikarskih tradicijah, ki ju imenujemo Selška delavnica in Štajerska delavnica.

Končnice tretje skupine so dela popolnih samoukov, priložnostnih slikarjev in najbrž tudi čebelarjev, ki so poslikali le svoje panje. Njihova dela so okorna, izbira barv je priložnostna in dostikrat omejena na dve ali celo na eno samo barvo, ki so jo imeli pri roki. Ta dela so sicer zelo različna; njihova skupna značilnost je pomanjkanje slikarske veščine. Pri nekaterih slikarijah moremo opaziti neuspelo posnemanje končnic prve in druge skupine, pri drugih prav tako neuspelo posnemanje slikovitega načina modeliranja in pri tretjih zgolj težnjo po ustvarjanju podobe z nekaj površnimi okornimi črtami. Ta dela so le redko opremljena z letnicami; drugih prvin, ki omogočajo datiranje, pa na teh delih skoraj ni. Zdi se, da večinoma niso starejša od druge polovice 19. stoletja: več del sodi v prvo četrtino 20. stoletja. Za ta dela je večkrat značilna uporaba industrijskih barv, ker poslikovalci sami niso bili vešči trenja barv niti niso imeli povezav s trgovci z barvnimi pigmenti. Vendar je treba povedati, da je teh del v zbirkah razmeroma malo, ker se zbiralcem niso zdela vredna pozornosti, in da zato vemo o njih najmanj. S slikarskega vidika so resda zanemarljiva, za antropološke poglede ter etnološki in socialnozgodovinski pogled pa bržkone precej pomembno pričajo o pomenu norme, ki je tudi za najrevnejše pomenila nujnost, da so panji poslikani, in o motivih ter ustvarjalnosti posameznikov, ki niso poznali niti preproste obrtniške slikarske veščine.



Kristusov slavnostni prihod v Jeruzalem. Zgornja končnica je opisana pod kat. št. 117, srednja končnica pod kat. št. 714 in spodnja končnica pod kat. št. 372. Zgornja končnica je naslikana z postbaročno obrtniško veščino, ki se je najbolj izrazito oblikovala v slikarski delavnici Leopolda Layerja v Kranju; ponazarja v besedilu opisano prvo slogovno skupino. Srednja končnica razodeva dosledno ploskovit risarski, zelo jasen slikarski način, pri katerem je bil barvni učinek čistih barv na naslikanih ploskvicah najustreznejši dvojni likovni strukturi tega slikarstva; ponazarja v besedilu opisano drugo slogovno skupino. Spodnja končnica je okoren samouški posnetek drugih končnic;

ponazarja v besedilu opisano tretjo skupino končnic oziroma slikarjev.
*Christ's triumphal entry into Jerusalem. The top beehive panel is described in the catalogue under number 117, the panel in the middle under number 714 and the one at the bottom under number 372. The top panel exhibits the post-Baroque craft painting skills most clearly formed in the workshop of Leopold Layer in Kranj; this panel belongs to the first stylistic group. The middle panel reveals a consistently flat, drawing-like, very clear painting method, where the effect of clean colours on the painted surfaces most suited the double structure of this style, which belongs to the second group. The bottom panel is a clumsy amateur imitation of other beehive panels; it represents the third stylistic group of paintings.*

## Slikarji, slikarke in delavnice

S precejšnjo gotovostjo so izpričana imena 42 slikarjev, ki so poslikovali končnice; z izredno plodovitostjo se je ob njih odlikovala slikarka, čeprav so najbrž marsikatero končnico naslikale tudi anonimne pomočnice slikarjev. Z rokopisno stilno primerjalno analizo moremo med ohranjenimi končnicami razbrati številna dela, ki jih je poslikala ista roka oziroma skupine del, ki izvirajo iz iste delavniške skupnosti ali iz iste slikarske tradicije. Vendar največkrat manjkajo povezave med imeni in skupinami; le redkim slikarjem moremo z gotovostjo pripisati njihova dela. Zato obravnavamo le najpomembnejše skupine najštevilnejših del iste roke ali iste slikarske tradicije. Slikarje, ki so jih naslikali, pa moremo večkrat imenovati le z zasilnimi nadomestnimi imeni.

Že na najstarejši znani končnici z upodobitvijo božjepotne Marije z Detetom in letnico 1758, ki jo hrani Čebelarski muzej v Radovljici, opazimo več rokopisnih in tipoloških značilnosti, ki kažejo na skupno slikarsko izročilo z nekaterimi drugimi končnicami s konca 18. stoletja. Če jo primerjamo samo z upodobitvami božjepotnih Marij, opazimo enako kompozicijo, na zelo podoben način stilizirane cvetove istega tipa, podoben način pisanja številk 1 in 7 v letnicah in podobno barvno skalo. Te končnice z letnicami 1778, 1791 (ta je v zbirki SEM) in 1797 so gotovo delo iste roke, ki pa je najbrž druga kot tista, ki je naslikala omenjeno končnico z letnico 1758. Podobnosti pa kažejo vsaj na sorodno slikarsko tradicijo, in enako stilizirani cvetovi in enake številke se pojavljajo tudi na nekaterih končnicah drugih slikarjev. Vse to pa sodi v slikarsko obrtniško tradicijo, najbolj izrazito izoblikovano šele okrog slikarja Leopolda Layerja v Kranju, ki je bil rojen leta 1752 in je umrl leta 1828.

Izročilo, da je ta slikar ob drugih delih v sili slikal tudi končnice čebelnih panjev, bi potrjevali nerabljeni končnici iz zbirke SEM, ki po ne povsem zanesljivih podatkih izvirata iz njegove zapuščine. Obe kažeta rokopisno sorodnost z drugimi njegovimi slikami: prva je datirana z letnico 1823, druga pa z letnico 1828. Na zelo podoben, vendar vedno nekoliko poenostavljen način so poslikane številne druge končnice. Ta dela so povsem določljiva po enotnem stilnem videzu in tudi po enakih posameznih prvinah, kot so npr. zelena drapirana zavesa, oblika obrobnih polbalustrov, enake barve, enak način slikanja vej in listja, rok itd. Najstarejša datirana končnica te skupine nosi letnico 1795, najmlajša pa 1880. Razlike različnih rok v slikanju končnic te skupne postbaročne obrtniške slikarske tradicije so majhne in večkrat nedoločljive. Poznamo kar 12 slikarjev, ki so slikali na tak način. Če so vsi slikali končnice, ne vemo, vendar nam primerjave z njihovimi znanimi slikami, zlasti s križevimi poti, na katerih so naslikane majhne figurice, in ujemanje najmlajših letnic

na ustreznih končnicah s smrtnimi letnicami slikarjev kažejo, da so slikali te končnice najbrž vsaj Valentin Layer, umrl leta 1810; Gašper Götzl, umrl leta 1857; ter zlasti Franc Wissiak, umrl leta 1880; in njegova sinova Anselm in Edvard, ki pa sta umrla že leta 1876 in 1874.

Pripisovanje končnic drugim znanim slikarjem, ki so ustvarjali na enak način, je še negotovo. Za slikarstvo na panjskih končnicah so bili slikarji končnic te skupine ključnega pomena. Izoblikovali in utrdili so temeljne motivne zvrsti in kompozicijske obrazce.

Na podoben, vendar precej bolj slikovit način je poslikal vsaj nekaj končnic obrtniški podeželski slikar Janez Gosar. Avtorstvo njegovih končnic je zapisano v inventarnih knjigah Slovenskega etnografskega muzeja, potrjeno pa je s primerjavami z izpričanimi Gosarjevimi slikarijami na znamenjih v Selcih, Železnikih in Zalem Logu.

Razmeroma slikovit način modeliranja brez obrisne risbe je uveljavljen na končnicah, ki so bile izdelane v podobarski delavnici Štefana Šubica v Poljanah nad Škofjo Loko. V takšnem načinu poslikana končnica je podpisana: 'Š. Šubic'; avtorstvo pa je potrjeno tudi z najmlajšo v tem načinu naslikano znano končnico, ki je datirana z letnico slikarjeve smrti 1884.

V ohranjenem gradivu razberemo samo še eno številčno izrazito skupino del, ki razodevajo roko izurjenega obrtnega slikarja. Za dela tega slikarja so zlasti značilni posebni odtenki rumene barve. Ker izvirajo najdišča teh del predvsem s Koroškega in iz spodnje Dravske doline do Fale, imenujemo slikarja teh končnic zasilno 'Koroški slikar'. Znana, z letnicami datirana dela sodijo v zadnjo četrtino 19. stoletja; najmlajša znana končnica nosi letnico 1912. Izročilo priča, da sta dva izučena koroška slikarja poslikovala tudi končnice. To sta Peter Markovič iz Rožeka, ki je umrl leta 1920, in podeželski cerkveni slikar N. Menardi iz Šentjurja pri Pliberku, ki je umrl leta 1914.

Navedeni slikarji sodijo v podeželsko obrtniško plast slikarskega cerkvenega podobarstva; končnice, ki so jih poslikali, pa uvrščamo v prvo skupino, opredeljeno v prejšnjem poglavju. Sem pa sodi še nekaj končnic, katerih doslej ni bilo mogoče pripisati niti slikarjem, ki jih poznamo po imenu, niti izrazitejši lokalni slikarski tradiciji.

Drugo skupino končnic sestavljajo dela kmečkih slikarjev. Sodeč po ohranjenih končnicah je zelo množično poslikovala končnice slikarka Marija Pavlič iz Selc v Selški dolini, po domače Podnartovčeva ali Blaževčeva Micka. Rodila se je leta 1821, umrla pa leta 1891. Bila je pohabljena in se je preživljala samo s slikanjem. Med deli njenih rok poznamo slike na steklo, poslikane ure, tabelne slike na lesu in tabelna znamenja. Njena dela so prepoznavna po značilnem celostnem izrazu, čistih barvnih ploskvah in zlasti po izrazitem obraznem tipu, kakršnega je uporabljala za vse upodobljence. Najstarejša datirana, v tem osebnem slogu naslikana končnica nosi letnico 1838, najmlajša pa letnico slikarkine smrti. Slikarstva se je izučila pri očetu, ki je tudi bil kmečki slikar. Najstarejše očetovo datirano delo, tabelno znamenje, ki ga hrani Slovenski etnografski muzej, nosi letnico 1814. Najbrž so nekatere končnice v tem slogu tudi njegovo delo; poznamo samo en starejši primerek, ki nosi letnico 1829. Slog, barve, kompozicije so sicer enaki pri mlajših in starejših končnicah, le slikarske črte na starejših delih so nekoliko finejše. Vsaj za čas, ko sta slikala oče in hči, bi mogli govoriti o slikarski delavnici.

Zelo številne so v zbirkah končnice neke značilne enotno slogovno ikonografske in tipološke obrtniške slikarske tradicije, ki je nastala na severozahodnem slovenskem Štajerskem. Po vsem videzu je vsaj eden od njenih ustvarjalcev slikar Ferenc Gril, ki se je podpisal na pročelni slikariji iz srede 19. stoletja na kmečki hiši v Žagi nad Stahovico in podpisu pristavil tudi svoj poklic: 'Malor'.

Bil je potujoči slikar, o čemer pričajo ohranjene stenske slikarije na kmečkih hišah, gospodarskih poslopjih in znamenjih po severozahodnem slovenskem Štajerskem. Uporabljal je enak način slikanja figur na stenskih slikarijah kot na končnicah: zlasti značilno je slikal obraze v profilu, pri katerem je v nosnem korenu narisal vodoravno črtico. Sicer je za njegova dela značilno svojevrstno cvetlično okrasje in zamolkel barvni izraz celotnih slikarij. Najstarejše in najmlajše z letnicami datirane končnice, ki kažejo rokopisne značilnosti njegove roke, zajemajo obdobje od leta 1841 do 1888. Ker so tudi letnice na njegovih pročelnih slikarijah vedno iz časa med tema dvema datumoma, mislimo, da je z omenjenima letoma precej določeno obdobje delovanja tega slikarja.

Izrazito posnemujoč dela Ferenca Grila je nadaljeval poslikavanje končnic neki drugi slikar. Njegov najstarejši znani izdelek nosi letnico 1874, najmlajši pa letnico 1898. Način slikanja tega anonimnega slikarja je tako soroden delom Ferenca Grila, da utemeljeno domnevamo, da je bil njegov pomočnik. Njegova dela ločimo od del njegovega učitelja zlasti po načinu, kako je pisal letnice. Na Grilovih delih je prva številka v letnici vedno napisana z dvema vzporednima črtama in piko vrh številke 1, na drugih mestih v letnicah pa so enke naslikane z eno črto. Na delih njegovega pomočnika pa je številka 1 na kateremkoli mestu v letnicah naslikana vedno samo z eno črto in z zgoraj dodano piko.

Zadnja izrazita slikarka ali slikar, ki je nadaljeval to slikarsko tradicijo, je deloval vsaj v zadnjem desetletju 19. stoletja; najmlajša znana končnica nosi letnico 1910. Tudi dela tega slikarja so tipološko in slogovno tako sorodna delom Grila in Grilovega pomočnika, da upravičeno domnevamo, da je morala med njimi obstajati delavniška vez ali pa da so vsaj uporabljali iste šablone. Dela tega slikarja so prepoznavna po zelo tenki in gladko tekoči nadrobni obrisni risbi, kakršne ne najdemo na končnicah nobenega drugega slikarja. Vsaj pogojno moremo torej govoriti o delavniški tradiciji, ki jo zasilno imenujemo ‘Štajerska slikarska ljudska delavnica’. Še več slikarjev je na Štajerskem posnemalo dela te delavnice. Vendar so njihova dela okomejša in barve dostikrat tako drugačne, da skoraj gotovo med omenjeno delavnico in njimi niso obstajale neposredne delavniške vezi.

Slikarije roke, za katero je značilna zlasti nekam vnemamo okorna rdečerjava tenka risba in slikanje lističev nad tulpastimi cvetovi z rahlimi udarci čopiča, prepoznamo na skupini končnic, na slikah na steklo in na nekaterih skrinjah. Ta dela izvirajo z Gorenjskega, edini znani datirani končnici pa nosita letnici 1863 in 1864. Slikarja teh del zasilno imenujemo ‘Mojster (slikar) okorne risbe’.

Prav tako se še ni posrečilo določiti slikarja, ki je edini risal obrise figur na končnicah s črno ali temno sivo ali temno rjavo barvo, kar da je podobam nekam mračen videz. Najstarejša in najmlajša znana končnica tega slikarja nosita letnici 1875 in 1894, avtorja samega pa zasilno imenujemo ‘Slikar temnih (črnih) obrisov’.

Glede na veliko število ohranjenih ustreznih končnic sodimo, da je bil zelo ploden kmečki podobar Gregor Benedik. Rodil se je leta 1850, umrl pa leta 1923. Živel in delal je v bajti v Pungertu pri Škofji Loki. Izdeloval je jaslice, poslikoval je pohištvo in slikal nabožne podobe. Njegova dela so določljiva po izrazitem osebnem slogu; nekaj jih še hranijo njegovi potomci. Isti način slikanja je uporabljal na panjskih končnicah; njegova vnukinja hrani nedokončano končnico iz njegove zapuščine. Precej zanesljiv prepoznavni znak njegovih končnic je način slikanja tal, ki imajo dostikrat obliko plitvega loka, in stranskih obrobnih slikarij. Te so sestavljene iz zelo stiliziranih zaves v obliki dveh rahlo nepravilnih krožnih segmentov: večji je naslikan ob navpičnem robu, manjši pa levo in desno ob zgornjem robu. Njegov osebni slog je mešanica slikovitega in risarsko-slikarskega načina; dele obraza je vedno upodobil risarskočrtno. Za njegova dela je pogosto značilna izvirna

ikonografija. Končnice je le izjemoma datiral z letnicami. Nekatere končnice, naslikane v njegovem značilnem osebnem slogu in z enakimi barvami, pa kažejo manjšo izurjenost; najbrž so delo slikarjevega sina in hčere, ki sta očetu že v 20. stoletju pomagala pri delu.

Končnicam, ki so jih bolj ali manj priložnostno poslikali popolni samouki, priložnostni slikarji ali čebelarji sami, ne iščemo avtorjev. Pri teh delih je komaj kaj, kar bi bilo podobno osebnemu slikarskemu slogu. Ti ljudje so okorno posnemali dela prej omenjenih slikarjev ali pa so poizkušali oblikovati kaj drugim slikarijam podobnega. Glede na nastanek in razvoj slikarskega sloga, ikonografske in tipološke podobe tega slikarstva so njihova dela skoraj nepomembna. Razodevajo predvsem slikarsko neznanje, zelo zanimivi pa so njihovi spopadi z neznano slikarsko veščino, osebnostna ustvarjalna moč, pogum in motivi, ki so jih pripravili k slikanju.

## Razvoj

Razvoj slikarstva na panjskih končnicah je razviden iz:

- orisa motivike,
- opredelitve slikarskega sloga,
- razdelitve končnic v tri skupine glede na slikarsko znanje oziroma način slikanja.

Slikarji poznobaročne in postbaročne slikarske podeželske obrtniške tradicije, ki jih uvrščamo v prvo skupino, so v drugi polovici 18. stoletja in v prvi četrtini 19. stoletja ustvarili poseben slog tega slikarstva.

Značilnosti tega sloga so: risarski način upodabljanja telesnosti in način upodabljanja prostora, nedoločena, enotna ozadja raznih barv na končnicah ter soodnosnost med ikonografijo in kompozicijskimi vzorci. V slikarstvo na končnicah so uvedli tudi značilne ikonografske zvrsti. Vendar je iz ohranjenega gradiva razvoj motivnega sveta manj razviden kot slikarski slogovni razvoj. Z ohranjenih končnic iz 18. stoletja poznamo doslej naslednje nabožne motive: pet upodobitev božjepotnih Marij, dve končnici s Kristusovim monogramom IHS, po eno upodobitev sv. Andreja, sv. Apolonije, evangelista sv. Janeza, Joba, sv. Mihaela, papeža Urbana, svetniške skupine sv. Blaža, sv. Gregorja in sv. Miklavža in prav tako eno upodobitev pohoda sv. Treh kraljev. Iz tega časa poznamo le štiri končnice s posvetnima motivoma: na treh je upodobljen dvoboj Pegama in Lambergarja in na eni živali, ki neso lovca k pogrebu. Tudi med znanimi datiranimi končnicami iz prvih dveh desetletij 19. stoletja se ob nabožnih motivih pojavi le še heraldični dvoglavi orel in posvetni prizor iz nekega urada. V tretjem in četrtem desetletju 19. stoletja so slikarji prve skupine uvedli še prizore iz Svetega pisma stare zaveze in več posvetnih motivov. Zlasti v sredini 19. stoletja pa so v njihovih delih posvetni motivi raznih vrst že povsem običajni.

Ta razvid kaže – seveda ob potrebnem zadržku zavoljo pomanjkljivo ohranjenega gradiva – takšno razvojno sliko: v 18. stoletju in v začetku 19. stoletja je bila običajna predvsem nabožna motivika, kakršna je sicer znana tudi iz drugih panog ljudskega slikarstva. Potem se začenjajo uveljavljati, v sredini stoletja pa so tudi že uveljavljene poglavitne motivne kategorije slikarstva na panjskih končnicah. Motiviko na poslikanih panjih so torej utemeljili slikarji, ki jih uvrščamo v prvo skupino, in to postopoma do sredine 19. stoletja. Čeprav so nekateri slikarji te skupine slikali še do začetka

20. stoletja, niso k poslikavam na končnicah prispevali nič več novega.

Kmečki slikarji, ki jih uvrščamo v drugo skupino, so izjemoma poslikavali končnice že v tretjem desetletju 19. stoletja; od začetka štiridesetih let pa so ž množičnim izdelovanjem vedno bolj prevzemali vodilno vlogo. Slogovno in motivno so se naslanjali na izdelke prve skupine, vendar so opustili prvine slikovitega upodabljanja telesnosti. Njihov način slikanja pomeni kar najbolj dosledno izvedeni slog, ki je idealno ustrezal funkcijam slikarij na pročeljih panjev. Uveljavili so enostavnost in ploskovitost, čiste barve in preprostejši, vendar jasnejši in sklenjen črtni obris upodobljenih teles, odpravili so vse manj pomembne nadrobnosti. Tudi motivno so posnemali dela slikarjev prve skupine in jih večkrat poenostavljeno posneli, hkrati pa so motive tudi razvijali, spreminjali ter uvedli številne nove, zlasti posvetne motive, med katerimi naj opozorimo zlasti na prizore iz vaškega življenja, na eksotične motive in živali. Šele s prispevkom teh kmečkih slikarjev je postal motivni svet slikarstva na panjskih končnicah zelo številen in nadvse pester.

Dela slikarjev tretje skupine so razvojno nepomembna. Posnemanje del prve in druge skupine je le redko rodilo rezultate, ki so organsko ustrezali vsem prvinam sloga, značilnega za to slikarstvo. Pomanjkanje slikarskega znanja je bilo prehuda ovira. Zavoljo bolj ali manj priložnostnega slikanja si ti slikarji niso mogli pridobiti zadostne izurjenosti. Vendar so uvedli več novih motivov in njihov kvantitativni prispevek je bil najbrž veliko večji, kot je razbrati iz muzejskih in zasebnih zbirk končnic. Domnevati moremo, da se brez njihovih del to slikarstvo ne bi moglo tako razširiti, kot seje. Slogovno pa se njihove končnice komajda ločijo od katerihkoli drugih samouških slikarij in poizkusov; drugačna sta predvsem le majhnost in podolžna oblika slikarske ploskve končnic.

Opisani razvoj slikarstva na panjskih končnicah seveda velja le v glavnih obrisih. Kakor vsaka kategorizacija je tudi delitev slikarjev oziroma končnic v tri skupine razmeroma poljubna. Poudariti je treba, da več končnic kaže prehodne značilnosti med opisanimi skupinami. Analitična razvrstitev je pač vedno le nujen pripomoček, s katerim si želimo kaj pojasniti in s katerim nujno tudi poenostavljamo. Ta razvrstitev je opravičljiva, če se zavedamo njene omejene veljavnosti in če ob njej ne pozabimo na čudovito raznovrstnost, kompleksnost in avtonomnost življenja in umetnosti, ki ne obstajata v nikakršnih kategorijah.

## Slikarstvo na končnicah kot izraz odnosa do sveta

Čebelni panji s poslikanimi končnicami so sodili na kmetije. Ob nekaj redkih izjemah so bili doslej znani čebelnjaki s poslikanimi kranjiči kmečka lastnina. Zdi se, da je bilo mnogo takšnih panjev le še v čebelnjakih trgovcev s čebelami. Kmečki naročniki so naročali ali kupovali takšne slikarije, ki so ustrezale njihovim vrednostnim usmeritvam in likovnemu okusu, slikarji so se takšnim zahtevam prilagajali. Zato ni nenavadno, da izražajo slikarije na končnicah pojmovanje sveta, kakršnega poznamo tudi iz drugih zvrsti kmečke umetnosti 18. in 19. stoletja oziroma gruntarsko mentaliteto, po kateri povsod vlada ali pa bi moral vladati občeveljavni red, v katerem imata vsaka oseba in stvar trdno določeno, nespremenljivo mesto: družbena mobilnost je odklon, ki se mu je treba upreti. Temu redu ustrezajo tudi konservativni likovni obrazci, v katerih se izraža slikarstvo na končnicah.

V tem svetu čas ni linearen, ampak cikličen kakor letni časi in kakor se po ustaljenih obrazcih uresničujejo vnaprej določene tipizirane usode gruntarjev, žensk, hlapcev in kajžarjev. Kadar je na

končnicah naslikana ura, ta skoraj vedno opominja na smrt, kar kažejo tudi kazalci, naravnani na čas tik pred dvanajsto; dostikrat sta zraven smrt in hudič. Ta motiv pomeni zadnjega od življenjskih mejnikov, ki se enakomerno ponavljajo v različnih življenjskih usodah. Med njimi sta na končnicah priljubljena zlasti krst in poroka oziroma ohcet. Ti prizori so dostikrat vključeni v upodobitev sedmih zakramentov na eni končnici, kar kaže na njihovo ujemanje z nabožnim redom. Sodobne kmečke noše na teh upodobitvah kažejo veljavnost tega reda tukaj in zdaj, "kakor je bil veljaven že od nekdaj".

Poseben realizem je uveljavljen pri pojmovanju prostora. Ozek pas tal, na katerem se dogajajo naslikani prizori, je izraz védenjske, in ne optične konvencije. Na takšnih upodobitvah se vse dogaja kot v resničnosti: v ozko omejenih prostorih, ki so čutno dojemljivi. Simbolične opredelitve prostora označujejo deli arhitektur ali drevesa iz vsakdanjega okolja in ne dopuščajo dvoma o domačem prostoru. Zunaj takšnega prostora je nadzemeljsko okolje, opredeljeno z abstraktnim brezprostorjem pri upodobitvah svetnikov, naslikanih med nesorazmerno velikima cvetličnima šopkoma v vazah; oboje je prevzeto iz cerkvenega okolja in s tem je potrjena splošna veljavnost. Domače kmečko okolje sicer ni edini zemeljski svet, ta vendarle obstaja še v neznanih, oddaljenih eksotičnih krajih. Vendar je vse, kar je tam, od ljudi do živali in dejanj, ki jih vidimo naslikane, tako čudno in nenavadno, da "niti vedno povsem ne verjamemo, da je resnično", tako kot pri pripovedkah.

Religiozni red prežema svetno življenje. Toda njegov pomen je zlasti praktičen: številni svetniki pomagajo v svetnih težavah. Razen v pripovednih prizorih je Kristus razmeroma redko upodobljen, zato pa je najpogostejši motiv Marije, univerzalne zavetnice. Vendar je bilo treba za različne namene romati na različna Marijina božja pota; tri ikonografske različice božjepotnih Marij na končnici v zbirki SEM so malce neortodoksen, vendar nazoren izraz takšnih pogledov.

Človek kot individuum v tem svetu ni pomemben. Določa ga njegov družbeni položaj, tudi zato lahko imajo na končnicah vsi upodobljenci enako tipizirane obraze in tudi zato so lahko dovolj določeni le z dejavnostjo ali obleko. Jasno pa je izražen družbeni položaj žensk.

Na upodobitvah pravične in krivične spovedi je krivičnica vedno ženska, prav tako na upodobitvah smrti pravičnika in grešnice. Hudič brusi jezik vedno le ženskam, v babji mlin gredo le ženske; v gostilniških prizorih imajo negativno vlogo vedno ženske, bodisi da pijejo z moškim bodisi da pridejo ponj v gostilno. Kakor so bili v kmečkem življenju otroci brez družbene veljave, tako jih tudi na končnicah niso skoraj nikoli upodobili. Krojači in čevljarji, proletarski vaški obrtniki, ki so živeli na robu vaškega življenja, so na končnicah skoraj vedno izpostavljeni zasmehovanju.

Vse, kar je nenavadno, je bilo vredno upodabljanja, vendar na fantastičen ali posmehljiv način, ki je postavil stvari na pravo, izjemno mesto. Dvomljivih in nejasnih reči v tem svetu ni in tudi upodobitve na končnicah so jasne in razločne. V sličicah je izraženo prepričanje, da je red, ki vlada v tem svetu, sicer občeveljaven, vendar ni vidljiv: perspektivične upodobitve stvarnosti so lažne: svet ni takšen, kakršnega vidimo, ampak takšen, kot vemo, da je.

## Vzroki za nastanek slikarstva na končnicah

Vprašanje o razmerah in vzrokih za nastanek slikarstva na panjskih končnicah je takšno, da nanj ni mogoče preprosto odgovoriti. V okviru evropske ljudske umetnosti pomeni to slikarstvo izjemo; omejeno je na majhno ozemlje. Dejstvo, da je nastalo in se razvilo med slovenskim prebivalstvom, ne

more nič prispevati k odgovoru na zastavljeno vprašanje. Narodnostne meje v Evropi praviloma ne pomenijo tudi kulturnih mej in poslikane panjske končnice so se udomačile le na delu ozemlja, na katerem živijo Slovenci. Zato menimo, da je najprej treba v zgodovinski stvarnosti 18. in 19. stoletja poiskati razmere, ki so omogočale nastanek tega slikarstva, ter estetske in neestetske želje, ki so sodelovale pri takšnem krašenju panjev. Nato pa je treba še ugotoviti, katere od teh prvin oziroma kateri spleti teh prvin so obstajali samo na ozemlju, na katerem je nastalo in se razširilo to slikarstvo. Če najdemo specifične razmere, ki se ozemeljsko ujemajo z zemljepisno razširjenostjo tega slikarstva, smemo meniti, da smo blizu vzročno-posledičnemu spletu, v katerem je mogoče najti odgovor na zastavljeno vprašanje.

Med razmere, ki so omogočale nastanek slikarstva na panjskih končnicah, štejemo iz desk izdelane čebelne panje, razvito podeželsko slikarstvo in znaten dohodek iz čebelarstva, ki je omogočal plačevanje slikarij. Samo po sebi je razumljivo, da čebelni panji iz slame ali vrbja, panji iz drevesnih dupel oziroma grobo tesana čebelna korita za poslikavo niso dajali primerne podlage. Razvito podeželsko slikarstvo je bilo seveda bistven pogoj za poslikane panje. Pri tem je bilo pomembno osnovno tehnološko znanje, kot sta trenje in priprava barv, ter seveda znanje slikanja. Enako pomemben pogoj je bila tradicija poslikovanja uporabnih predmetov v kmečkem okolju oziroma povezava slikarjev s kmečkimi naročniki. Ta povezava je morala biti vsaj delno tudi individualna, in ne samo skupinska; temeljiti je morala na določeni kupni moči. Skupinska kupna moč kmečkih naročnikov je bila takrat naravnana predvsem na cerkvene potrebe in je bila znatna že v poznem srednjem veku. Individualna pa je bila v kmečkem svetu pomanjkanja omejena na večje kmetije. Pa tudi tuje značilno, da moremo znane primerke kmečkih pročelnih slikarij, poslikanega pohištva in slik, ki so krasile kmečke domove, povezovati s kmetijami, ki so se ukvarjale še z dodatnimi neagramimi dejavnostmi, kot so tovorništvo, prevozništvo, platnarstvo in druge podeželske obrti, kmečka trgovina in podobno. Tudi čebelarjenje je sodilo na imovitejše kmetije; vsaj občasno je prinašalo precejšen dohodek, ki je bil eden od pogojev, da so kmetje lahko plačevali slikarije. Tako je npr. po poročilu iz leta 1689 na Kranjskem s čebelarstvom obogatel marsikateri kmečki gospodar; za leto 1789 pa se ve, da je marsikateri kranjski čebelar na leto s čebelami zaslužil tudi od 100 do 200 goldinarjev. Po ocenitvi iz leta 1869 je ob dobrih letinah 10 do 15 čebelnih panjev za prodan med in vosek prinašalo 40 do 50 goldinarjev.

Med potrebe in želje, katerim je ustrezalo poslikavanje končnic, štejemo predvsem označevanje panjev. Izkušeni čebelar Matej Furlan je že v letih 1769 do 1780 v spisu *Praktično čebelarstvo* svetoval, naj bodo končnice poslikane, da v čebelnjaku s številnimi panji čebelar laže razlikuje panje. Umni čebelarje moral imeti pregled nad panji zavoljo potrebnih opravil. Tako je npr. izobraženec in veliki čebelar Peter Pavel Glavar leta 1780 v pismu poročal o stanju določenih čebelnih panjev tako, da jih je imenoval z motivi, ki so bili nanje naslikani.

Oznake so bile potrebne tudi zaradi zavarovanja na paši, kamor so prevažali čebele; tam je bila večja nevarnost tatvin. Če je kdo ukradel poslikan panj, je okradeni čebelar sam ali s pričami lažje prepoznal svoj panj in dobil nazaj pogrešano lastnino.

V raznih letih in pri posameznih čebelarjih čebele niso enako uspevale; pridelki medu in voska so bili različni. Zakaj je bilo tako, so si težko razumsko razlagali. V kmečkem in podeželskem življenju so v 18. in 19. stoletju močno verovali v dobre in zle sile. Z njimi so si vsaj do neke mere razlagali srečo in nesrečo pri čebelarjenju. Vraževerni znaki in poslikave nabožne narave so bili primerna sredstva za izročitev panjev v apotropeično oziroma sveto varstvo.

Iz druge polovice 18. stoletja poznamo mnenje, da čebela lažje najde svoj panj, če je označen; tudi temu prepričanju so ustrezale poslikave na panjih.

Poslikave na panjih so opravljale tudi premoženjsko reprezentativno nalogo. Taje postala v kmečkem okolju zelo pomembna zlasti s tako imenovano agramotehnično revolucijo v drugi polovici 18. stoletja in v prvi tretjini 19. stoletja; med njene posledice je sodilo tudi pospešeno premoženjsko razslojevanje na vasi. V takšnih skupnostih pa praviloma obstaja potreba, da se tudi navzven kaže boljši družbeni položaj, večji ugled in veljava; to omogoča nekaj privilegijev, hkrati pa je ta potreba izraz osebnega in družinskega samoljubja ter teženj po stabilnosti družbe. V kmečkem okolju tega časa je bilo pomembneje imeti kakor biti: lastništvo gmotnih dobrin je bilo v agrarni družbi pomanjkanja temelj vseh oblik vaškega življenja. Zato je imelo krašenje vrednejših uporabnih predmetov tudi važno nalogo poudarjanja njihove materialne vrednosti, tako npr. zlasti poslikave na pohištvu in stavbah. Med gmotno pomembne dobrine pa so sodili tudi čebelni panji. Tako so npr. v kmečkem zapuščinskem inventarnem popisu leta 1687 v Selah na Koroškem cenili čebelne panje po 1 florint in 15 krajcarjev (kar je enako 75 kr.), ovce in svinje pa po 45 kr. Na ižanskem čebelarskem sejmu je leta 1874 veljal par panjev 5 do 6 goldinarjev. Večji čebelnjak je že na zunaj kazal, da je kmetija bogata. Kakor so bile zunanjščine večjih kmečkih hiš primerne za naslikane svetniške upodobitve in ornamente, tako so tudi končnice panjev na pročelju čebelnjaka dajale primerne ploskve za poslikave, te pa so poudarjale premoženjsko veljavo polnega čebelnjaka. Vendar so dobile končnice panjev takšen pomen šele v sredini 18. stoletja, ko se je na kmetijah številneje uveljavilo postavljanje čebelnjakov; prej so panje najpogosteje prezimovali na podstrešjih, sicer pa so jih zlagali pod strešne napušče ali pod zasilne strehe. Postavljanje kmečkih čebelnjakov se ujema s prelomno strukturno preureditvijo kmečkih domov, ki jo je povzročila agramotehnična revolucija. Zdi se, da je na postavljanje posebnih stavb, namenjenih samo čebelnim panjem, vplivalo prepričanje, da morajo domače živali imeti trdno postavljene samostojne, in ne le zasilne stavbe. To mnenje je nastajalo zlasti ob gradnji boljših hlevov, kakršno je sprožilo uveljavljanje hlevske živinoreje.

Pri nastanku slikarstva na panjskih končnicah so imele seveda najpomembnejšo vlogo estetske potrebe in likovne predstave. V zavesti kmečkega in drugega podeželskega prebivalstva v 18. in 19. stoletju je imela slika precejšen pomen. Vsaj do zadnje četrtine 19. stoletja je bila velika večina ljudi nepismenih, zato je bila slika običajno sredstvo neosebnega in neverbalnega sporočanja. Likovna kultura se je oblikovala zlasti ob vsakotedenskem obisku cerkva; tam je bilo sporočanje nabožnih predstav s sliko samoumevno. Načini in konvencionalna sredstva predstavljanja, sporočanja in pripovedi s sliko so bili veljaven in splošno razumljiv jezik. Kot kmečke stavbe in pohištvo, so se zato v ugodnih siceršnjih razmerah tudi končnice panjev kar same ponujale za poslikavo. Za likovno oblikovane predmete kmečke kulture je značilno, da imajo poleg estetskih še druge funkcije in pomene. Takšne so bile tudi poslikave na čebelnih panjih: raznovrstno koristne, lepe in zanimive: ustrezale so kmečkim predstavam o večfunkcionalnosti slike.

Omenjene razmere in vzroki za nastanek slikarstva na panjskih končnicah pa so obstajali tudi v krajih, v katerih se poslikavanje panjev ni udomačilo. Že izdelava lesenega, iz desk izdelanega ležečega tunelnega pravokotno prizmatičnega panja je segala zlasti na zahodu daleč čez območje poslikanih panjskih končnic, nekoliko manj pa tudi na vzhodu in jugu. Iz desk izdelani čebelni panji drugačnih oblik so znani še iz drugih dežel. Enako velja za podeželsko slikarsko tradicijo, za povezovanje slikarjev s kmečkimi naročniki in za poslikavanje kmečkih uporabnih predmetov. Vse to

je bilo v 18. in 19. stoletju bolj ali manj razširjeno po Evropi, zlasti še v alpskih deželah. Tudi premoženjsko razslojene vaške skupnosti, potrebe po zunanjem razkazovanju boljšega imovinskega stanja in agramotehnična revolucija so bile evropsko razširjeni pojavi. Najbrž so čebelarji povsod čutili potrebo po označevanju panjev; nepismenost, vraževerje in določena stopnja likovne kulture so bili povsod precej običajni; estetske potrebe pa so lastne vsem ljudem. Neobičajni pa sta bili dve med seboj povezani prvini, ki sta bili najbrž odločilni za nastanek strukturiranosti vzrokov in razmer, v katerih je nastalo poslikavanje panjev: prevažanje oziroma prenašanje na pašo in velika donosnost čebelarstva. Transportiranje čebel na dodatno pašo je bilo tedaj zunaj slovenskih dežel v navadi le še v delu Koroške, v katerem je živelo nemško prebivalstvo. Zaradi prevažanja na pašo, obilnih ajdovih polj in zelo razvite čebelarske tradicije je Gorenjsko sodilo med pokrajine, v katerih je bila donosnost čebelarstva največja. Čeprav je Gorenjsko obsegalo le manjši del dežele Kranjske – v kateri na jugovzhodu in jugu čebelarstvo ni imelo večjega pomena – kažejo na statističnih podatkih temelječi izračuni za drugo polovico 19. stoletja, da je bil povprečen letni pridelek medu in voska na panj na celem Kranjskem več kot dvakrat večji kot na celem Koroškem in več kot dvainpolkrat večji kot na celem Štajerskem.

Zato lahko menimo, da so prej našteti vzroki in razmere šele v soodnosnosti s prevažanjem na čebeljo pašo oziroma z izredno donosnostjo in ustreznim visokim dohodkom v kmečkem okolju omogočili ugoden duhovni prostor, v katerem je nastalo in se uveljavilo slikarstvo na panjskih končnicah. Takšnega strukturiranega sklopa vseh omenjenih vzrokov in razmer, kot je bil na Gorenjskem, ni bilo nikjer drugje, in prav tu je nastalo in se množično razširilo okraševanje panjev. Dekorativno ali figuralno poslikani stoječi ali poševno ležeči panji in figuralno rezljani čebelji panji, ki so sicer znani iz ljudske umetnosti evropskih dežel, so bili tam bolj ali manj redkost, posebnost ali izjema, ter jih niso množično posnemali. To velja tudi za redka lokalna slikarska posnemanja kranjskih in koroških poslikanih panjev, ki jih je živahna trgovina z živimi čebelami v zadnji tretjini 19. stoletja zanesla v številne druge pokrajine. O teh posnemanjih smo sicer slabo poučeni; najbrž pa je zgovoren primer iz Lammertala v Salzkammergutu. Med osmimi fotografsko reproduciranimi poslikanimi panjskimi končnicami iz te doline jih kaže vsaj šest nerodno samouško slikarsko roko. En primerek, ki gaje poslikal izveden slikar, pa je gotovo uvožen s Kranjskega. Tipologija upodobitve, oblike številk v letnici, vrsta cvetličnega okrasja, rokopisne značilnosti in celotni stilni vtis pričajo, da ga je naslikal slikar v značilni obrtniški postbaročni slikarski veščini, ki je tradicija, izvirajoča iz delavnice Leopolda Layerja v Kranju; upodobil je Sveto družino in jo datiral z letnico 1879. Poslikavanje končnic v tej dolini je bilo lokalno in številčno omejeno in je najbrž vsaj na začetku 20. stoletja že propadlo.

Prej opisani strukturirani splet vzrokov in razmer za nastanek slikarstva na panjskih končnicah pove, zakaj je kmečko prebivalstvo to slikarstvo sprejelo in zakaj se je to slikarstvo širilo, razvijalo in preraslo v tradicijo. Ne more pa pojasniti, kako je nastalo, kako se je porodila misel poslikati del čebelnega panja. Evropska kmečka umetnost iz 18. in 19. stoletja se je praviloma naslanjala na vzore iz umetnosti višjih družbenih plasti. Slikanje na pročelja hiš, znamenja, polknice, vrata, skrinje in skrinjice, omare in omarice, postelnjake itd. je bilo znano že iz plemiške in deloma meščanske kulture. Nasprotno pa velja za poslikavanje čebelnih panjev. Tu ne poznamo starejših vzorov in tudi najstarejša znana končnica že kaže slog, značilen za kmečke poslikave. Omenjene ideje ni mogoče razložiti, ker sodi v čudoviti svet človeškega ustvarjalnega duha, ki ustvarja avtonomno. Razumske razlage lahko le pojasnijo, zakaj je bila ta misel sprejeta in kako se je uresničevala in dopolnjevala v

več kot poldrugostoletnem razvoju, hkrati pa tudi, zakaj so čebelnjaki s poslikanimi panji, te enkratne 'ljudskoumetnostne galerije na prostem', prerasli v tradicijo.

## Pomeni slikarstva na panjskih končnicah

V besedilu so naštete osnovne poteze poslikav na čebelnih panjih; iz njih so razvidni tudi pomeni teh slikarij za kmečko okolje v 19. stoletju, zlasti v podpoglavju *Vzroki za nastanek slikarstva na končnicah*. V 18. stoletju so se poslikane končnice na panjih uveljavljale, v začetku 20. stoletja so jih prenehali izdelovati, toda vse do srede tega stoletja so še bile na ogled v marsikaterem čebelnjaku. Vse funkcije tega slikarstva, od utilitarnih do verovanjskih, estetskih in drugih so bile seveda smiselne kot del mentalitete kmečkega okolja, oblikovanega v prelomnem času razcveta kmečke kulture, ki so ga najbolj usodno omogočili, uokvirili in določili propadanje in konec zadnjih, degeneriranih form fevdalnih odnosov, agramotehnična revolucija in njene močne posledice ter nastajanje industrijske družbe; to je začelo pretresati in na novo vrednotiti gmotne, družbene in duhovne vidike vse kulture. To je bila kajpak posebna nova oblika agrarne mentalitete, ki pa je vendarle bila samo del korenitih sprememb kmečkega življenja in celotne družbe. To mentaliteto je najprej načelo odločno uveljavljanje industrijske družbe po prvi svetovni vojni in posledično njenih vrednot ter deagrarizacija, kar je postopoma prodrlo povsod. V nadaljnjem, vedno hitrejšem razvoju so po sredini 20. stoletja izginile zadnje sledi te mentalitete. Tako so že po prvi svetovni vojni izginile tudi potrebe po poslikanih panjih in tudi vsi pomeni, ki jih je imela ta umetnost v izvirnem podeželskem in kmečkem okolju.

Toda nastajanje industrijske družbe in uveljavljanje njenih dobrin in vrednot ni samo pometlo z oblikami in vrednotami razcveta agrarne kulture; ena od vrednot nove družbe je bila tudi širjenje izobrazbe, cenjenje in ohranjevanje starin, utilitarno že nekoristnih, preživelih kulturnih stvaritev, ki so jim bolj ali manj upravičeno pripisovali zgodovinske, spominske, estetske, idejne, simbolne, družbeno kohezivne, identiteto potrjujoče in druge podobne lastnosti. Spočetka so le v redkih objektih kmečke kulture prepoznavali podobne vrednote; v 19. stoletju so bili ti predmeti še v kmečki rabi, to je tudi zlata doba poslikavanja končnic, in v vsakdanjem okolju živih funkcij je težko pripisovati objektom pomene, ki so predvsem tesno odvisni od pogledov in vrednot opazovalca. Za te namene so bile pomembnejše sorodne kulturne prvine, ki so bile odmaknjene od vsakdanjega sveta in tudi sicer razmeroma redke: bogata praznična kmečka noša, ki so jo imenovali narodna, in nepisno, ustno ustvarjene in širjene pesmi v kmečkem in preprostem podeželskem okolju, ki so dobile ime narodne pesmi. Pridevnik *narodni* jasno kaže na pomen, ki so ga pripisali tem stvaritvam: v obdobju rasti slovenske narodne zavesti so postale dokaz stare in pomembne narodne tradicije, sredstvo povezovanja in utrjevanja narodnega ponosa in narodne identitete. To je bila namišljena tradicija, ki je bila hkrati tudi reakcija na industrijsko modernizacijo družbe: jedro naroda naj bi bil kmet, ki živi tradicionalistično, v skladu z izročilno posredovanimi stanovitnimi kulturnimi oblikami in vrednotami. Ko so ob prelomu 19. in 20. stoletja prvotne funkcije poslikav na panjskih končnicah izgubljale pomen, je naraščal pomen tega gradiva v meščanski zavesti kot *narodno blago*, kot izraz *narodne duše*. Zelo hitro so opazili zemljepisno omejenost tega slikarstva; na novo nastali pomen tega gradiva značilno kažeta tedaj nastali besedni opredelitvi: *naše panjske končnice* in *slovenske panjske končnice*. To gradivo je še danes pogosto opredeljeno kot slovenska posebnost kljub

splošnemu védenju, da ga v vzhodni Sloveniji sploh niso poznali; seveda pa je upravičeno opozarjanje na njegovo zemljepisno in zgodovinsko družbeno povezanost z osrednjimi in severozahodnimi slovenskimi območji ter tudi na to, da so slikarije na končnicah evropsko najštevilnejša zbirka slikanih figuralnih upodobitev v kmečki kulturi.

V sedanjem obdobju se postopoma ruši občа veljavnost vrednot industrijske družbe, med katerimi so najznačilnejše korist, napredek in razum, in se zlagoma začenjajo uveljavljati vrednote postindustrijske družbe. Ta proces je nedvomen, vendar je prav tako nedvomna naša vpetost vanj, zaradi katere opažamo te spremembe okrog sebe v nejasni podobi. Brez dvoma pa gre za dogajanje, ki se uveljavlja odločno: človeške pravice, novi feminizem, visoko vrednotenje znanj, ustvarjalnosti in duhovnega življenja, načelna strpnost do drugačnosti, zelena gibanja in ekološka zavest so njegovi najvidnejši pojavi; kajpak so najizrazitejši v najbolj razvitih družbah, vsaj delno pa obstajajo tudi v Sloveniji. Današnje inovativne ideje o muzejih so dostikrat samo izraz novih vrednot, ki pa lahko pokaže presenetljivo novo sliko. Poslikane panjske končnice so danes predvsem muzealije, ki so predmetni nosilci zgodovinskih pričevanj. Za muzealije je nasploh značilno, da vedno le delno poznamo njihova pričevanja; v istih objektih odkrivajo raziskovanja in drugačni pogledi vedno znova nova in nova pričevanja. Danes v končnicah ne iščemo več slovenskosti in popolne izvirnosti motivike, zato pa v njih lahko odkrivamo številna neodkrita pričevanja o odnosih do žensk, o odnosih do vaških proletarcev, o pojmovanju obleke kot znaka, o odnosih do svetih zavetnikov, ki razodevajo bojazni in stiske vernikov, o odnosih do ikonografije in ikonologije upodobitev, o ustvarjalnem ozračju v družbeni skupini, o osebni moči posameznikov, ki jo prinaša ustvarjalnost itd. – in nasploh o odnosu do sveta in likovnem izrazu tega odnosa. Toda končnice seveda ne vsebujejo samo neodkritih vidikov duhovne narave; tako npr. že samo mere končnic vsebujejo pričevanja o dejanskem uveljavljanju standardizacije, ki jo je v dunajskih colah in čevljih pri panjih uvajal že Anton Janša, in o dejanskem sprejemanju metrskega sistema po merski reformi leta 1871 ter o podobnem. Skratka, današnji pomen panjskih končnic je v tem, da so prave muzealije, torej izvirni objekti iz preteklosti, ki vsebujejo silno številna pomembna, vsaj večinoma neodkrita pričevanja, ki morejo odgovoriti na številna vprašanja, kakršna si vsako obdobje zastavlja na svoj način. Brez takšnih verodostojnih odgovorov ni mogoče razumeti sedanjosti; ta brez zgodovinskih primerjav ni pojmljiva, pačijo jo zelo poljubne spekulacije ljudi, ki imajo od tega korist. Ob tem védenju se spet pokaže tudi neumnost kot edina človeška nepremagljiva sila, ki gre čez vse meje in preživi vsa obdobja. Njen kristalno čisti izraz, ki je nastal v okolju postindustrijskih idej, je tudi govoričenje o virtualnih muzejih, ki je pač enake narave kot ideja o prehranjevanju v virtualnih restavracijah.

# INTRODUCTORY NOTE

The current publication on painted beehive panels is the seventh to be based on the collection of the Slovene Ethnographic Museum. The same basic layout has been used as before, whilst the catalogue section has been adapted to take account of the specificity of the subject matter. Because of the scope of the collection and to avoid over-extension, descriptions of the pictures have been omitted. Of course, such descriptions most often serve as confirmation of what a picture contains or as an explanation of its content, rather than the purposes of identification, but they can be substituted by photographic reproductions, which the more demanding reader can closely examine in order to arrive at his or her own description. Thus the catalogue contains only a few descriptions and only where they are required in order to understand the accompanying commentary; but descriptions of barely visible parts of pictures and in particular the year of their creation are always given. In addition to material facts the commentary includes other, regrettably rare, facts which may be relevant, with an emphasis on iconography and, where necessary, iconology. The dating and assigning of a work to a particular painter or workshop is included only where this can be done with any certainty. Also included are specific references which may offer further clarification, whilst the connections between the panels are set out and cross referenced in the indexes. Unique features of individual works are described where necessary, especially those of special interest or those which cannot be made out on the photograph. All the panels appear in black and white photographs: this is not only for reasons of economy, but also because many things become visible on a monochrome photograph that can only be discerned with difficulty, or not at all, in colour – such as tonality. To show the colours used, some of the best-preserved works also appear in colour reproductions. The Slovene Ethnographic Museum's major exhibition of beehive panels in 1967 featured a number of graphic works closely resembling panel paintings and which may have served as models for the images used; these are not listed in the catalogue because of the characteristics of graphical and other influences explained in the sub-chapter *Models for motifs* in this publication. The chapter *An overview of painting on beehive panels* is a reworked and extended version of a text which appeared in the book *Človek in čebela* (Man and Bee), the 24th volume of the collection published by the Austrian Ethnographic Museum to accompany an exhibition by the Slovene Ethnographic Museum in Vienna in 1989.

The chapters *Interest in and research into beehive panels, The history of the museum collection* and *Exhibitions of beehive panels from the collection of the Slovene Ethnographic Museum* were written by Bojana Rogelj Škafar, whilst the remaining text was written by Gorazd Makarovič. The

selection and organisation of photographs and the arrangement of the beehive panel collection for the preparation of this publication were carried out by the authors jointly.

# INTEREST IN AND RESEARCH INTO BEEHIVE PANELS

Painted beehive panels, a variety of folk art created largely by and for the Slovene lower (rural) classes, are known only from a limited area of the Slovene ethnic territory. They first appeared after the middle of the 18th century, achieved their greatest flowering in the period between 1820 and 1880, and died out in the early 20th century in the face of changed socioeconomic conditions and new ideas. Prior to the late 1920s, when they first became the subject of closer study, there were, in spite of their uniqueness, only isolated references to them, whilst broader academic interest came only in the 1950s. Upon chronological examination of the earliest writings, articles and studies on this subject it becomes evident who undertook the first research and on what initiative. Overviews of writings on painted beehive panels can be found in articles by Stanko Vurnik (1929), Avgust Bukovec (1934) and Gorazd Makarovič (1989).

The first writings on bee-keeping on Slovene territory (G. Makarovič 1989: 54–55) came from the pen of the polymath **Janez Vajkard Valvasor**, who in 1689, in *Slava vojvodine Kranjske* (The Fame of the Duchy of Carniola), described bee-keeping, but not beehive panels. In his *Topografija sodobne vojvodine Kranjske* (The Topography of the Current Duchy of Carniola, 1679) there appears a picture of an apiary in the garden of Zonek Castle at Ig, near Ljubljana, the first such representation of a beehive on Slovene territory[1]. Chronologically, Valvasor was followed by: **Matej Furlan**, a priest at the convent of Mekinje near Kamnik, with *Praktično čebelarstvo* (Practical Bee-Keeping, 1769 to 1780), which suggests the use of painted panels to make it easier for the bee-keeper to distinguish between hives; the French naturalist **Balthasar Hacquet** with *Abbildung und Beschreibung der südwest- und östlichen Venden, Illyren und Slaven* (1801–1808); **Peter Pavel Glavar**, a member of the farmer's association, in the manuscript *Pogovor od Zhebelnih Rojou* (A Discussion of Bee Swarms, 1776); and the German doctor **Heinrich Gottlieb Schlegel** in the travelogue *Reise durch einige Theile vom mittäglichen Deutschland und dem Venetianischen* (1798), which mentions painted panels in Upper Carinthia.

To the best of our current knowledge **Michael Heinko** is the author of the first independent article which gives not only a description of a Carniolan apiary, including its panels, but also a witty description of some characteristic beehive panel motifs; the creators of the pictures which decorated the panels are also mentioned (Heinko 1840). Heinko writes: "In Carniola they use wooden box hives, kept in stacks, housed in a shed, which is usually thatched. Each hive is decorated with a

picture which, experience indubitably shows, marks the homes of the little winged aeronauts so that they do not in error find themselves in a neighbouring nest – the same function that house numbers perform for mankind, but not completely successfully as, regrettably, instances do occur of weak-sighted members of this species who do not see the house number and, in error, enter a strange house and even, absent-mindedly, carry off articles not belonging to them. Perhaps it would be better if houses, instead of being numbered, were, following the model of the Carniolan beehive, decorated with pictures" (Heinko 1840a: 146). And on the painters: "The pictures on hives are not the work of artists whose works are paraded at exhibitions in Paris and Vienna, but of self-taught amateurs who, in shirt and black leather trousers, produce works of art and who are members of the same rural class as their patrons" (Heinko 1840a: 145). Heinko's article is not a bare description of interesting cultural elements, but deals critically with images which make fun of the gentler sex. He attacks in particular the image of the devil sharpening a woman's tongue upon a whetstone. He writes: "Thus I am prepared to revive the sect of iconoclasts from the 8th century and lead them against the beehives to do away with these scandalous and insulting lampoons of ladies. I am totally convinced that I would have nothing to fear, for the female leadership of the bee state is inclined towards this action and would support it" (Heinko 1840b: 150).

It is surprising that from this point until the start of the 20th century nothing is written, even though it was a period when these artefacts were in greatest demand and production of them was at its peak. The silence was broken by **Walter Šmid (Schmid)**, an archeologist by education who also worked as an ethnographer and bee-keeper. Between 1905 and 1909 he not only considerably enlivened the work of the Carniolan Regional Museum, but as custodian gave particular attention to acquiring costumes, distaffs and beehive panels, and to exhibiting them and making them a legitimate subject of academic research (F. Baš 1960: 222). In the second of two articles on beehive panels (Šmid 1905: 103–108) he wrote that they, together with wayside chapels and crosses, offered an interesting insight into the beliefs of the rural population. He saw their representations and inscriptions as a way in which the ordinary people could depict their lives using religious, philosophical and above all humorous images. Šmid marked out the geographical reach of beehive panels which, according to him, extended beyond Carniola to the River Drava at Maribor. The Pannonian Slovenes, who bordered the "Karantanian" Slovenes, did not decorate their hives in this way. He divided the motifs used into a number of groups: religious images (popular saints and patron saints of farmers – Job, St. Ambrose, St. Genevieve, St. Isidore); Bible stories from the Creation to the Last Judgement; the Holy Family; historical motifs (the Battle of Sisak 1593, King Matjaž, Pegam and Lambergar, Martin Luther and his wife Catherine on a carriage drawn by a goat with a devil riding postillion); scenes from peasant uprisings, which were a consequence of the exploitation of the peasantry by the gentry; images of French soldiers in different situations resulting from the French occupation and the Illyrian provinces of 1809 to 1814; scenes from everyday life (processions, tales of drunken men); animal and plant motifs; and scenes showing the lives and actions of hunters. He characterised beehive panels as an important part of rural art and saw them as an valuable resource for the study of costumes (Kostümkunde) as they show groups of costumes from earlier times. At the same time he saw them as evidence of the strong attachment of the people of Carniola to bee-keeping, handed down from one generation to the next.

Inspired by Šmid's article and in a romantic frame of mind, **Josip Wester** in *Slovan* (Wester 1905/6: 22) describes a Carniolan apiary, which he characterises as "an abyss of buzzing, crawling

and swarming diligent bees...” and mentions that “on a bench in front of the apiary sits the old bee-keeper with a pipe in his mouth.” And he is not surprised that “this simple peasant decorates the facade of the beehives in line with his naive artistic taste”. For Wester, the older the pictures, the more interesting they are. He states that “today this cursed education has in many ways mined this artistic naivety”. Modem Secessionist motifs strike him as extremely banal, as do panels “bedecked with scraps of paper or cut-out illustrations, or simply marked with numbers”. Then he summarises the content of Šmid’s article. From what follows it is clear that Šmid’s article and his commentary led Wester to begin reflecting on the tasks facing “the science of folklore” in the future. He states that whilst quite a lot has so far been collected and published, research into the material aspects of culture in particular has been almost completely neglected. He recommends the collection of “folklore artefacts” in thirteen categories. When the artefacts are collected, the task of researching the national psyche (spirit), national ideas and art can begin (Wester 1905/6: 24). He emphasises the need to exhibit the collected artefacts in a systematic way, for which purpose he mentions the possible expansion of the Slovene folklore museum in Rudolfmum (Wester 1905/6: 25).

Following Šmid and Wester, who wrote only short thematic sketches, the first to address the topic of beehive panels in detail was **Stanko Vurnik**, custodian of the Royal Ethnographic Museum. In his study (Vurnik 1929) he characterises this as one of the most interesting aspects of Slovene ethnography and “a unique feature of Slovene folk art, which no other nation possesses” (Vumik 1929: 159). The paintings interested him as a visual source of “representations of the rural Slovene imagination, its lively vision and healthy, robust humorous substance, artistically dressed in extremely decorative sensual form” (Vurnik 1929: 157). His study begins with a short historical overview of Slovene folk painting; he then goes on to characterise the types of beehive on Slovene territory and to describe the temporal and geographical limits of the custom of painting beehive panels. There then follows a review of the interest to date in beehive panels, their collection, and relevant publications. He does not mention the writings of Michael Heinko. On subsequent pages he writes on the dimensions of the panels and the materials used, on the paints and techniques employed, on the painters of the panels, on the motifs which he has categorised in detail and uses to provide inventory numbers for the panels in the then Royal Ethnographic Museum in Ljubljana and for those owned by the Slovene Bee-Keeping Association. The study concludes with a short characterisation of the style and stylistic development of painting on beehive panels.

**Avgust Bukovec** – practising bee-keeper and theoretician, initiator of organised links between bee-keepers and the establishment of bee-keeping associations, lecturer, editor and author of many articles in *Slovenski čebelar* (The Slovene Bee-keeper), the specialist review of the Slovene Bee-Keeping Association – also addressed the issue of painted beehive panels (Bukovec 1934, 1942 in 1943). The use of and trade in panels was part of his experience as a young man; later he was more concerned with bee-keeping as a practice and the provision of information relating to it. He took an interest in the first attempts to address beehive panels from a theoretical point of view at the Carniolan Regional Museum and was also involved in exhibitions by the Slovene Bee-Keeping Association (Bukovec 1934, no. 5–6: 91). Later, in *Slovenski čebelar*, he wrote about the then history of collecting panels, about exhibitions, press articles, the origins of panel painting, as well as the reasons for the flowering and decline of this activity. He also examined existing theories and added his own views, wrote at length about where bee-keepers bought panels or who they commissioned to paint them, on the manner of painting and the techniques employed, on the artists themselves and the

motifs they used, and he divided these motifs into thematic groups. He emphasised that his panel collecting was not motivated by a collector's passion but by the desire to preserve items that "are truly of a national character and to ensure their future in public collections" (Bukovec 1943, no. 3–4: 24).

The bee-keepers **Vlado Rojec** (Rojec 1937) and **Milenko Popović** (Popović 1938) both explored in print the reasons for the existence of painted beehive panels. The former thought that people were largely driven by aesthetic impulses, because such decoration was at one time in fashion and was in line with prevailing taste (Rojec 1937:180). The latter thought it derived from a number of influences: superstition, religious feeling, fashion in painting and practical considerations (Popović 1938: 52).

Among ethnologists, the issue of beehive panels was first addressed after the Second World War by the director of the Ethnographic Museum **Boris Orel**, an authority on both museum and private collections (Orel 1951). His essay gives a brief overview of apiculture as an important economic activity on Slovene territory in the 18th and 19th centuries; this was also a period which saw a flowering of decorative folk art. Thus, according to Orel, there came about a fortuitous and successful union between the latest apicultural practice, with its particular form of beehive, and folk painting, which was at its artistic peak. He also drew attention to one other aspect of beehive panels that research should not overlook: namely, that they were the product of local craft and trade. The decline of apiculture, a consequence of the worsening of grazing conditions and the falling price of honey, which was being displaced by sugar, was followed by a decline in the production of beehive panels, influenced also by the introduction of "A to Z" hives whose panels were unsuitable for painting.

Following Boris Orel, who saw in beehive panels a socio-economically conditioned phenomenon, the theme was addressed from an art history perspective by **Emilijan Cevc**. In an extremely programmatic article (Cevc 1955) he states that in spite of five decades of academic interest in the subject, "we do not know the origin of this form of art, nor its extent, its historico-cultural content, its psychological rationale, nor its visual language" (Cevc 1955: 1062). He addressed the issue under six headings and from this starting point, catalogued all the available examples. With regard to the geographic boundaries of the phenomenon, he identified two parameters: the area in which the panels were in use and were thus part of "folk perception" and the area of origin from which they had been traded across a wider domain. With regard to this, he emphasises the importance of the artist working from home and spreading his workshop's tradition along with his individual thematic approach, as well as the bee-keeper commissioning the panels who may have particular requirements based on local models (Cevc 1955:1065). He drew basic geographical borders for the themes which had been identified to date and placed the point of origin of the first panels in Radovljica and around Kranj. They should be examined in the following phases: the 18th century, the first half of the 19th century and the end of the 19th century. The author was particularly concerned to identify what brought this type of art into existence. He believed that the apotropaic element was a powerful influence on the motifs employed, whilst the Alpine and, in particular, typical Slovene picturesque atmosphere was a powerful formal stimulant (Cevc 1955: 1070). He addressed in detail individual, frequently recurring motifs which he thought, though less original and specifically Slovene than certain one-off creations, gave a greater insight into the individual imaginative world of the painter and the painting's commissioner. He attributed the disappearance of the phenomenon of beehive panels to changed rural attitudes and the advance of technology, which ended their social relevance. In contrast to Orel, who

attributed the disappearance of beehive panel painting to the decline of apiculture as an economic activity and to the resulting economic changes, Cevc saw the end of this cultural practice only as a consequence of changed socio-psychological conditions. We could say that Orel's shorter essay presents a more complex view of this issue, whilst for Cevc the analysis of the visual content of the panels is more important.

**Branko Rudolf** is worthy of mention as a writer who came up with a methodological approach to this issue, which was at the time different and fresh. Inspired by the exhibition of beehive panels in Jakopič's Pavilion in 1955 and much taken with the rich variety of motifs and colours, he stated that they could be successfully interpreted only through an interdisciplinary approach involving ethnographers, psychologists, historians, sociologists and art historians, employing a flexible comparative methodology (Rudolf 1955: 266).

Parallel to a series of academic articles which share a programmatic approach or, more precisely, assert views regarding the direction and breadth of the study of beehive panels, articles appeared in the 1950s and 60s in which authors deal with particular aspects of this issue. **Janez Dolenc,** in an article on folk art in the Selca and Poljane valleys (Dolenc 1951), examines a number of beehive panels by specific artists representing an important part of the whole production of panels on Slovene territory and, 11 years later, **Gorazd Makarovič** looked at selected works from public and private collections which showed stylistic similarities to the paintings on glass produced in the Selca painters workshop. He then established which panels had been produced in the Selca workshop and what motifs were employed. There follows an analysis and ordering of the Selca-produced panels then known in Slovenia (G. Makarovič 1962a). The following articles deal with the production of beehive panels within defined geographical areas: **Anton Stupica** on Florijan panels (Stupica 1956), **Gorazd Makarovič** on panels from the Styrian workshop (G. Makarovič 1963–64) and **Milena Moškon** on the collection of panels at the Regional Museum in Celje (Moškon 1967). A number of articles and discussions based on the rich comparative material in Europe are devoted to the explanation of individual motifs: a farmer rocks a Frenchman in a cradle (**Jagodic** 1955), women being ground in a mill (**Kuret** 1955), music and dance motifs (**Kumer** 1957), sawing up a woman (**Kuret** 1960), a fight over a pair of trousers (**Orel** 1960) and fantastic birds (**Cevc** 1962).

**Gorazd Makarovič's** research into Slovene folk art has focused particularly on beehive panels. In addition to the articles already mentioned, his findings on the nature, role and meaning of this cultural element can be found in a number of publications and articles (G. Makarovič 1962b, 1964, 1967b, 1981, 1983, 1984, 1991), and a summary of all this knowledge is presented in the current publication.

1 Valvasor J. V.: Topographia ducatus Carnioliae Modernae. Reprint. Ljubljana, München 1970. Picture no. 244.

# THE HISTORY OF THE MUSEUM COLLECTION

The foundations of the collection of beehive panels now held by the Slovene Ethnographic Museum were laid in the former Carniolan Regional Museum[2]. It is hard to say when the first artefacts of this kind were brought to the museum. Almost certainly, the custodian **Walter Šmid** was responsible. Here we should mention the criticism made by Avgust Bukovec that the collecting of beehive panels had begun too late. Museologists did not listen to this message, as at the time there was still an abundance of this kind of material in the field. According to Bukovec, until 1900 archaelogists at the National Museum[3] were collecting antiquities of Celtic and Roman origin and were not interested in living folk art. In this instance, individual initiative preceded the institutional one and the first collections were established by the chairman of the Farmer's Association, Gustav Pirc, and by Bukovec himself. The latter, as a lover of anything connected with bee-keeping, based his collecting creed on "national heritage". For him, beehive panels, as the work of local folk artists, held first place. Dismissive towards other kinds of artefacts, he wrote that beehive panels were incomparably more Slovene than the embroidered bonnets, headscarves, sashes, painted jugs and other "nationalised" trinkets which derived from foreign but neighbouring cultures (Bukovec 1934, št. 5–6: 89).

Šmid, who was destined to remain in the Carniolan Regional Museum no longer than four years, began to collect beehive panels intensively in 1905. Bukovec rated him highly, saying that in his opinion Šmid knew how to "separate the good from the bad, which is for every collection of decisive importance" and that he acquired a large number of panels for the museum (Bukovec 1934, št. 5–6: 89). The sources confirming the growth of the collections are the inventory books and reports of the Carniolan Regional Museum in Rudolfinum, which do not, however, provide identical data. In the report for 1906, Šmid wrote that the museum's intention of presenting "clear localised pictures of the Carniolan countryside in well-rounded sections" had best been realised by the folklore department. One result of the systematic collection of "national heritage" was that some sections were almost complete (Šmid 1907: 21). Here he undoubtedly had in mind, among other things, the collection of beehive panels, which as a new acquisition he mentions under the heading "Rural Painting" (Šmid 1907: 24), where he writes that one hundred painted beehive panels with religious and historical motifs and scenes – largely satirical – from domestic life have been donated by the director of the Carniolan Farmer's Association Gustav Pirc (30 items, including two replicas given to Pirc by

Bukovec[4]) and Walter Šmid (70 items). The inventory book says nothing about this donation. The first panels appear in the inventory book in 1906, when the museum bought six samples from Carniolan beehives from a Mr Ziherl, also known as Rihtarj, from Bitnje for 2.40 crowns; the motifs featured are not given (inventory numbers 3045 to 3050).

The report for 1908 mentions the acquisition of two panels (Šmid 1909: 12), the first from 1833 showing the apostles Simon and Jude and the second Christ's monogram, originating from Martinj vrh above Jesenice, donated by the painter Peter Žmitek. These can be found under the inventory numbers 6783 and 6784 in the inventory book for 1907.

Even after the departure of Walter Šmid from the museum, beehive panels were not neglected: quite the opposite in fact, as the director at Rudolfinum **Josip Mantuani** bought 70 of them at the start of his career in the summer of 1911 (Mantuani 1910:4). This fact and the provenance of the items (Trboje, Kranj, Čirčiče, Rupa, Voklo, Sidraž, Mima, Prapreče near Lukovica, Lanišče near Kamnik, Škofja Loka, Homec, Godovič, Ledine, Šmarca, Mali Videm near Št. Lovrenc itd.) was cited by Stanko Vurnik (Vurnik 1929: 163).

In the inventory book for the year **1911** we find beside the entered items information on the sellers and sometimes the dates appearing on the panels. Thus on 7th June, Miha Vehovec from Voklo sold the museum 32 panels (inv. no. 7420 to 7451); whilst on the same day Andrej Kozjek from Čirčiče near Kranj donated 4 panels (inv. no. 7464 to 7467) and Franc Strupi from the same village 5 panels (inv. no. 7468 to 7472). The next day Janez Strupi from Rupa near Kranj donated 3 panels (inv. no. 7473 to 7475), whilst Matija Eržen from Visoko sold 16 panels on 9th June (inv. no. 7476 to 7491). Primož Žontar from Kranj donated 9 on 8th June (inv. no. 7492 to 7500), whilst Ivan Lampe from the same town donated 10 (inv. no. 7502 to 7511). On 3rd July Vinko Krek from Trboje near Smlednik donated 26 panels (inv.no. 7512 to 7537) and one together with its hive (inv. no. 7538). In the same year, 4 further panels came to the museum whose donators are not named (inv. no. 7780 to 7783); on 23rd August 8 panels as a gift from someone by the name of Kočar (inv. no. 7786 to 7792); 24 panels sold to the museum by Marija Remic from Sidraž (inv. no. 7794 to 7817); and one given by Matjan, a seventh grade pupil from Voklo (inv. no. 9173) – **a total of 143 for the year**.

In **1912,** 10 panels were donated to the museum (inv. no. 8077 to 8079 by the priest Anton Mrkun of Homec; inv. no. 8167 and 8168, donated by Fr. Capuder of Prapreče near Lukovica; inv. no. 8201 to 8203, donated by G. Boršnik of Ljubljana; inv. no. 8266, with the inscription "painted by Jan. Gosar of Duplje", donated by Fr. Komatar; inv. no. 8267, donated by Fr. Boršnik of Ljubljana) and one was bought from Ante Gaber of Ljubljana (inv. no. 8495) – **a total of 11**.

In **1913, 8** panels were added to the collection (inv. no. 8703 to 8706, given by Fr. Govec of Mali Videm near Št. Lovrenc; inv. no. 9047 to 9048, given by the priest J. Jelenec of Ledin; inv. no. 9152 to 9153, bought from Fr. Ravenegga of Šiška).

In **1914,** the museum obtained **2** panels (inv. no. 9560 and 9561, given by the priest Janez Jelenec of Godovič) and in **1915, 12** panels (inv. no. 2939 to 2950, bought from Franc Zabavnik from Šmarca near Kamnik).

We find no further record of beehive panels in the inventory books until **1933**, when the museum (now the National Museum) bought **2** panels from M. Babič of Ljubljana (inv. no. 10317a and b) and **7** panels from Fr. Peternel of Moste (inv. no. 10344 for all 7 items).

An exception is represented by the inventory of the Grebenc Collection, which the National

Museum bought from the Ljubljana self-governing body[5] in 1929 and which included the beehive panels with inventory numbers 11679 to 11715 – in other words 38 items, which were later transferred to the Slovene Ethnographic Museum with the rest of the Grebenc Collection (M. Makarovič 1962: 243 and 250–251).

The National Museum obtained **2** panels in **1937** (inv. no. 10571, bought from Albin Hrast of Vir near Stična and inv. no. 10615 bought from the carpenter S. Zupan of Ljubljana).

The last recorded purchase by the National Museum was in **1939** and consisted of **4** panels (inv. no. 10838, bought from Anton Demšar of Ljubljana).

In the inventory books from Rudolfinum and the National Museum up to 1915 we thus find 176 panels; the beehive panels of the Grebenc Collection numbered 38 items; from 1933 to 1939 15 items; giving a total of 229 items. It is clear that the data from the inventory books does not match that from later sources. According to Vumik, in 1929 the collection comprised 650 panels and was "thus the largest collection of its kind in the world" (Vumik 1929: 163). Here he was obviously thinking of the Ethnographic Museum, which took over the collection from the National Museum in 1924 and 1925[6]. And in 1934 Avgust Bukovec wrote of the museum having more than 700 panels (Bukovec 1934, no. 5–6: 89) awaiting organisation. Although he did not specify which museum he meant, historical circumstances indicate that he had in mind the Ethnographic Museum and we can assume that as a non-museologist he did not differentiate between the National and Ethnographic museums, which until 1990 were under the same roof.

A realistic picture of the formation and growth of the current collection of the Slovene Ethnographic Museum is offered by the museum's inventory books. In the 2nd inventory book, among other artefacts, are listed 324 panels, which the museum took over from the National Museum prior to 27th February 1928[7] (inv. no. 2290 to 3175). In the period between the establishment of the Royal Ethnographic Museum (1923) and 1944 the museum was given or bought 181 panels; between 1952 and 1954, 31 items were added to the collection; finally, in January 1985, the collection was organised by Makarovič with the inventorying of 24 items from the old collection of the Slovene Ethnographic Museum, 33 items from the Grebenc Collection and 14 items acquired by the National Museum in the 1930s and later taken over by the Ethnographic Museum. In the 1990s, 7 panels were added to the museum's collection. On the basis of these figures the collection should comprise 614 items. In fact it numbers 752 items, due to the practices of keeping two inventory books and the recording of more than one item under the same inventory number, as can be seen in the catalogue of artefacts in the current publication.

2 The Carniolan Regional Museum was established by the Carniolan regional authorities in 1821. It was known as the Carniolan Regional Museum from 1888 onwards (Krainisches Landesmuseum Rudolfinum). The museum was encyclopaedic in its content and collected material from all over Carniola. After 1918 it took in the whole of Slovenia and in 1920, when it became the National Museum, it handed over materials from some areas to other new or existing establishments: for instance, ethnographic material to the Royal Ethnographic Museum (est. 1923) and its natural science collection to the Natural Science Museum (est. 1944) (Reisp 1993, p. 312).

3 Here, Bukovec was really talking about the Carniolan Regional Museum. See footnote 2.

4 Bukovec 1934, p. 89.

5 The inventory book, which covers items from no. 11000 to 13792 begins with a note that the purchase of the items was facilitated by the Ljubljana self-governing body as specified in museum act no. 630/29.

6 The Slovene Ethnographic Museum became independent in 1923, and in 1924 and 1925 took over the ownership of 3502 folklore artefacts from the National Museum, inventoried them and, where possible, ascertained their origin (Vumik 1926–27, p. 139). When Vurnik surveyed the collection he wrote that Slovene folk painting was "relatively well represented by Šmid's collection of painted beehive panels. The storerooms hold a great many more such artefacts..." (Vumik 1926–27, p. 142).

7 2nd inventory book of the Slovene Ethnographic Museum, p. 214.

# EXHIBITIONS OF BEEHIVE PANELS FROM THE COLLECTION OF THE SLOVENE ETHNOGRAPHIC MUSEUM

The beehive panels that Walter Šmid started to collect for the Carniolan Regional Museum in 1905 were first on **permanent** exhibition on two large display boards (Bukovec 1934, pp. 5–6: 89). For the second and last time to date, visitors could see them in one of the three halls of the Ethnographic Museum from 1947 (Orel 1947: 528) until 1963 when, due to the lack of exhibition space, the museum ended the permanent exhibition and began to put on numerous temporary exhibitions (Rogelj Škafar 1993: 15).

As an exclusive Slovene cultural element, beehive panels were subject to a great deal of interest and were thus often exhibited. Thirty of them, together with embroidery samples, were shown by Šmid at an exhibition in Vienna of national art and local industry in the Austrian Museum of Arts and Crafts between November 1905 and March 1906 (Šmid 1905/6: 172). The main aim of the exhibition was to present the extent and historical development of crafts carried out by nationalities within the Austro-Hungarian monarchy. Another aim was to establish which crafts were still practised and how to revive those that were dying out and stregthen them so that they could become an additional source of income for farmers, especially during the winter. In this respect, bee-keeping was of considerable interest and beehive panels one of its visual manifestations.

In the period leading up to the Second World War, they were also exhibited in Germany, Switzerland and Czechoslovakia (Vurnik 1929: 159). After the war, they evoked a lot of interest among both academics and the wider public at an exhibition in Jakopič's Pavilion in 1955, the idea for which came from Lojze Gostiša, but which from a specialist point of view lacked an ethnographic perspective (Baš 1955). The first specialist presentation of beehive panels as a folk-art phenomenon was at Gorazd Makarovič's exhibition "Painting on Beehive Panels" at the Slovene Ethnographic Museum in 1967. The aims of the exhibition were: to show the geographical and temporal boundaries of beehive panel painting; to present painters, workshops and groups; to categorise and present motifs and their origins; to show models and how they were used; to illuminate the development of this type of painting and its meaning for contemporary man; and to show what reasons there were and what conditions prevailed for this kind of painting to develop only in Slovenia (G. Makarovič 1967a: 408).

These exhibitions were followed by a series of presentations abroad where beehive panels attracted a great deal of interest. In 1968, the Slovene Ethnographic Museum put on an exhibition in Switzerland (the Swiss Ethnographic Museum in Basel); in 1983/84 in Great Britain (the Homiman Museum in London); in 1987, together with the Museum of Apiculture from Radovljica, again in Switzerland (the Wohnmuseum in Zürich); and in 1989 in Vienna as part of the exhibition "Man and Bee" at the Austrian Ethnographic Museum, which was accompanied by an extensive catalogue in German and Slovene. The beehive panels were last on the road in 1991. Together with bee-keeping artefacts, they were exhibited at the Bavarian National Museum in Munich and were explored from a number of points of view in a catalogue that contained contributions from internationally-recognised experts. Beehive panels have also formed part of a number of exhibitions of Slovene folk art (for the first time in 1979 in the Slovene Ethnographic Museum and then in the capitals of the former Yugoslav republics), of Yugoslav folk art abroad and even international themed exhibitions (such as "Love and Marriage" in Antwerp and Liège in 1975).

# AN OVERVIEW OF PAINTING ON BEEHIVE PANELS

## Material characteristics of painted beehive panels

The pictures on the front panels of beehives which had an elongated rectangular prismatic form and were made from wooden boards, are known as beehive panel paintings. Only the front panels on these hives are decorated with pictures. They are usually 12 to 15 cm high, but of varying width. The ratio between their height and width is usually in the range between 1 to 1.8 and 1 to 3.5; the most frequent ratio is 1 to 2.3. The wooden boards that make up the hive are nailed to the painted panel; the upper and lower boards are sometimes simply fastened on. The lower board is extended and the panel indented so that it forms a "chin" – a small platform for the bees to take off from and land on. In the lower centre of the front painted panel is a small rectangular opening, the "mouth", through which the bees enter the hive; in rare double hives there are two such openings in the panel. Hives are normally made of soft wood, from sawn boards that have usually been planed. The front panels are usually of soft wood, but sometimes of hard wood, and always planed. They are usually about 14 mm thick, but those from hard wood can be thicker. The front panel is frequently of different wood and differently worked to the wood of the hive; the thickness of the panels is often different from that of the boards making up the hive.

The images on the front panels are always executed in oil paints and with different thicknesses of brush. The painting process was very simple: a well-smoothed board of prepared wood was painted over with an oil paint that would form the background colour of the finished picture. When this layer of paint was completely dry, they would paint on top of it. This process was technically very reliable: in spite of the very unfavourable weather conditions with which these pictures had to contend, they are unusually well-preserved. In large measure, we must ascribe this to durable earth pigments and local linseed oil; in addition to these materials the painters used only terpentine. The surprising durability of the mineral earth pigments on all the older panels is particularly noticeable when the colours on used panels, faded by the sun and the weather, are compared with those on unused ones, which have been kept inside. These paints were home-made in the post-Baroque, rural craft painting tradition. Panels which were painted with industrially-produced paints, which some painters started to buy and use towards the end of the 19$^{th}$ century, present an altogether different picture: on these

relatively new panels the colours are very faded, or even altered, and the layers of paint are often thicker and cracked. The paint layers on the older pictures are very thin: this was possible because of the excellent bind of the paint to the wood. So the pictures are surprisingly durable; although of course a large part was also played in this by the smallness of the panels, so that the paint layer could better cope with the small level of contraction and expansion of the underlying wood.

The panels were on the front of the apiary, which was as a rule turned towards the south, so that it got the sun all day. On rainy days when the wind blew, the roof of the apiary provided less protection than the protruding part of the hive above. Thus the lower part of the panels is usually less well-preserved than the upper part; often the layer of paint has weathered away. But fortunately, the drawing style of most of the painters allows us to trace the remains of the image on the parts of the surface, or even the whole surface, where no paint remains. In the places where there was a defined line drawing there was a double or even triple layer of paint, which naturally protected the wood better than a single layer; the wood is thus less weathered here and so the line drawing can be discerned in relief, often allowing us to make out what the vanished picture was. For the dating of panels, the traces of written dates are very useful. The artists usually drew freehand, but sometimes they used patterns or stencils. They would execute a drawing on paper, go over the outline with paint and then press the paper on to the wood; the impression created then formed the basis for the picture. Another method was to use paper stencils on which a drawing was outlined with small holes. They laid the paper on the panel and went over it with a cloth bag containing ground pigment, thus creating an outline of the desired image in small dots.

## Apiaries

In the 18th century beehives with painted panels were kept in apiaries or stacked together under a temporary roof or under the overhang of an outbuilding roof. During the winter, beekeepers without an apiary kept the hives in the attic or in an outbuilding; those with an apiary left the hives in it all winter. In the 19th century, the construction of apiaries was quite common. Most attention was given to the building of apiaries in Carniola, Carinthia and in the north-west part of Slovene Styria. They were built out of logs, timbers or beams – or only with a framework of beams, faced with planks of wood. There was usually a gable roof, either thatched or covered with shingles or planks. The front of the construction was either completely open or had horizontal shelves, which could be thick or thin, running across it. The hives were laid on the shelves, so that looking in from the outside one saw only the straight rows of painted panels, separated by the shelves. In apiaries without shelves, the hives were stacked in a similar way; the front of the apiary was filled by the rectangular painted panels. The height and depth of these constructions was relatively uniform. The facade or stack of hives was up to two metres high, so that it was easy to get at the hives; each contained from four to six horizontal rows of hives. Above this, it could be up to a further two metres to the ridge of the roof. The depth of the building was about two-and-a-half metres, so that inside the bee-keeper could easily remove the hives from the stacks. The width of the apiaries varied greatly: small ones would only have up to five or six hives in each row, whilst large ones could have three times as many, sometimes more.

What we have just described applies to farmers' apiaries in the 18th and 19th centuries; but in the second half of the 19th century bee-keepers who were not farmers, especially traders in bees, built

much larger and very different apiaries. In other Slovene regions, where bee-keeping was less well-developed in the 19th century, they largely kept beehives under temporary roofs or in small temporary sheds, which were often lean-tos. In accordance with regional rural building traditions, such apiaries on the Slovene littoral could be built of stone and roofed with thatch or tiles; elsewhere, they were usually built of wood. These apiaries can be characterised as having no typical or traditional form.

## When did the paintings first appear?

The time of the first appearance of beehive panel paintings is attested by the oldest dated examples, by written references and by the place of this type of painting in the development of folk art. The oldest known panel (in the Museum of Apiculture in Radovljica) bears the date 1758. Other possibly older examples have always turned out to involve, on closer examination, the misreading of inscribed dates. With regard to destroyed or lost examples which were remembered as having or were said to have had earlier dates, we cannot pass judgement: however, suspicions are aroused by reported dates with the same second or third digit as those which have been wrongly read on preserved examples. The next oldest dated examples from known public and private collections bear the years 1770, 1787, 1788 and 1789; these are followed by many examples from subsequent decades.

With regard to written records, the first detailed description of Carniolan bee-keeping originates from 1689. The polymath Janez Vajkard Valvasor from Kranj, in spite of his love of detail, gives a detailed description of beehives in his *Slava vojvodine Kranjske* (The Fame of the Duchy of Carniola) without mentioning any paintings: we can therefore conclude that they did not exist at that time. The author of probably the oldest description of painted beehive panels is Matej Furlan, a priest at the convent of Mekinje near Kamnik. Between 1769 and 1780 he wrote *Practical Bee-Keeping* (*Praktische-Binen Oeconomie, das ist Kurzer Begriff von denen Binen, Wie man mit besondern Vortheil und Nutzen umgehen solle*, etc). In the 19th chapter he advises that the front panels of the hives be decorated with pictures to make it easier for the bee-keeper to distinguish between them. Painted panels were mentioned by the French naturalist Balthasar Hacquet, who between 1766 and 1787 lived and travelled in Slovenia. At that time he saw painted panels, which he mentions in his *Abbildung und Beschreibung der südwest – und östlichen Venden, Illyrer und Slaven*, which was not published until between 1801 and 1808 in Leipzig. Whilst describing Carniolan apicultural practice he writes: “The narrow front panel of every hive is painted with an image of some animal, plant or saint”. From the expression “every hive” we can conclude that at that time these pictures were quite widespread in Upper Carniola. The next record dates from 1776. It was written by Peter Pavel Glavar, owner of the Lanšprež estate in Lower Carniola, a very successful progressive farmer, an educated man and a member of the farmers’ association, in his much improved translation of Anton Janša’s *Abhandlung vom Schwärmen der Bienen*, to which he gave the title *Pogovor od Zhebelnih Rojou* (A Discussion of Bee Swarms). For a long time the work existed only in manuscript form; it finally appeared in the anthology *Ob dvestoletnici pisane besede o slovenskem čebelarstvu* (Upon the Two-Hundredth Anniversary of Writings on Slovene Apiculture), published in Ljubljana in 1976. In his instructions on creating artificial bee swarms he makes the original proposal that a piece of paper with a picture be fastened with wax onto the beehive panel so that the bees are “lured by the picture” into the hive the bee-keeper wants them to occupy. From what is written, we can conclude

that painting beehive panels was not commonplace in Lower Carniola in the 1780s. Yet some of Glavar's beehives, most of which were brought to Lanšprež from Komenda in Upper Carniola, were painted. In letters dated 2nd April 1780 and 22nd April 1783, Glavar referred to some of the hives by the images featured on them: Noah, Isaac, Joshua, Absalom, Jonah, Habakkuk, the grieving Virgin Mary, the Virgin Mary from Nova Štifta, Simeon, St. Josse, St. Notburga, a monstrance, a heart, IHS, a Maltese cross and an eagle. Other hives he describes as white, grey, varnished in red or without any particular distinguishing features. From a written record dating from 1795 we can conclude that painted panels were quite often used in at least part of Carinthia at the end of the 18th century. In that year they were observed by the German doctor from Jena, Julius Heinrich Gottlieb Schlegel. In a book with the title *Reise durch einige Theile vom mittäglichen Deutschland und dem Venetianischen*, published in Erfurt in 1798, he wrote: "The practice of bee-keeping, particularly in Upper Carinthia, is not inconsiderable. You see here neither wooden tubs nor basketwork hives, but rather everywhere elongated rectangular cupboards, whose front panels are decorated with inspiring pictures".

Painting on beehive panels belonged to the rural environment and a look at the development of figurative painting on farms can determine the earliest possible starting point for the decorating of hives with pictures. Before the mid-eighteenth century there were few painters in the Slovene rural environment and figurative painting was the exception: it appeared only on the facades of houses. In the second half of the 18th century they were already doing figurative paintings on doors and appreciable numbers of votive paintings were being commissioned by rural inhabitants, as well as pictures on canvas, wood and glass for rural house interiors. The painting on rustic furniture in the 17th century and the first half of the 18th century was primarily geometric, made up of lines, and in two or three colours, using casein emulsion paints. In the second half of the 18th century, they began to paint furniture with oil paints, but figurative images appeared on cradles, chests, cupboards, beds and parts of furniture only in the 19th century.

On the basis of the above, we have to conclude that paintings on beehive panels started to appear only in the mid-eighteenth century.

## The most productive period and the end of painted beehives

The golden age of beehive painting was the 19th century; from the preserved examples with inscribed dates, we can conclude that most panels were painted between the 1840s and 1880s. As the century drew to a close, the practice began to disappear. The painting of beehive panels started to die out at the turn of the century: at a time when rurally produced art as a whole was coming to an end. The position of the rural population underwent fundamental change; rural life increasingly became part of the industrialised structure of society as a whole. The rural population's system of beliefs and values, as well as the way they viewed the world and their artistic taste all changed. The era of rural self-sufficiency, both spiritual and material, came to a close; rural homes became accustomed to mass-produced semi-industrialised artistic products: chromolithography, plaster, porcelain and other moulded figures, and so on. Rural painters could not keep up with the new tastes and products, either in terms of technique or price, and lost their customers. They could no longer make a living from decorating useful items and thus the rural craft of painting was destined to fail. This situation is

shown, among other things, by the most recently dated examples of beehive panels produced by professional or semi-professional rural painters. The work of the painter Marija Pavlič from Selca, probably the most prolific painter of beehive panels in Carniola, who died in 1891, was clumsily imitated by only one or two painters; the latest known example of such work bears the date 1905. Within the tradition of folk painting that arose in the north-west part of Slovene Styria and to which most of the panels from that area belong, the most recent bears the date 1910. The latest known work of the last church painter who also produced beehive panels is dated 1912. Gregor Benedik from Pungert, the last professional rural painter to include beehive panels among his work, died in 1923; the last surviving example of his beehive work is dated 1913. The most recent existing panel by an unknown artist who partly relied on older panels bears the date 1923 and is an exception. The First World War represents a watershed in rural culture, between agrarian values and those of an industrialised society, in its relations to the world and also to the painting of beehive panels as a craft. Although professional and semi-professional painters generally stopped painting beehive panels in the years leading up to the First World War, it seems that rural bee-keepers themselves, even on occasion between the two wars, produced their own versions of traditional painted panels, which they retained alongside the more modem type of hives for the sake of the bees. On the rare photographs from this period showing rural bee-keepers we can make out, alongside older painted hives, newer ones on which is clumsily executed a single figure, decoration or patch. Thus remnants of this painting tradition, at least in more remote areas, still survived between the two World Wars. But rural apiaries with painted beehive panels were still, at that period, something quite usual. The old hives were, of course, still in use; in regions were painted panels were the norm, it was not until the 1930s that the modem hives prevailed numerically and in remote places one could still see apiaries with painted beehives in the years immediately following the Second World War.

## Geographical range

The geographical spread of painted beehive panels is described by known sources in only a fragmentary way. Only a few finds of dated panels from the late 18th century and first quarter of the 19th century are attested; they all belong to the influential areas around Kranj and Kamnik, providing a degree of evidence that at that time painted panels were the norm in these areas, but telling us little about other areas. The data we have is coincidental: the use of painted panels in these areas was mentioned by Balthasar Hacquet in his general description of Carniolan apiculture relating to the years 1766-1787 and by Gottlieb Schlegel in his description of apiculture in Carinthia from 1795. The latter refers to painted beehives in Upper Carinthia and to the transporting of bees to pasture in the Klagenfurt Valley; it is unclear whether or not the travel writer somehow mixed up his observations and that he actually saw painted hives only in the area around Klagenfurt. A reference in the literature to an example of a painted panel from the east Tyrol bearing the date 1782 or 1787 cannot be verified; but we should bear in mind here the possibility that live bees were imported there from Carniola and, with them, old hives with painted panels. From the information we have available, we can conclude that in the late 18th and early 19th centuries painted beehive panels were in use at least in parts of Upper Carniola, Lower Carniola and Carinthia.

We know many places of origin of painted beehive panels from the first half of the 20th century;

these have been supplemented by oral testimony collected after the Second World War. This testimony talks of areas where hives with painted panels were the norm and also of places or geographical areas where painted panels were unknown. This information allows us to draw at least rough cartographic boundaries of the geographical range of painted panels, which is at least valid for the late 19th and early 20th centuries (see map on page 26). On the map, the data gives us at least two geographical areas. That the first, central area, was a known point of origin of painted hives and a location where they were found is confirmed by the oral recollections of older witnesses to the general use of such hives. In the other, peripheral area some painted beehive panels originated or were found, but the oral testimony is contradictory: some witnesses recall the presence of painted hives, others only unpainted hives. We can thus conclude that in this area painted panels were used only by some beekeepers. The map, therefore, clearly shows the defined central area where painted hives were in general use, and a belt of land on the margins of this area. Here we should observe that previous cartographic representations are of limited validity. There is a lot of evidence from the central area and it was therefore as large as the maps show. The positive and negative testimonies relating to the marginal belt are in many cases very erratic: the external borders of this area were drawn to encompass each reliable piece of testimony relating to the presence of apiaries with painted hives, in spite of the fact that different witnesses from neighbouring locations contradict each other. The northern border of the area with painted beehive panels has not been carefully researched and is questionable. It is based on a small number of general, not very reliable testimonies relating to a large area. With a fair degree of caution, the northern border of the central area is drawn along the River Drava. There is so much positive testimony from south of the Drava, that the area must have extended at least to the river, although in some places the border should probably be moved further to the north. But because of the unavailability of firm evidence we have not dared to draw this new border. The cartographic image is thus to a large extent an expression of our lack of knowledge: the borders are only approximate and the northern border along the Drava is doubtful. The map also fails to show certain enclaves, such as Lammertal in Salzkammergut or Pustertal in the east Tyrol, where painted panels were in use, but for which we lack suitable data. In any case, the thriving Carniolan trade in live bees in the second half of the 19th century brought thousands of hives with painted panels to other countries in Europe and even elsewhere. As far as we know with any certainty, these hives stimulated a limited amount of local beehive painting only in Lammertal. With a fair degree of certainty, the map shows that, at the end of the 19th century and the start of the 20th, painted beehive panels were in general use in southern Carinthia, north-west Slovene Styria, central and northern Carniola, and part of the Gorizia region. The hope remains that further research will clarify where the central area extended deeper into the marginal belt and relocate the extreme northern border to where painted hives were in general use.

## How numerous were painted panels?

Sources provide no answer to the question of how many beehive panels were created in the 150-year history of this kind of painting. More than 3,000 examples are preserved in museum and private collections, which undoubtedly represents only a small proportion of all the painted panels. A very rough approximation can be arrived at based on statistics for the numbers of beehives in the Styria,

Carinthia, Carniola and Littoral regions in the years 1869, 1880, 1890 and 1900. But only in parts of these areas was the practice of painting beehive panels widespread, so we can only use the figures for Carniola as a guideline. Although this kind of painting did not take place in southern and south-east Carniola, it was practised in north-west Slovene Styria, in the southern part of Carinthia and in part of the Littoral. The figures for Carniola were: 25,203 hives in 1869, 32,125 in 1880, 49,295 in 1890 and 41,699 in 1900. A number of hives were, of course, counted more than once. We should also remember that beehives would be changed at least over a hundred year period and that in this period dealers in live bees exported from Carniola many thousands of hives, most if not all of which were painted. If for the sake of caution we exclude painted hives from the second half of the 18th century and hives that must have been replaced over a period of a hundred years, and at the same time add to the Carniolan figure some of the painted hives from other regions, then we can assume – on the basis of statistical approximation – that there were at least 50,000 painted beehive panels. This is, of course, only a rough guideline figure. Such a high figure is actually quite likely as, on the basis of recorded oral testimony and other quite reliable sources, we know of 34 painters who painted beehive panels. There were undoubtedly more painters than this. Witnesses recalled mainly painters from the last three decades of the 19th century; the number of examples of different handwriting on preserved panels is much greater. We have the recorded testimony of Oroslav Dolenc, a honey and candle-maker from Ljubljana, who sold painted panels to bee-keepers in the last quarter of the 19th century, selling more than 500 in some years. To date, we do not have any other numerical evidence based on testimony. But the attested methods of supplying beekeepers with painted panels which we know from the last three decades of the 19th century suggest that there must have been an almost constant production of these goods. They were sold across the countryside by hawkers as well as by traders in bees, they were painted by travelling painters, and they were also for sale in Podrekar's shop in Kamnik and at fairs in Kranj and Radovljica.

## Motifs

We can judge which motifs were used and which were the most popular on the basis of preserved beehive panels, which entered museum and private collections because of the interests and views of collectors, with unusual motifs attracting most interest. The collections were mainly put together in the first half of the 20th century, so the preserved examples do not bear witness to which motifs were most widespread. Descriptions of five apiaries written in the decade after the Second World War show a ratio of 1 to 2 between secular and religious motifs; also represented are motifs showing satirical and fantastic scenes. In 1960, the author of these lines was fortunate enough to be able to see and record the motifs on the panels of a so-far untouched apiary. Most of the scenes depicted were religious; there were no depictions of satirical or fantastic character. Field work in the years between 1952 and 1961, based on contemporary museological views, which also take the average into account, produced only the collection currently kept by the Regional Museum in Celje. The painted beehive panels were collected in the Savinja and Zadreča valleys where, owing to a lucky coincidence, most had yet not been discarded or taken by collectors and dealers. This collection comprising 374 examples gives objective proof of a ratio between secular and religious motifs of approximately 2 to 3. Of course, the conclusions drawn from this collection apply only to a small

area, in which the work of only one painting tradition prevails.

For the same reason, it is not possible to ascertain with any certainty on the basis of the existing collections of beehive panels which motifs were most frequently repeated by the painters, or in other words which were most popular with the buyers. There are only four motifs which keep appearing in nearly all the collections which we can justifiably conclude fall into this category. These are: the Virgin Mary in various iconographic variations; St. Florian, Job, and the duel between Pegam and Lambergar. Panels depicting these four motifs are the most numerous in all the collections. The Virgin Mary is the also the most frequently featured image in the Slovene rural visual arts; she represented a universal patron saint. Something similar is true of St. Florian, who was the patron saint providing protection against fire. Job was the patron of Slovene bee-keepers and we can assume that he was popular among them. The numerous depictions of the duel between Pegam and Lambergar in the collections are probably not just an expression of the collectors' interest. Many references and variants from different places show that folk poems on this theme were very popular; in 1811 the linguist Jernej Kopitar wrote that this motif was very frequently used on beehive panels.

Although the preserved beehive panels can not be a satisfactory proof of the popularity of certain motifs, they are a sufficiently representative sample for a study of their composition. Collectors collected specimens which were of special interest to them, but at the same time also employed another criterion: I do not yet have this motif.

Among the beehive panels preserved in public and private collections we can find over 600 motifs. The character of the known motifs is overwhelmingly figurative, approximately 97%, whilst only 3% are non-figurative. The percentage of figurative motifs on pre-19$^{th}$ century beehive panels is even higher. But on panels from the period of the decline of this style of painting at the end of the 19$^{th}$ century and the beginning of the 20$^{th}$ century, the percentage of the non-figurative motifs probably exceeded 3%. Just over a half of all the known motifs are secular, and the rest are religious. The religious paintings encompass scenes from the Old and New Testaments, the lives of the saints, legends of the saints, of the Virgin Mary and of Jesus, of church ceremonies, religious symbols and other religious images. Some secular motifs are imaginary, whilst others are factual. Paintings incorporating imaginary scenes include those in which animals appear in human roles, scenes mocking female weaknesses, those satirising tailors and shoemakers, fairy tale scenes and other allegorical and metaphorical images. Paintings assumed to show realistic scenes depict various professions and the work associated with them, hunting scenes, military scenes, drinking scenes, scenes depicting the relationship between the sexes, unusual events in villages, historical motifs, exotic motifs, images of animals, landscapes, and some ornamental motifs.

Approximately 37% of religious motifs consist of images of saints and saintly legends, 27% of scenes from the New Testament, 21% from the Old Testament and 15% other images.

Approximately 17% of secular motifs comprise images showing professions and working scenes, 10% animal images, 10% exotic scenes, 8% scenes from unusual events in villages, 7% military motifs, 6% scenes depicting the relationship between the sexes, 6% hunting motifs, 6% scenes in which animals appear in human roles, 6% scenes mocking female weaknesses and 9% other motifs, including ornamental ones. There are quite a few other groups of motifs here, but each of them represents less than 1% of the total of secular motifs.

The division above is somewhat arbitrary; it is based on the largest groups of samples and our understanding of the motifs themselves and of the past. For instance, we do not know to what extent

the painters and, particularly, the rural population distinguished between biblical scenes and scenes from the legends of the saints. It is very likely that to them scenes showing relations between the sexes and scenes ridiculing female weaknesses did not signify two different iconographic types. But a categorisation based on the former understanding of the motifs in rural areas is not possible using currently available sources. In fact, the few preserved written records on the understanding of the motifs show that interpretations of the same images differed considerably and that, moreover, they could not be the same in different areas and with different owners. These reservations have to be borne in mind when considering the division into groups of motifs. Using a different categorisation would lead us to a different impression of the composition of motifs, which would correspond with ours only in outline.

The largest number of motifs depicted in beehive panel paintings show images of saints. This is not surprising. The same applies to other types of folk figurative painting: for example, on glass, on facades and on chests and caskets. The second largest group is represented by motifs taken from the New Testament; these, too, are relatively numerous in other types of folk art. However, this is not true of the motifs taken from the Old Testament, which are rare in folk art. All the other groups represent much smaller percentage shares of the total number of motifs. With the exception of some standard folk art images, such as various iconographic variations of the Virgin Mary and Jesus, as well as ornamental designs, other motif categories appear to any great extent only in beehive panel paintings.

But this ratio is only relative. The absolute number of different motifs – except those of an ornamental nature – surpasses the number of different motifs in other types of Slovene folk art. Thus in comparable collections in Slovenia, even in paintings on glass, we can list only just over a hundred different motifs. The great variety of motifs on the painted beehive panels points to its specificity, which is also linked to the non-aesthetic, utilitarian functions which we discuss in the chapter on the reasons and conditions for the appearance of this form of visual art.

## The models for motifs

The origins of the motifs in beehive panel painting are numerous and come from different nations. There are many religious motifs, but only four secular ones known to us from the 18th and the first decades of the 19th century. The beehive panel collections are, of course, not complete and consequently the conclusions based on the categorisation of the hitherto known images used in this art form are equally incomplete. But it is more than probable that in the early period religious motifs predominated. These are the motifs that typically appear in various forms of European rural and other simple art from the 18th and the 19th centuries, which are loosely labelled ‘folk art’: images of Our Lady of the Pilgrimage of various iconographic types, the crowning of the Virgin Mary, Christ’s monogram, as well as various saints, particularly those who were seen as patron saints. These motifs belong to the iconography which was also used extensively in paintings on glass, on facades, on painted furniture and elsewhere: they thus belong to the standard folk iconographic inventory. This is why we do not seek more precise models for these motifs in this publication. The same applies to the few secular motifs from this period, which appear on beehive panels: for example, the two-headed heraldic eagle or the duel between Pegam and Lambergar, which is simply the local variation on the theme of equestrian duels, even though it is based mainly on oral tradition. The popularity of this

motif was probably caused by the folk poem on the same subject; on the basis of numerous written variants we believe it must have been very popular and widely-known, at least in the Upper Carniola region. Only one unusual secular motif on beehive panels is known from this period: a scene with animals carrying a hunter to his funeral. This scene belongs to the European category of motifs depicting the 'world upside-down'. The origins of these motifs go back to the Middle Ages; in the 17th and the 18th centuries they were used mainly in graphic works of art. Examples of hunting motifs from this iconographic category are: rabbits roasting a hunter on a spit over a fire, rabbits punishing a hunter, animals attacking the town in which hunters live, animals judging and sentencing hunters, and animals carrying a hunter to his funeral. It is more than likely that the model for the last motif depicted on one particular beehive panel painting, dated 1787, was a graphic work with a corresponding motif. The painter of the beehive panel changed it only in as much as he simplified the picture's composition, reducing it and adapting it to the oblong shape of the panel. A comparison of various panels on which this motif has been depicted leads to the conclusion that painters used older panels as models or that they simply copied them. Only in the last third of the 19th century did there appear a few panels with this scene where some iconographic changes can be observed: most, if not all, were caused by copying colour lithographs with this motif, which used to appear at the time on prints that often hung in inns.

In the 1830s and 40s a greater number of beehive panels depicting narrative scenes from the Bible appeared. The Old Testament scenes are of particular interest, as they are rare in folk art generally. The painting style used on these panels shows that they were executed by painters belonging to the tradition of rural painting craft, which was particularly clearly formed in the workshop of Leopold Layer in Kranj. These images were taken from a pictorial Bible. We still do not know exactly which Bible was most often used. The tiny engravings in the Sandrart-Einart Augsburg pictorial Bible from 1695 and in the Weber Nürnberg pictorial Bible from 1732 bear a great similarity to the images on beehive panels (see page 34). A special research project would be required to clarify exactly which pictures were used by painters of beehive panels, as the Bible illustrations at least up to the end of the 19th century are freely based on one another and the characters depicted are arranged in the same way with the same gestures as in the above-mentioned models, just as they are in other depictions of Biblical scenes on beehive panels and even in pictures in churches. Thus we can not determine a definite model for beehive panel paintings based only on their formal similarities and it is better to avoid purely arbitrary comparisons. However, a comparison of corresponding images depicting motifs from the Old Testament on later beehive panels with those of earlier origin leads us to the conclusion that the older panels served as a model for the great majority of painters. Often they simply copied them and sometimes simplified them. But they mostly retained the same iconographic type and composition. They also adopted the mode of stylisation, which was created by the painters in Layer's circle from the models they had used – they took the central groups of figures from the Bible engravings, then often reduced the number of people, dropping the use of perspective to represent space and lining up the characters along a narrow strip of ground along the whole length of the panel.

By the fourth and fifth decades of the 19th century all the motif categories of beehive panel paintings were established. From then on, the emphasis in the development of motifs was in the addition of new ones, but mostly within the framework of the already established iconographic categories. A great number of new images were introduced, in particular by the partly self-taught

rural painters who, in the 1850s, started painting beehive panels on a large scale. Among the religious motifs, images involving various saints and scenes from legends about saints proliferated, as well as those depicting church ceremonies and symbols. These rural painters looked for inspiration among various painted and printed iconographic models; particularly widespread among these were devotional cards. But here, as in the case of Bible illustrations, it is very difficult to find an exact model for numerous, very similar examples: mostly it is only possible to do this when a unique mistake is copied onto a beehive panel from a particular picture.

The spread of secular motifs was somewhat different. Painters relied on various models, but they changed them, further developing the narrative and, particularly in the second half of the 19th century, making up completely new motifs. Those employing fantastic, metaphorical and satirical scenes are of particular interest.

Among scenes in which animals appear in human roles are the motif of a fox shaving a hunter, various motifs depicting animal carriages, images of dogs and rabbits shooting, as well as a bear shooting a hunter. They were probably taken from some form of graphic art. In contrast, the images of a fox bringing home a chicken, hunters drinking with a bear and a stag, a rabbit pushing another rabbit in a wheelbarrow and animals playing instruments and dancing with farmers are most likely at least partially original.

With regard to the scenes ridiculing female weaknesses, the motif of women fighting over a pair of men's trousers was copied from an engraving, whilst the narrative continuations of this motif are original – women tasting soup made from trousers, two women smoking pipes made from a pair of trousers, a young man catching young women with a pair of trousers in place of a hook, a naked man running after a woman who has taken his trousers, and a naked man sadly watching as women fight over his trousers. The motifs of a devil whetting a woman's tongue and of women being ground in a mill have been copied from a graphic model, but they were reworked considerably in the various compositions appearing on beehive panels. The model for the scene with the wife pulling the husband out of an inn is not known. Completely or at least partially original are the scenes in which a woman from Carinthia is fighting with a woman from Carniola, the scene in which a devil is pushing a pair of female drawers and scenes in which devils wash female underwear. The same applies to those scenes in which a husband is wheeling a drunken wife and those in which a husband is whipping a wife who is harnessed to a harrow. We also think the scene in which a female linen maker is lusting after a man, "even if it's the devil himself", which is who she gets in the end, is also original.

Among the scenes which ridicule tailors and shoemakers, those depicting a snail chasing tailors, the weighing of tailors and a billy-goat, and a billy-goat eating and excreting a tailor were taken from graphic models. The models for other related motifs has only partially been explained. Such motifs are: a billy-goat chasing tailors, a billy-goat butting a tailor, two tailors and a billy-goat which is defecating gold coins, tailors jumping over a bonfire, the wind scattering tailors, a tailor pulling a large snail on a lead, a pig and shoemakers, and similar scenes. Lampoons featuring tailors and goats do exist in the central European folk iconography and that is probably what beehive panel paintings with these motifs are linked to. But the variants of these images are so extensive that we can assume they are at least partly original. Slovene folk songs with similar subject matter also lead us to this conclusion.

The same applies to other satirical scenes. The nature of some motifs is such that we have to assume they were based on some other work. Such motifs are those depicting Luther and his wife

being driven in a carriage by devils, or devils serving them at their wedding, as well as a scene in which Napoleon is snatched by a devil. Graphic works have been proven to be the model for the representation of a fat man wheeling his belly in a wheelbarrow, for the man riding a cockerel, and the scene in which two farmers pull at opposite ends of a cow, whilst a lawyer milks her. We can assume with considerable certainty that the scenes with a mischievous devil and a women by a fireplace are at least partly original, whilst those depicting old and new rural outfits and a farmer rocking a French soldier in a cradle are probably completely original. Scenes in which a hunter is caught in a trap whilst defecating, a fox pretending to be dead bites a hunter, a wild boar chases a hunter, as well as all other scenes making fun of bad hunters are also probably original.

Other unusual motifs on beehive panels were drawn from various other models, such as the images of a man-bird, of birds representing death and of human age groups, which were based on graphic works, whilst personifications of the seasons were based on either graphic works or paintings on glass.

At least some of the fairy tale scenes depicted on panels were based on models from other countries. This is the assumption in connection with the motif from the story of seven 'Krauts' and a rabbit. Various other scenes are illustrations of fairy tales and stories which were known to people in Slovenia and are to a large extent original. The story of the farmer who cheated the devil, which is shown on a beehive panel in six consecutive images, is one example of this. Other likely examples are scenes showing a fight with a dragon, a fight with a huge, chained-up frog, scenes involving King Matjaž, farmers beating devils and other similar motifs.

The nature of the exotic motifs is such that we can deduce with a fair degree of certainty what they were based on. For example, the depiction of the initiation ritual of the Mandana Native American tribe painted by the traveller, writer and painter Georg Catlin was well known and the scene on one of the beehive panels is so like the painting that it had to be copied from a reproduction of Catlin's original. A representation of the scene in which the American Indian princess "Pocahontas saves the life of James Smith" was copied from an illustration in the book by Friderik Baraga *Popis navad in sadershanja Indijanov Polnozhne Amerike* (A Description of the Customs and Behaviour of the Indians of North America), which was published in 1837. This book features a story about Indians kidnapping two white girls and the scene depicting this on a beehive panel is probably a copy of one of the pictorial representations of this event, probably the illustration by Charles Bodmer. The details on the beehive panels are a proof that their painters had to have seen these images somewhere else. This applies to the images of Arabs dressed in galabiya, of "savages" with feathers in their hair, those involving Australian aborigones, images of camels, elephants, hippopotamuses, polar bears, monkeys and other exotic animals, of tiger-hunting on elephant back and others. This also applies, at least in part, to the costumes worn in various images involving Turks.

Beehive panel painters relied on earlier models to a lesser degree when depicting motifs in which there are no hints of the metaphorical, satirical or fantastic. Thus, the majority of scenes from village life were based on the experiences of the painters themselves or on tales circulating in their rural environment. Examples are scenes depicting various tasks such as ploughing, harrowing and sowing, harvesting, grass-cutting and filling a hayrick, taming a bull, transporting, loading and carrying loads, images of drunken builders, and scenes of shoemakers, butchers, blacksmiths, seamstresses, charcoal makers, barrel makers and beekeepers at work. The same applies to the scenes in which young men fight for a girl and the scene in which a wife catches out her unfaithful husband; probably also to the

scenes depicting various mishaps, such as a bull attacking a potter, a Gypsy stealing a pot, a lynx attacking a horse, gendarmes leading a prisoner, an overturned cart, thieves and other similar images. Two events we know really did happen were also frequently depicted on beehive panels: a brutal murder and an attack on the village beadle by a group of women whom he had publicly ridiculed. The beehive panel depicting the sawing in half of a woman was almost certainly the result of tales about this mid-Lent custom.

Scenes depicting village fetes were at least indirectly based on personal experience. Included here are the scenes from inns, scenes showing musicians or skittle playing, drunken village men or conscripts.

Among the hunting scenes, those depicting common rural events, such as badger digging and hunting chamois, stag, or bear, were probably original. The scenes involving the shooting of a bear which had stolen a beehive were probably based on real events. Of course, they have been suitably adapted, as bears used to only smash beehives in order to get to the honey. The depiction of a drunken hunter next to some rabbits and the scenes involving a poacher probably have some connection to real events too.

With regard to military motifs, beehive panel painters relied pretty heavily on various models. We can find very similar motifs and compositions of the same groups of characters on both beehive panels and a number of printed leaflets from different publishers in Epinal, the Kühn publishing house in Neu-Ruppin and the Campe publishing house in Nürenberg. The same applies to the scenes depicting battles between Austrian and Turkish soldiers and military bands.

The nature of the motifs from political history, which are quite rarely shown on beehive panels, is such that we have to assume they were based on some earlier model. In particular, the detail shown in the clothing leads us to the conclusion that the model had to be pictorial and not merely literary. These characteristics can be seen in the depictions of the Imperial couple, Frederick of Pmssia, the emperors of the Holy Alliance and the execution of Archduke Maximilian in Mexico. However, this is not true of all the paintings. One such example is the scene in which Jan Kapistran commands the defenders of Belgrade against the Turks. Here, the Christian army differs from the Turkish army only in the arms they are using: the former have spears and the latter sabres, but they are all dressed in the same way.

Various individual images of wild and domestic animals are so varied that they have to be at least partly original. These are animals from the local environment and the beehive panel painters were sure to know them. They depicted horses, dogs, cats, chickens, pigeons and other birds, wolves, foxes, lynx, pine martens, otters, stags, chamois, grouse, herons, cranes and other animals which are now difficult to make out. Some were based on the illustrations in the popular book by Fran Erjavec *Domače in tuje živali v podobah* (Illustrated Domestic and Foreign Animals) from 1869.

Knowledge of the models used by beehive panel painters is still pretty limited. But the large number of panels depicting the same images and employing the same compositional and stylistic approach typical of beehive panel painting lead us to conclude that their creators had relatively few graphic or other models. Most of the secular motifs were created by the painters themselves and the only models they used were older beehive panels.

## Understanding the motifs and the bee-keepers' influence on them

The varied motifs used in beehive panel painting were created by painters using both their own ideas and other models. But the users and buyers of beehive panels also had a say in this. These were mostly village bee-keepers; they bought or commissioned beehive panels with the motifs they liked most and this resulted in painters chiefly repeating these popular motifs. Thus we can assume, at least with regard to the 19th century from when we have a sufficient number of preserved panels, that the motifs depicted suited the rural population. But we know next to nothing about the bee-keepers' actual understanding of a large proportion of these motifs. There are very few written records on the understanding and interpretation of some of these motifs and those that remain refer mainly to the end of the 19th and the beginning of the 20th century.

The example of the motif involving a monstrance and two angels cautions us against simply transferring our present understanding of a motif to the 19th century rural environment. We know that the monstrance is used to exhibit the host in public worship and that it is carried during solemn processions on Corpus Christi and a few other holidays. It signifies Christ's sacrifice on the cross and his actual presence. This motif almost certainly came to beehive panel painting from various devotional cards, and it was used by many different painters. But in one recorded rural oral interpretation the monstrance depicted on a beehive panel illustrates a real event. A bee-keeper, who was not very successful in his trade, allegedly put the host into his hive, bringing him luck and profit. His neighbours found out about it, fetched the priest and together they then found the host, around which the bees had built a monstrance. And this is supposedly the monstrance depicted on the beehive panel. We do not know whether any elements of the story are true; but undoubtedly the background for it was the belief that there are mysterious powers in the host and the knowledge of the symbolism of bees and wax. Nor do we know whether the rural understanding of this motif is a remote transfer of a similar story from 14th century France: in that, the host was placed in a hive in order to protect the bees and they built around it a chapel with windows, arches, a bell tower and an altar, on which they placed the host.

Something similar applies to the depiction of the scene in which women fight over a pair of men's trousers. This motif goes back to at least the 15th century and can be found throughout Europe; its representations on beehive panels were almost certainly based on graphic models. The various satirical-symbolic interpretations, which are to a great extent directed against the female gender, acquired in Slovene rural areas various original interpretations. Thus fighting over trousers signified the shaming of women who fight over trousers rather than for a husband – it is mainly a portrayal of female stupidity. The following two interpretations show a tendency for more concrete explanations. In these, the meaning is transferred into the past – nine women actually fought over a pair of trousers because there were too few men; and into the future – a time will come when women will fight over trousers rather than a husband. A tendency to depict actual events is demonstrated by the costumes and everyday objects painted on beehive panels: they all belong to the rural life of Slovenes in the 19th century. The image of old women being ground in a mill also moved from graphic art to beehive panel paintings. The original meaning of this and similar motifs is the restoration of youth, which has a mythological background. But the recorded interpretation from the rural environment points to a moralistic understanding of the scene: "Because the old women were bad tempered they had to go to the mill and be ground up".

Images from the international category the 'world upside-down' lost their original meaning in at least a few interpretations. The scene in which animals in human roles carry a hunter to his funeral,

for example, was seen as the illustration of the story in which a hunter had an accident and was simply carried to his grave by animals; it was even interpreted as an illustration of great mercy: this was the funeral which the hunter had asked God for in his last hour. There were other interpretations. Thus a poem from folk tradition containing this motif shows yet another approach: the animals have killed the hunter and are rejoicing in it. The tendency to interpret these scenes within the framework of real life and not simply as an idea of the 'world upside-down' was expressed in the verbal interpretation of a bear shooting at a hunter: the hunter is supposed to have fallen asleep and this is why the bear was able to come, take the gun and prepare to shoot the hunter.

Images of unusual events in their surroundings, which painters painted on the basis of verbal tradition or even on commission, were also interpreted rather literally by rural observers. Thus, for example, there is a beehive panel on the back of which there happens to have been preserved a pencilled instruction: "Paint that time when three men were stabbed in Luča"; this is thus an illustration of an actual brutal crime. Quite a few events depicted on beehive panels have been recorded: a bee-keeper encountering a bear whilst collecting honey, a beekeeper's trousers coming undone when he was collecting honey, three women beating up a beadle. But even in the case of depictions of actual events we can assume that there were different interpretations, if for no other reason than the variants which always occur in the case of oral tradition. An example of this is an event from the time of the Napoleonic occupation: a French soldier (probably drunk) sat in a cradle and demanded that a peasant rock him. The scene was depicted on a beehive panel. The exact place where this happened was established through research, but the folk tradition talks about it happening in various places and the significance of the scene has also been interpreted in two different ways. According to one, the painting is just an illustration of a soldier's horseplay, which got out of hand: the peasant rocked the Frenchman only because he was forced to; but according to another interpretation, the joke is at the soldier's expense: the peasant rocked the French soldier so hard that fell out of the cradle.

For our understanding of various images of Job, who replaced St. Ambrose as a patron of bee-keepers at least in those areas where beehive panel painting was common, we have to rely on a folk song. Job paid musicians with the maggots which were eating him and the maggots changed into gold. When Job's wicked wife found out about it, she wanted some gold coins herself. Job gave her some maggots; this time, however, they changed into wasps and dived into her hair. The wasps in the poem were probably bees: in the old vocabulary used in rural areas they used a common term for both kind of insects – fly. Certainly, the scenes depicted on beehive panels have hardly anything in common with the Biblical book of Job. One depicts an apiary, next to which sits Job, on a pile of manure; beside him are either musicians and Job's wife, or simply Job's wife. Musicians were introduced into the story of Job in place of friends on the basis of medieval iconography, because in the Middle Ages Job was a patron of musicians in some areas. And the apiary is an original addition by beehive panel painters.

In most depictions we can see a tendency for specific and clear narrative, avoiding speculation as much as possible. As there is usually no particular place depicted, the costume detail is executed very informatively. "Biblical" dress showed that a scene was from the Bible; exotic costumes emphasised the fact that the scene takes place in foreign, distant places; the peasant dress of the 19th century meant that the scene belongs in Slovenia; saintly costumes and attributes were always an obligatory part of portraying saints, as well as Jesus and the Virgin Mary. This principle applies pretty consistently; but

in religious motifs which were more closely linked to the local areas, some of the characters depicted wore local dress. In scenes of the Bible story of the Prodigal Son, which was the subject of many folk plays, the son is often dressed in Carniolan costume, whilst the father usually wears a tunic and a turban. On depictions of Christ's entry into Jerusalem, which is linked to Palm Sunday, among the "Biblically" dressed people there is also a man wearing a costume typical of Upper Carniola. In depictions of Job, the characters are dressed in Slovene peasant costumes. The same applies to the scene from the legend of St. Anthony of Padua, in which the saint summons a dead count from hell. In the Slovene legend this event takes places at Smlednik Castle and the characters – with the exception of the saint and the clerk – wear Upper Carniolan costumes.

Pictures on beehive panels soon became a part of popular knowledge in the areas where they were customary. Apiaries used to stand in semi-public or public places; the painted panels were constantly on display; even those who were not particularly interested in them still knew them. Here we have to consider the visual culture which was, of course, highly developed among the rural population of the 19th century, where literacy was only slowly gaining ground. Can we be in any doubt at all that those who commissioned, as well as those who saw the painted beehive panels, had a very strong influence on the predominance of a method of panel painting which facilitated clear story-telling and easily recognisable depiction of holy characters?

## Stylistic characteristics of beehive panel painting

A special painting style came about in beehive panel painting, which suited the small rectangular area available, the themes depicted and the position of panels at the front of apiaries. Certain inter-relationships were formed between the shape and size of the surfaces to be painted, and between the choice of composition and the character of the motifs depicted. In depictions of individual saints a tri-partite symmetrical composition was mainly used. A special pattern developed: in the centre, there is the figure of the saint, and to the left and right bunches of flowers. Sometimes, the panel is divided into three with two vertical lines. The background is nearly always indeterminable; sometimes, the saint is standing on a short strip of ground, whilst at other times he or she is floating in space or positioned just above the upper edge of the entrance for the bees. The lack of proportion between the large flowers and the small figure of the saint in the indeterminate space in which no perspective is employed, is not inappropriate: it indicates that we are dealing with a scene which is not of this world. The symmetry, balance, stasis and clarity of the arrangement emphasise the importance of the saint, whilst at the same time conveniently filling the surface.

The situation is different with regard to narrative scenes, where the same composition was used pretty consistently and in which the elements are visually balanced. Here, the characters are painted on a narrow strip of ground in front of an indeterminate background. If the painter wanted to clearly indicate the location of the event depicted, he painted a piece of architecture or a tree; these elements, however, did not appear in the background, but simply on the same narrow strip of ground as the figures. Thus a very clear narrative, in which all the protagonists' silhouettes stand out from the unified, indeterminate background, is achieved in spite of the smallness of the picture.

The clarity of the saintly and narrative depictions on the small surfaces was ensured by the outline drawing of the shapes involved. The figures and objects are painted in relatively light colours, but

then outlined and defined with darker contours. This method of painting was also suited to the position of the beehive panels in the apiary, in which hives were stacked in such a way that the front of the apiary consisted of the painted beehive panels. When there were shelves in the apiary, the continuous horizontal rows of the painted panels could be seen, broken by the horizontal shelves. But when there were no shelves and the hives in the apiary were simply stacked on top of each other, the front of the apiary consisted only of the painted panels. The clarity and obviousness of the depictions on the small surfaces were necessary in order to facilitate detailed observation, which was, due to the bees entering and leaving the hive, usually possible only from a suitable distance.

The method of panel painting also suited the desired total appearance of the front of the apiary. The background of each panel was in different colours: white, red, green, blue, ochre, yellow, brownish, and as a rule was always lighter than the colour of the figures and objects painted on top. When the panels with their lively base colours were positioned next to each other, the front of the apiary as a whole offered a mosaic appearance from a distance. This appearance was not coincidental, the painters were fully aware of it. We know of many beehive panels which were painted by the same person and in exactly the same way, which differ only in the background colour used. When the fronts of apiaries were depicted on beehive panels (in bee-keeping scenes and those involving Job), the different coloured panels were shown and two panels of the same colour were never positioned next to each other. Thus we can talk about elements of a double graphic structure of beehive panel paintings, which was suited to both close viewing as well as the total impression of a mosaic of colour the front of the apiary offered from a distance. These painting characteristics are known from various, mostly simpler artistic forms in many European countries, but the painting style of beehive panels as a structured whole did not appear anywhere else but on the apiaries in central and north-western areas of Slovenia.

## Three stylistic groups

The style of painting used on beehive panels was of course not strictly adhered to in every case. Even from a cursory overview of preserved panels it is clear that they were created by painters who differed greatly with regard to their level of skill and method of painting. Taking into account these two criteria we can differentiate between three very clear stylistic groups of beehive panels and painters (see page 40).

Panels belonging to the first group were painted by late Baroque and post-Baroque rural painters who were qualified in their craft, and did most of their work in rural churches. Typical of their beehive panels is the use of red outlines, often quite unsteady and broken. Even though their paintings are stylistically flat, there are still some remnants of picturesque plastic modelling, particularly in their arrangement of drapery. The most recognisable characteristic of the works of these painters is the overall impression of skilled painting. The way in which eyes are painted is also characteristic: next to a dark dot signifying the pupil, a white dot is added for the cornea. The painters belonging to the other two groups always showed eyes with just one, dark dot. The period in which the first group worked is attested by the years written on the panels, pointing to the period between at least 1770 and 1912. Most painters belonging to this group show craft skills typical of the painting tradition most characteristically formed in the painting workshop of Leopold Layer in Kranj.

Beehive panels belonging to the second group are the work of semi-qualified painters who also used to paint on glass, the facades of farmhouses and outbuildings, on crosses and religious paintings on wood, and on furniture used in rural areas. Stylistically, their paintings are extremely flat; the outline is simple, firm and unbroken, the coloured areas are clean and unified. To put it somewhat simplistically we could say that these painters drew with colours, rather than painted; they just coloured in the areas within the outlines. The dated paintings from the second group are from the period between 1829 and 1910. Most of these works were painted in two workshops using two painting traditions, known as the Selca workshop and the Styrian (Štajerska) workshop.

Beehive panel paintings produced by the third group were the work of self-taught occasional painters, who were probably bee-keepers themselves and who painted only their own beehive panels. Their work is clumsy, the choice of colour is random and often limited to two or even just one colour, whatever was handy. These works vary greatly, but they have one thing in common – the lack of any painting skill. In some cases, we can discern an unsuccessful imitation of beehive panel paintings from the first and second groups; in some other cases equally unsuccessful imitation of the picturesque style of modelling; and in the rest, there is a tendency to create an image using a few clumsy, cursory lines. The paintings in this group are dated only rarely and there are no other elements in them which could aid dating. It seems that the earliest examples come from the second half of the 19th century and a number of them originate in the first quarter of the 20th century. In the case of the latter, industrial paints were often used, as the painters themselves were not skilled in mixing paint and had no connections with traders of colour pigments. We should add that there are relatively few of these works in collections as they did not seem worthy of any attention on the part of collectors and therefore we know least about beehive panel paintings belonging to this group. Although they are negligible from an artistic point of view, when looked at from an ethnological, anthropological and socio-historical viewpoint they offer important insights into the significance of the norm which dictated even to the poorest the need for beehive panels to be painted, into the motifs used and into the creativity of individuals who lacked even the simplest painting skills.

## Painters and workshops

The names of 42 painters of beehive panels are pretty well documented; one female painter produced a very numerous collection, even though many panels were probably painted by anonymous assistants. By comparing handwriting, we can determine in some cases which panels were painted by one and the same hand, or groups of panels which originated in the same workshop or in the same painting tradition. But we often lack knowledge about the links between these names and groups; in only in a few cases are we able to assign works to particular individuals with any certainty. This is why we mention only the most important groups of the most numerous works by the same person or in the same painting tradition. Most often we can name the painters who painted them only with provisional nomenclatures.

Even on the oldest known beehive panel, which depicts Our Lady of the Pilgrimage with her child, dated 1758, kept at the Museum of Apiculture in Radovljica, we can observe a number of handwriting and typological characteristics which demonstrate a common origin with some other panels from the late 18th century. If we compare it only to the images of Our Lady of the Pilgrimage, we can observe

the same composition, similarly stylised blossoms, a similar way of writing the numbers 1 and 7 in the year, and a similar colour palette. These panels dated 1778, 1791 (in the collection of the Slovene Ethnographic Museum) and 1797 are certainly the work of the same person, though probably not the same person who painted the beehive panel dated 1758. But the similarities point to at least a related tradition, as the same stylised blossoms and numbers also appear on panels executed by other painters. All of these belonged to the painting craft workshop led by the painter Leopold Layer of Kranj, who was born in 1752 and died in 1828.

The assumption that this painter also painted beehive panels when required is confirmed by two unused panels in the collection of the Slovene Ethnographic Museum which, according to sources which are not totally reliable, originate from his legacy. Both panels bear the same handwriting as his other paintings: the first panel is dated 1823 and the other 1828. Numerous other panels were painted in a very similar, but always slightly simplified way. These paintings can be identified by their unified stylistic appearance as well as by the same individual elements, such as the green draped curtain, the shape of the marginal half-balustrade, the same colours, and the same method of painting branches and foliage, hands, and other elements. The oldest dated panel in this group is from 1795 and the most recent from 1880. The differences in the paintings in this group, belonging to the post-Baroque tradition, are minor and therefore it is often hard to determine which were painted by different people. We know of 12 painters who painted in this way. It is not known whether they all painted beehive panels, but comparisons with their known paintings, particularly the Stations of the Cross, on which small figures were depicted, as well as the fact that the latest dates inscribed on the panels correspond to the years in which these painters died, show that they were probably painted by Valentin Layer, who died in 1810, Gašper Götzl, who died in 1857, and particularly Franc Wissiak, who died in 1880, as well as his sons Edvard and Anselm and, who died before him in 1874 and 1876.

The attribution of beehive panels to other painters known to have painted in a similar way is still uncertain. The painters in this group played a decisive role in the formation of panel painting. They created and established the fundamental categories of motifs and patterns of composition.

The rural painting craftsman Janez Gosar painted at least a few beehive panels in a similar, but much more picturesque way. The authorship of his panels is recorded in the inventory books of the Slovene Ethnographic Museum and has been confirmed by comparing them to Gosar's painting on crosses and religious paintings on wood in Selca, Železniki and Zali Log.

A relatively picturesque method of modelling without outline drawing was established on the beehive panels painted in the workshop of Stefan Subic in Poljane, above Škofja Loka. A panel painted in this way is signed "Š. Šubic"; and his authorship has been confirmed also by the most recent panel painted in this way, which is dated 1884, the year the painter died.

In the preserved material we can determine only one other large body of work, which reveals the hand of a skilled craft painter. Typical of the works of this painter are particular shades of yellow. As these works were found mainly in Carinthia and in the lower part of the Drava valley (up to Fala), we refer to the painter of these beehive panels with the provisional name of *"Koroški slikar"* (the Carinthian painter). The dated panels are from the last quarter of the 19$^{th}$ century; the most recent panel is dated 1912. Testimony says that two skilled Carinthian painters also worked on beehive panels. These were Peter Markovič from Rožek, who died in 1920, and the painter of rural churches N. Menardi from Šentjurij near Pliberk, who died in 1914.

All these painters belonged to the social class of rural craftsmen who painted religious images; the panels they painted belong to the first group described in the previous chapter. But in the same group there are also some panels which we have so far not been able to assign either to particular painters whose names we know, or to a more pronounced local painting tradition.

The second group of beehive panels consists of the works of rural painters. Judging from the preserved panels, Marija Pavlič from Selca, also known as *Podnartovčeva* or *Blaževčeva Micka* painted a large number of panels. She was born in 1821 and died in 1891. She was disabled and painting was her only source of income. Her known work includes paintings on glass, painted clocks, paintings on wood, religious paintings and crosses. Her works are recognisable by their characteristic overall appearance, clear blocks of colour and particularly by the very distinctive type of face which she used for all the characters she painted. The oldest dated panel painted in this individual style is from 1838, and the most recent from the year of her death. She had learnt her skill from her father, who was also a rural painter. Her father's oldest dated work, a religious painting on wood, kept by the Slovene Ethnographic Museum, is from 1814. It is likely that some of the panels painted in this style were produced by him; we know of just one older example, dated 1829. The style, colours and composition are the same on the older and more recent beehive panels, but the lines on the older panels are somewhat finer. At least in the period when both father and daughter were active, we can talk about a painting workshop.

The collections contain numerous beehive panels painted in a unified iconographic and typological craft tradition, which appeared in north-west Slovenian Styria. The evidence suggests that one of the creators of this tradition was Ferenc Gril, whose signature appears on a painted farmhouse facade from the middle of the 19th century in Žaga above Stahovica. He had added his profession to his signature – *"Malor"* (painter). He must have been a travelling painter, as his wall paintings can be found on farmhouses, outhouses and religious paintings throughout the north-western part of Slovene Styria. He used the same method of painting figures on wall paintings as he did on panels: particularly characteristic is his depiction of faces in profile, on which he painted a short horizontal line on the bridge of the nose. Also typical of his works are floral decorations and a restrained colour palette. The oldest and most recently dated panels which show his handwriting characteristics encompass the period from 1841 to 1888. As the dates written on his wall paintings are also from this period, we can assume that these two years fairly definitely define his active period.

Another painter went on to paint beehive panels by imitating the work of Ferenc Gril. His oldest known panel is from 1874 and the most recent from 1898. The way in which he painted is so closely related to Gril's work that the assumption he was Gril's assistant is a reasonable one. His work can be distinguished from the work of his teacher particularly in the way he wrote the years. On Gril's paintings, the first numeral is always written as two parallel lines with a dot above, whilst the numeral 1 in any other position is written with just one line. On the works of his assistant, however, the numeral 1 in any position is written with a single line, finished off with a dot at the top.

The last distinctive painter who continued this tradition was active at least as early as the last decade of the 19th century and his most recent known panel dates from 1910. The work of this painter, too, is typologically and stylistically so closely related to that of Gril and his assistant that we can be justified in the assumption that there has to be some sort of a workshop link among them or that they at least used the same templates. The works of this painter are recognisable by the very fine, smooth and detailed outline drawing, which we have not found on any other beehive panel paintings. We can thus,

at least conditionally, talk about a workshop tradition, for which we can use the provisional name of "Styrian folk painting workshop". There are other painters in Styria who imitated the products of this workshop, but their paintings are more clumsy and the colours are often very different, so that there are unlikely to have been any close connections between them and the workshop.

A painting style typical of which is thin, rather negligent, clumsy reddish-brown outline drawing and the painting of small leaves above tulip-like blossoms by gently tapping the brush on the surface, can be found on a number of panels, paintings on glass and on some chests. These works are from Upper Carniola, and the only known dated panels are from 1863 and 1864. The painter of these works has been provisionally labelled as the "inept drawer".

Nor have we managed to determine the identity of the painter who was the only one to draw the outlines of figures on beehive panels in black, dark grey or dark brown, which gives a rather gloomy overall appearance. The oldest and most recent panels produced by this painter are from 1875 and 1894 respectively. Their creator is referred to as "the black-contour painter".

Taking into account the great number of preserved panels, we can assume that the rural portrait painter Gregor Benedik was also very prolific. He was born in 1850 and died in 1923. He lived and worked in a cottage in Pungert near Škofja Loka. He made cribs and painted furniture and employed various religious images. His works have a distinctive personal style; some of them are still kept by his descendants. He employed the same method of painting on beehive panels as on other items; his granddaughter has an unfinished beehive panel from his legacy. A pretty reliable distinctive feature of his panels is the way in which he used to paint the ground, often in the shape of a shallow arch, and the way he painted the margins of the picture. These were formed by very stylised curtains in the shape of slightly irregular rounded segments: a larger one is painted along the top edge, and smaller ones on the left and right sides. His personal style is a mixture of the picturesque and a drawing style; the parts of the face are always created by drawn lines. His work often shows a characteristic original iconography. He only occasionally dated his works. Some panels, painted in his individual style and using the same colours show a lesser skill; they were probably painted by his son and daughter, who helped their father in the 20$^{th}$ century.

We have not tried to determine the creators of beehive panels which were the occasional products of completely self-taught painters and bee-keepers themselves. In these works there is hardly anything resembling a personal style. Their authors clumsily imitated the works of the painters discussed above or tried to create something similar to other paintings. With regard to the origin and development of the painting style, as well as the iconographic and typological images used, the works are unimportant. Above all, they reveal a lack of any painting skills, although the artists' struggles with the unfamiliar craft of painting, their personal creative power, their courage and the motivation that drove them to paint, are of great interest.

## Development

The development of painting on beehive panels is evident from:

- the description of the motifs used
- the definition of the style of painting

- and the division of panels into three groups, based on painting expertise or the method employed.

In the second half of the 18th century and the first quarter of the 19th century the painters of the late Baroque and post-Baroque rural craft tradition, which we included in the first group, created a special style of this kind of painting.

The characteristics of this style are: a drawing-like method of representing corporeality and the approach to the representation of space; an indeterminate, uniform background of different colours on different panels and an inter-relationship between iconographic and compositional patterns. They also introduced characteristic iconographic types into beehive panel painting. However, from the preserved material the development of motifs used is less evident than the stylistic development. From existing 18th century panels we know the following religious motifs: five images of Our Lady of the Pilgrimage, two with Christ's monogram IHS, one each of St Andrew, St Apollonia, St John the evangelist, Job, St Michael, Pope Urban, the three saints Blaise, Gregory and Nicholas, and one image of the journey of the Three Wise Men. From this period we know only four panels with secular motifs: three of them show the duel between Pegam and Lambergar, and the other animals carrying a hunter to his funeral. Among dated examples from the first two decades of the 19th century, the only non-religious motifs are a heraldic two-headed eagle and a secular scene from an office. Over the next two decades, painters from the first group also depicted scenes from the Old Testament and employed many secular motifs. And particularly by the middle of the 19th century, secular motifs had become a normal part of their work.

The available evidence suggests – with, of course, the necessary proviso regarding the paucity of preserved material – the following pattern of development: religious motifs were the norm in the 18th and early 19th centuries, as was also the case in other types of folk painting. Then new categories began to appear and by the mid-19th century these had become the main types of motifs used on beehive panels. The motifs used were thus gradually established by the painters we have placed in the first group in the period up to the middle of the 19th century. Although some painters from this group were painting right up until the start of the 20th century, they did not add anything new to the craft.

Some of the rural painters we have included in the second group began to be active in the 1830s; but from the 1840s onwards they began to take a leading role, with production on a large scale. Stylistically and representationally, they relied on the products of the first group, but they did not continue the picturesque depiction of corporeality. Their painting method represented a highly efficient style, ideally suited to the demands of painting the fronts of hives. They asserted the values of simplicity and flatness, clean colours and simple, but clear and well-defined outlines of bodies and objects, as well as dispensing with all unnecessary detail. With regard to motifs, they often copied the work of painters from the first group, simplifying the motifs used but also developing and changing them to produce new, particularly secular ones, among which the most evident are scenes of village life, exotic images and animals. Only with the contribution made by these rural painters did the range of motifs in beehive panel painting become much wider and, above all, rich.

The work of painters in the third group is unimportant from a developmental point of view. Imitating the work of the first two groups only rarely produced results that were organically suited to the stylistic elements characteristic of this type of painting. Their lack of painting expertise was too

great a hindrance and with occasional painting they did not have the chance to develop the necessary skills. But they did introduce many new motifs and their quantitative contribution was probably much greater than is evident from museum and private collections. It is doubtful whether without them this kind of painting would have become as widespread as it was. Stylistically, their panels are hard to separate from the works of other self-taught painters; they differ only in their smallness and the elongated shape of the panel on which they are painted.

This developmental picture of beehive panel painting is a very broad brush one. As with any categorisation, the division of painters or painted panels into three groups is rather arbitrary. We should also add that many panels show transitional characteristics between the three groups. Such analytical division is a necessary aid with which we try to clarify, but which inevitably leads to simplification. This division is valid if we bear its limitations in mind and if we do not lose sight of the wonderful variety, complexity and autonomy of life and art that transcends the categories.

## Painting on beehive panels as an expression of world view

Beehives with painted panels belonged on the farm. With very few exceptions, the apiaries we know of with painted panels were owned by farmers. It seems that dealers in bees were the only others to have many such hives. Rural customers commissioned or bought paintings that conformed to their value system and their visual tastes, and painters adapted to meet such demands. Therefore it is not surprising that panel paintings show the same conception of the world as that we know from other 18$^{th}$ and 19$^{th}$ century rural art: in other words, the farmer's mentality, according to which there applies or should apply a universal order in which every person and thing has a strictly determined and unchanging place, and for which social mobility was a deviation which must be resisted. The conservative compositional patterns used in beehive panel paintings were suited to this order.

In this world, time is not linear but cyclical like the seasons and in established patterns realises the pre-ordained fate of farmers, women, farm workers and smallholders. Whenever a clock is shown in a beehive painting it is almost always as a *memento mori*, and the clock hands are usually set to just before twelve; often the figures of Death and Satan stand alongside. This motif represents the final milestone, which appears equally in the lives of all. Other milestones which were popular on beehive panels were baptism and marriage or the wedding celebration. These scenes were often included in depictions of the seven sacraments on one panel, showing that they were in line with holy order. The presence of contemporary rural dress on these shows the validity of this order in the here and now, just as it has been "since times past".

A special realism is shown in the conception of space. The narrow strip of ground on which the painted scenes are played out is an expression of received wisdom, not visual convention. All such representations happen as if in reality: in narrow, confined spaces which can be comprehended by the senses. The symbolic division of space is achieved using trees or architectural elements from the everyday environment and leaves no doubt that this is domestic space. Outside this space is the heavenly environment, defined by an abstract non-space surrounding images of the saints, depicted among disproportionately large displays of flowers in vases; both kinds of space are drawn from the church environment and thus their general validity is verified. The domestic rural environment is, of course, not the only earthly domain – there are other, distant, exotic locations. But everything we see

depicted there, from people to animals and events, is so strange and unusual that, as in stories, "we cannot always believe that it is true".

The religious order permeated mundane life. But its meaning was essentially practical: many saints provided assistance with the problems of everyday life. Except in narrative scenes, Christ is depicted relatively rarely, so the most frequent image is of the Virgin Mary, the universal patron saint. But for different purposes it was necessary to go on different pilgrimages; the three iconographic variants of Our Lady of the Pilgrimage on panels in the Slovene Ethnographic Museum's collection are somewhat unorthodox, but serve to express this view.

In this world, man as an individual is not important. His importance is determined by his social position, thus all those depicted on painted panels can have the same stereotyped faces and can be differentiated only by their actions or their dress. The social position of women shown is also clear.

In depictions of honest and dishonest confessions, it is always a woman who is the transgressor and the same applies to scenes showing the death of the righteous man and the sinner. The devil sharpens only a woman's tongue, only women are ground between millstones; in scenes from inns women always have a negative role, either drinking with men or coming to fetch them. In the same way, children had little social worth in rural life and are almost never depicted on beehive panels. Tailors and shoemakers, craftsmen who lived on the margins of village life, are almost always exposed to ridicule in the way they are depicted.

Anything out of the ordinary was worth depicting, but in a fantastic or satirical manner, which showed these events in their correct, exceptional light. In this world, there were no doubtful or unclear things and so depictions on beehive panels were clear and distinct. The depicted images express the conviction that the order which rules this world is universal, but invisible; representations of reality using perspective are false: the world is not as we see it, but as we know it to be.

## Reasons for the appearance of beehive panel paintings

It is not possible to give a simple answer as to why beehive panel paintings appeared. This type of painting is an exception within European folk art in being limited to a small geographic area. The fact that it appeared and developed among the Slovene population does not help us answer the question. National borders in Europe, as a rule, do not signify cultural borders and painted beehive panels were customary in only a part of the area occupied by Slovenes. So it is first necessary to look at the historic reality of the 18$^{th}$ and the 19$^{th}$ centuries for the conditions which enabled the appearance of beehive panel painting, as well as the aesthetic and non-aesthetic wishes which were served by this method of decorating beehive panels. Then we have to establish which of these elements or which combination of them existed only on the territory where this art form appeared and spread. If we find specific conditions that occurred on the same territory as the beehive panel painting, we can assume we are close to a cause-and-effect relationship in which it is possible to find the answer to our question.

Among the pre-conditions for the appearance of beehive panel painting are hives made from wooden boards, a well-developed rural painting tradition and profitable bee-keeping, which meant

that the artwork could be paid for. It is obvious that beehives made of straw or willow branches, hives in tree trunks or roughly-hewn bee troughs did not offer a suitable base for paintings. A well-developed rural painting tradition was, of course, a basic precondition for the decorated hives. The basic technical knowledge, such as the grinding and mixing of colours, is important here, as is the painting skill. An equally important precondition was the tradition of decorating everyday objects in the rural environment and the link between the painters and their rural customers. This link had to exist at least to a certain degree on an individual as well as a group level; and it had to be based on purchasing power. The group purchasing power of rural commissioners was at that time directed mainly to the needs of the church and even as early as the late Middle Ages was considerable. Individual purchasing power was, due to the general poverty of rural areas, limited to larger farms. And even here we have to note that we can only link the known examples of farmhouse facade paintings, painted furniture and framed pictures which decorated the homes of farmers, to farms which were also engaged in non-farming activities, such as the transport of cargo or people, linen making and other rural crafts, farm shops and similar. Bee-keeping, too, took place on wealthier farms; it brought in considerable income on occasions, and that was one of the conditions which enabled farmers to pay for the paintings. Thus, according to Carniolan records from 1689, many farmers became rich through bee-keeping; and there is a record from 1789 that many Carniolan bee-keepers earned as much as 100 to 200 *goldinars* a year. According to an estimate from 1869, a good yield from 10 to 15 beehives could bring in 40 to 50 *goldinars* from the sale of honey and beeswax.

Marking the hives is one of the needs and wishes that beehive panel paintings fulfilled. In the period between 1769 and 1780, the experienced bee-keeper Matej Furlan, in his essay *Praktično čebelarstvo* (Practical Bee-keeping), advised that hives be painted so that in an apiary with many hives the bee-keeper could differentiate more easily between them. A clever bee-keeper had to have a good overview of the hives in order to carry out necessary tasks. The educated and accomplished bee-keeper Peter Pavel Glavar describes in a letter in 1780 the condition of certain hives, referring to them by the motifs painted on them.

The markings also served as protection in the fields where they transported bees to pasture; the danger of theft was much greater there. If somebody stole a painted hive, the owner himself or the owner accompanied by witnesses was able to recognise his hive and repossess his property.

Bee-keeping was not equally successful every year and for every bee-keeper; the yield of honey and beeswax varied. They found it hard to provide a rational explanation for this at the time. In 18$^{th}$ and the 19$^{th}$ century rural areas there were many beliefs in good and evil forces. These were used to at least partly explain good and bad luck in bee-keeping. Superstitious markings and paintings of a religious nature were a suitable means of putting beehives under apotropaic or holy protection.

The belief that bees find it easier to locate their hive if it is marked originates in the second half of the 18$^{th}$ century; paintings on hives suited this conviction too.

Beehive paintings served as a demonstration of wealth. This purpose became very important in the rural environment particularly after the agricultural-technical revolution in the second half of the 18$^{th}$ century and the first third of the 19$^{th}$ century; one of the consequences of this revolution was an escalating social division based on wealth. And in such a society there is usually a need to show off one's superior social position, greater prestige and worth; this brings a number of privileges, and at the same time this need is an expression of personal and family vanity, as well as an aspiration towards social stability. In the rural society of this period it was more important to have than to be:

the possession of material goods was the basis for the different aspects of village life in the otherwise deprived rural society. This is why decorating the more valuable objects also represented a way of emphasising their material value; this applies mainly to paintings on furniture and buildings. And apiaries were one of the more important material goods. Thus, for example, in the 1687 register of farmholdings in Sele in Carinthia, beehives were valued at 1 *florint* and 15 *krajcars* (which equals 75 *kr*), whilst sheep and pigs were valued at 45 *kr*. At a bee-keeping fair in Ig in 1874, a pair of hives was worth 5 to 6 *goldinars*. A large apiary was an external indication that a farm was rich. Just as the outside of farmhouses was a suitable place for paintings of saints and various ornamental designs, the beehive panels at the front of an apiary offered suitable surfaces for decoration which emphasised the material worth of a full apiary. But beehive panels only gained their value in the middle of the 18th century, when building apiaries on farms became more common; before, hives were most often kept over winter in attics, and were otherwise stacked under projecting roofs of houses or under temporary roofs. The building of apiaries corresponds to the significant structural changes in the homes of farmers brought about by the agricultural-technical revolution. It seems that erecting special buildings for beehives arose from the belief that domestic animals had to have separate, solidly-built and not just temporary homes. This opinion was formed particularly by the custom of building of better habitations for domestic animals, dictated by the new custom of keeping these animals indoors.

The most important role in the appearance of beehive panel painting was, of course, played by aesthetic needs and views on visual representation. In the minds of the rural population of the 18th and the 19th centuries, painting had a great significance. At least up to the last quarter of the 19th century, the great majority of people were illiterate, so pictures were the usual method of non-personal and non-verbal communication. The culture of painting was shaped particularly during weekly visits to the church; there, the communication of religious ideas by means of pictures was obvious. The methods and conventions of presentation, communication and story-telling with a picture were a valid and generally comprehensible language. When various other conditions were favourable, beehive panels offered themselves to be painted on, just like the external walls of farmhouses and the furniture in them. Typical of the decorated objects in the rural culture was that in addition to their aesthetic role, they also had other functions and meanings. This applies to beehive panel paintings, too: they were useful in a number of ways, and they were beautiful and interesting, thus fulfilling the farmers' ideas about the multi-functionality of a picture.

These conditions and reasons, which contributed to the appearance of beehive panel painting, also existed in places where it did not become customary. The custom of making elongated rectangular prismatic beehives out of wooden boards was much wider than the area in which painted beehive panels appeared, particularly in the west, and to a lesser degree also in the east and the south. Beehives made of wooden panels and in various shapes are also known in other countries. The same is true of the rural painting tradition, and of the links between painters and the farmers who commissioned them, as well as of the decoration of useful objects on farms. All this was more or less widespread in Europe in the 18th and the 19th centuries, particularly in the Alpine region. Village populations with social distinctions based on wealth, the need for an external demonstration of a better material position and the agricultural-technical revolution were all phenomena appearing throughout Europe. It is likely that bee-keepers everywhere felt the need to mark their hives; illiteracy, superstition and some degree of painting culture were pretty common everywhere; and all

people have aesthetic needs. But there are two mutually-linked elements which were unusual, and they were probably decisive in the appearance of a set of conditions and causes within the framework of which beehive panel painting appeared: the transportation of bees to pasture and the great profitability of bee-keeping. The transporting of bees to additional pasture was at that time, in addition to the Slovene region, customary only in parts of Carinthia populated by Germans. Due to the transportation of bees, its abundant buckwheat fields and very well developed bee-keeping tradition, Upper Carniola was among the regions in which bee-keeping was most profitable. Even though Upper Carniola was just a smaller part of the province of Carniola – in the south-east and south of which bee-keeping had no great significance – calculations for the second half of the 19th century, based on statistical data, show that the average yield of honey and beeswax in the whole of Carniola was more than twice the yield in Carinthia and more than two and a half times as great as in Styria.

Therefore we can conclude that the reasons and conditions listed above brought about a favourable environment in which beehive panel painting appeared and thrived only in correlation with the transportation of bees to pasture and a sufficiently high rural income level. This complex of reasons and conditions in Upper Carniola appeared nowhere else and this is why beehive panel painting appeared and thrived there. Upright or diagonally sloping hives featuring decorative or figurative painting and beehives consisting of a carved figure are known in the folk art of various European countries, but are relatively rare, unusual or exceptional examples, which were not imitated on a large scale. This also applies to the rare localised imitations of Carniolan and Carinthian painted beehive panels which were, due to the lively trade in bees in the last third of the 19th century, brought to various other regions. We are ill-informed about these imitations, but the example from Lammertal in Salzkammergut probably tells us quite a lot. Out of eight photographically-reproduced painted beehive panels from this valley, at least six were painted by the clumsy hand of a self-taught painter. One example, which was created by an experienced painter, is certain to have been imported from Carniola. The typology of the image, the form of numbers in the year, the type of floral decorations, the handwriting characteristics and the overall impression testify that it was painted using the characteristic post-Baroque craft painting skill, which is a tradition originating from the workshop of Leopold Layer in Kranj; the painter portrayed the Holy Family and dated it 1879. But the painting of beehive panels in the valley was only localised, on a limited scale and probably ceased by the beginning of the 20th century.

The complex of reasons and conditions for the appearance of beehive panel painting provides an explanation of why the rural population accepted this type of painting and why it spread, developed and grew into a tradition. But it cannot explain how it first appeared, how the idea of painting a beehive panel was first born. The European folk art of the 18th and the 19th centuries, as a rule, relied on examples from the art of the higher social classes. Painting on facades, religious paintings on wood, window shutters, chests and caskets, cupboards, wardrobes, bed-frames, and so on was known from the culture of the aristocracy and partly, the bourgeoisie. But we cannot say the same about beehive panel painting. We know of no older models and even the oldest known panel already exhibits a style characteristic of rural painting. This phenomenon is thus impossible to explain, as it belongs to the marvellous world of the autonomous creative human spirit. Rational explanations only tell us why this idea was accepted and how it was realised and built upon during a development that spans more than one and a half centuries, whilst also explaining why apiaries with painted beehive panels, these unique “galleries of folk art in the open” grew into a tradition.

# The significance of painting on beehive panels

This text has described the basic features of beehive panel paintings; it has also highlighted the significance of this type of painting to the 19th century rural environment, especially in the sub-chapter *Reasons for the appearance of beehive panel painting*. Painted beehive panels appeared in the 18th century and stopped being produced in the early 20th century, but right up until the middle of the last century they could be seen on many apiaries. All the functions of this type of painting, from the utilitarian to those to do with faith or aesthetics were, of course, conceived within the rural mentality formed during a watershed in the flourishing rural culture, which was most facilitated, delineated and determined by the decline and fall of the last degenerate forms of feudal relationships, by the agrarian technical revolution and its compelling consequences, and the beginnings of an industrial society that began to shake and transform the material, social and intellectual values of the whole culture. To be sure, this represented a new, particular form of agrarian mentality, but it was only a part of the radical changes that took place in rural life and in the whole of society. The former rural mentality was gradually undermined by the post-World War I industrial society and the subsequent acceptance of the values of this society and the de-agrarianisation which gradually took hold everywhere. Following this, by the middle years of the 20th century, the increasing pace of development led to the disappearance of the last vestiges of this mentality. Thus, after the First World War, the need for painted beehives also disappeared, as did the significance of this art form in its original regional and rural environment.

But the coming into being of an industrial society and the supremacy of its goods and values did not only sweep away the forms and values of the flourishing agrarian culture; the values of the new society included a belief in general education and a regard for and desire to preserve old artefacts, of no further utilitarian use, but as surviving cultural creations which were felt to have, more or less justifiably, historic, aesthetic, intellectual, symbolic, socially cohesive, identity-affirming and other special qualities, and to be part of the collective memory. At first, such values were recognised in only a few products of rural culture; in the 19th century these objects were still in use, this was also the golden era of beehive panel painting, and it is hard to attribute meanings which are dependent on the views and values of observers to objects that have an everyday function. In this regard, related cultural elements that were more removed from the everyday and also more scarce, were more important: elaborate, festive rural costumes, which came to be known as folk costumes and songs from the oral tradition that spread in the rural environment, which came to be known as traditional folk songs. The adjective ‘folk’ clearly shows the meaning that was ascribed to these things: at a time of growing Slovene national awareness they were seen as evidence of an old and important national tradition – a means of tying together and reinforcing national pride and national identity. This was an imaginary tradition that was at the same time a reaction against the modern industrial society: the heart of the nation was the farmer, living traditionally, in harmony with handed-down, unchanging cultural forms and values. When, at the turn of the 20th century, the prime function of beehive panel painting lost its meaning, there arose in the minds of the urban middle-class the idea of a *national heritage*, which expressed a *national spirit*. They very soon noticed the geographical limitation of this kind of painting and the new-found meaning of these items became apparent in the use of the phrases *naše panjske končnice* (our beehive panels) and *slovenske panjske končnice* (Slovene

beehive panels). Painted beehive panels are today still frequently described as a unique Slovene feature, in spite of the general awareness that they were not known in the eastern part of Slovenia; but of course, just as it is necessary to note the geographical and historical limitation of their social importance to the central and north-west Slovenian area, we should also point out that beehive panel paintings represent the most numerous collection of rural figurative paintings in Europe.

In recent times, the validity of the common values of the industrial society, among which the most characteristic are utility, progress and reason, have gradually been called into question and the values of the post-industrial society have slowly begun to gain ground. This process is undeniable, but no less undeniable is our involvement in it, because of which we see the changes happening around us very unclearly. Without doubt, events are moving ahead irrevocably: human rights, the new feminism, the high value placed on knowledge, creativity and the spiritual for their own sake, the principled tolerance of difference, the green movement and ecological awareness are its most visible manifestations, which are most advanced in the most developed countries, but to some extent are also present in Slovenia. Today's innovative ideas about museums are often simply the result of looking from the viewpoint of the new values, which can offer a surprisingly fresh picture. Today, painted beehive panels are above all museum pieces, which bear historical witness. It is characteristic of museum pieces that we only ever have a partial understanding of what they are trying to tell us; through research and other activities, we are constantly discovering new meanings in the same artefacts. Today, we do not examine beehive panels for their Slovene characteristics and complete originality of motifs, so we find other evidence in them – of attitudes to women, to the rural proletariat, to the meaning of clothes, to the patron saints who kept at bay the fears and anxieties of believers, to iconography and the iconology of images, to the creative climate in social groups, to the strength which creativity grants the individual and to the world generally, as well as visual representations of this world. But beehive panels do not only contain undiscovered aspects of intellectual and spiritual attitudes; thus, for instance, the dimensions of the panels provide evidence of the notion of standardisation first asserted by Anton Janša using Austrian inches and feet, and of the basic acceptance of the metric system following the reform of 1871. In short, the modem significance of beehive panels is that they are genuine museum pieces, original artefacts from the past, which contain a great deal of relevant, mostly undiscovered testimony, which could provide answers to the numerous questions that each era poses in its particular way. Without credible answers to these questions it is not possible to understand the present; without historical comparison, our understanding of the present can be distorted by the arbitrary speculation of individuals who may have something to gain from doing this. Thus, stupidity emerges as the only human force which cannot be overcome and which can be found in every era and in every place. A crystal clear expression of this stupidity, which has emerged in the post-industrial era, is the idea of the virtual museum, which can be likened to the idea of eating in a virtual restaurant.

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# KATALOG / CATALOGUE

## Uvodna pripomba

Končnice v seznamu so **razvrščene od nižjih k višjim inventarnim številkam** Slovenskega etnografskega muzeja; te številke so odtisnjene poudarjeno.

Seznam zajema **poslikane panjske končnice** muzejske zbirke; na koncu so dodani trije **panji** s takšnimi končnicami.

**Enote v seznamu obsegajo** tekočo kataloško številko, motiv, inventarno številko SEM in morebitne druge inventarne številke, mere, morebitno letnico, morebitni znani kraj, v katerem je stal čebelnjak, morebitnega znanega prodajalca in njegovo bivališče oziroma najdišče končnice. Nato sledi ikonografski in po potrebi ikonološki komentar; potem je na vrsti obravnava individualnih potez končnice, zlasti slabši sledovi letnic ter pomembne povezave z drugimi končnicami, literaturo in viri. Kjer je mogoče, je določeno avtorstvo, največkrat kajpak le po poglavitnih delavnicah.

**Opredelitvi motiva** na isti končnici v inventarni knjigi in v katalogu se večkrat **razlikujeta**; kjer bi lahko nastal dvom o identiteti končnice, je naveden tudi vpis v inv. knjigo (npr. "Sv. Miklavž" v inv. knjigi = "Sv. Jošt" v katalogu); ni pa naveden, kjer te verjetnosti ni (npr. "Svetnik" v inv. knjigi = "Sv. Jernej" v katalogu). Dosledno pa so v katalogu zapisana **različna branja sledov letnice na isti končnici**.

V tem katalogu termin **delavnica** seveda ne pomeni slikarije, ki jo namesto mojstra izdelajo ali dokončajo pomočniki, ampak **skupnost, v kateri slikata na enak ali podoben način** vsaj dve osebi. Termin **deljena letnica** pomeni zapis številke v dveh delih, ki sta na slikariji precej ali celo skrajno narazen (npr. 18 88).

Vse končnice so **lesene**, v ogromni večini iz mehkih vrst lesa; skoraj vse so poslikane z **oljnimi barvami**, večinoma iz doma trtih zemeljskih pigmentov. V katalogu to ni ponavljano; navedene pa so izjeme.

Končnice so zbirali že v Kranjskem deželnem muzeju, preden se je ta razdelil v tri specialne muzeje. Zato nosi več končnic ob inventarni številki SEM še **staro inv. št**. Deželnega muzeja ali celo staro inv. št. novoimenovanega Narodnega muzeja: te številke v ustreznih kataloških enotah **sledijo inv. številkam SEM.** B. Rogelj Škafar je ob pregledovanju inv. knjig Kranjskega deželnega muzeja ugotovila, da so nekatere iste stare inv. št. pripisane po dvema različnima končnicama v inv. knjigah SEM; preiskava je pokazala, da gre za naknadno in zmotno vpisovanje v knjige SEM. Zmotni vpisi so

pri končnicah pod kat. št. 104–134, 136, 139, 141, 143–159, 161, 163, 165, 168, 171, 177, 179, 180, 183, 185, 187, 189, 191, 193–195, 198–207 in v katalogu niso upoštevani.

Krajšave:

B. n. a. = brez navedbe avtorja
Gl. = glejte
Inv. št. = inventarna številka
Inv. knjiga = inventarna knjiga
Kat. št. = kataloška številka
Prim. = primerjajte
SEM = Slovenski etnografski muzej

## Introductory note

The panels in the list are arranged in **ascending order of the inventory numbers** used by the Slovene Ethnographic Museum; these numbers are printed in bold.

The list comprises the museum's collection of **painted beehive panels**; at the end three **beehives** with such panels are added.

**The units in the list** contain the consecutive catalogue number, the motif, the SEM inventory number and other possible inventory numbers, the dimensions of the panel, the date if known, and the location (where known) of the apiary. This is followed by an iconographic commentary and an iconological commentary where appropriate; what follows is an analysis of the individual properties of the panels, especially of barely visible traces of inscribed dates and relevant connections with other panels, literature and models. Where possible, the painter is mentioned, but most of the references are to the main workshops.

The definition of the panel's motif in the inventory book and in this catalogue often differ; where the identity of a panel was doubful, the entry in the inventory book is mentioned (e.g. "St. Nicholas" in the inventory book = St. Nicholas in the catalogue); where no doubt exists, this is not mentioned (e.g. "Saint" in the inventory book = "St. Bartholomew" in the catalogue). However, every instance in which the readings of the date on the panel differ is mentioned in the catalogue

The term **workshop** in this catalogue of course does not mean paintings made or finished by the master's assistants, but to a **community**, in which at least **two persons painted in the same or in a similar way**. The term **split date** refers to the inscription of the date's numbers in two separate locations on the panel (e.g.: 18 88).

All the panels are **wooden**, overwhelmingly made of softwood; almost all the panels are painted with **oil paints**, mostly made using home-made earth pigments. This fact is not repeated in the catalogue, but exceptions are mentioned.

Beehive panels were already being collected by the Carniolan Provincial Museum before it split into three special museums. Many panels therefore have, in addition to the SEM inventory number, an **old inventory number** of the Provincial Museum or even an old number from the time this museum

was renamed the National Museum: these numbers **follow the inventory numbers of the SEM** in the relevant catalogue units. Checking the inventory books of the Carniolan Provincial Museum, Bojana Rogelj Škafar established that some old inventory numbers are attributed to two different panels in the inventory books of the SEM; an investigation showed that this is due to subsequent erroneous entries in the SEM books. Inaccurate entries appear with the panels under cat. nos. 104–134, 136, 139, 141, 143–159, 161, 163, 165, 168, 171, 177, 179, 180, 183, 185, 187, 189, 191, 193–195, 198–207 and are not mentioned in the catalogue.

Abbreviations:

B. n. a. = the author unknown
s. = see
inv. no. = inventory number
inv. book = inventory book
cat. no. = catalogue number
cf. = compare
SEM = Slovene Ethnographic Museum

# KATALOŠKE ENOTE / *CATALOGUE UNITS*

**1**

**Pohod sv. Treh kraljev in Kristusovo rojstvo**
Inv. št. **78** / 13 x 39,5 cm / z ostanki letnice 1836 ali 1838 / Trstenik pri Golniku.
Nepopolnost slikarije kaže, da je končnica levo in desno skrajšana. Motiv temelji na Svetem pismu nove zaveze; magi z Vzhoda so šli za zvezdo, ki je napovedovala rojstvo judovskega kralja, stopili so v hišo, v kateri so videli Dete z Marijo, se mu poklonili in mu darovali zlata, kadila in mire (Matejev evangelij 2: 1–11). Upodobitev na končnici kaže ikonografske predstave, ki so nastale v poznem srednjem veku. Posneta je po neki novoveški predlogi, vendar je prilagojena podolžnemu formatu končnice in na enem prizorišču združuje dva časovno in prostorsko različna prizora: rojstvo in pohod.

***The Journey of the Three Kings and Christ's birth***
*Inv. no. **78** / 13 x 39.5 cm / remains of the date: 1836 or 1838 / Trstenik near Golnik.*
*The painting is incomplete, indicating that the panel was shortened on the left and right sides. The motif is based on the New Testament; the Magi from the East followed the star which heralded the birth of the Messiah-king of the Jews, entered the house where they saw Mary with the Child, paid homage to Jesus and presented him with gold, frankincense and myrrh (Matthew 2: 1–11). The painting reveals iconographic images which originated in the Late Middle Ages. It was copied from a modern-age model, but adapted to the longitudinal format of the panel and combines in one setting two scenes from different places and times – The Journey of the Magi and Christ's birth.*

**2**

**Neugotovljen nabožen motiv**
Inv. št. **79** / 15 x 26,5 cm / Trstenik pri Golniku.
Upodobljena je svetniška postava z obstretom, desno zgoraj je možak s palico, ki vihti klobuk.

***Unidentified religious motif***
*Inv. no. **79** / 15 x 26. 5 cm / Trstenik near Golnik.*
*The painting shows a saint with a halo. Top right is a man with a stick, swinging his hat.*

**Boj avstrijskih in turških strelcev**
Inv. št. **80** / 14 x 25 cm / Trstenik pri Golniku.
V pokrivalih leve skupine prepoznamo značilne avstrijske pehotne čake iz prve polovice 19. stoletja; pripadnost desne skupine določajo fantazijsko upodobljeni turbani.

***A battle between Austrian and Turkish shooters***
*Inv. no.* ***80*** */ 14 x 25 cm / Trstenik near Golnik.*
*The headgear of the left group are the characteristic shakos of the Austrian infantry from the first half of the 19th century; the right group is identified by the turbans, which are rather fancifully depicted.*

**4**

**Stvarjenje prvih štirih dni; Bog ustvari nebo, Zemljo, Sonce in Mesec**
Inv. št. **81** / 12,5 x 24 cm / Trstenik pri Golniku.
Prizor je posnet po eni izmed številnih predlog s tem motivom; vsebina temelji na Svetem pismu stare zaveze (Genesis 1: 1–19).

***The First Four Days of the Creation; God creates Heaven and Earth, the Sun and the Moon***
*Inv. no.* ***81*** */ 12.5 x 24 cm / Trstenik near Golnik.*
*The scene is a copy of one of many models containing this motif; the content derives from the Old Testament (Genesis 1: 1–19).*

**5**

**Poslednja sodba**
Inv. št. **82** / 13,5 x 25,5 cm / Trstenik pri Golniku.
V sredi zgoraj je upodobljen Kristus, levo spodaj so zveličani, desno pogubljeni v peklenskem žrelu. Prizor je posnet po eni izmed številnih predlog s tem motivom, vendar reduciran in kompozicijsko prilagojen podolžnemu formatu končnice. Vsebina je precej poljubna interpretacija več nadrobnosti v Svetem pismu nove zaveze, med katerimi sta poglavitni misli o sojenju posamezniku po smrti in pričakovanju sodbe na zadnji dan (Lukov evangelij 16: 19–31 in Janezov evangelij 12: 48). Glede na osebno značilni stil, zlasti rdeče obrise in vrste shematskih tipov obrazov, je končnica delo slikarja, ki je slikal tudi slike na steklo in ga glede na značilne slikarske poteze imenujemo Mojster okorne risbe; časovno sodijo njegova dela nekako v drugo in tretjo četrtino 19. stoletja, najdišča njegovih del so na Gorenjskem (gl. G. Makarovič 1962c: 109–111, slikovna priloga II).

***The Last Judgement***
*Inv. no.* ***82*** */ 13.5 x 25.5 cm / Trstenik near Golnik.*
*Christ is depicted in the top centre, bottom left are the redeemed, and bottom right the damned in the abyss of hell. The scene is a copy of one of many models, but it is reduced and its composition is adjusted to the longitudinal format of the panel. The painting's content is a rather casual*

*interpretation of several details from the New Testament: the principal ideas are the judgement of the individual after his death and the anticipation of the Last Judgement (Luke 16: 19–31 and John 12: 48). Judging from the personal, characteristic style, especially the red contours and a range of schematised types of faces, the panel is the work of a painter who also painted on glass and is here referred to – based on some characteristic properties of his paintings – as the "Inept Drawer"; his works date from the second and third quarters of the 19th century and they originate from Upper Carniola (see G. Makarovič 1962c: 109–111, illustrated annex II).*

**6**

**Kristus in Samarijanka pri vodnjaku**
Inv. št. **83** / 12,5 x 25,5 cm / Trstenik pri Golniku.
Motiv temelji na Svetem pismu nove zaveze: Kristus pove Samarijanki, ki pride k studencu po vodo, da je on sam živa voda, vir večnega življenja (Janezov evangelij 4: 7–27). Končnica je delo Mojstra okorne risbe (gl. kat. št. 5).

***Jesus and the Samaritan Woman at the well***
*Inv. no. **83** / 12.5 x 25.5 cm / Trstenik near Golnik.*
*The motif is based on the New Testament: Jesus tells the Samaritan woman, who has come to fetch water from the well, that He is the living water, the source of eternal life (John 4: 7–27). The panel is the work of the "Inept Drawer" (see cat. no. 5).*

**7**

**Mana v puščavi**
Inv. št. **112** / 14 x 29 cm / z letnico 1872.
Vsebina temelji na Svetem pismu stare zaveze: iz Egipta bežečim Izraelcem, ki so bili v puščavi lačni, je Bog poslal za hrano mano, belo zrnje z okusom medenega kolača (Exodus 16: 14–31). Fragmentiranost slikarije na desni priča, da je bila tu končnica skrajšana. Delo v obrtniški slikarski tradiciji delavnice Leopolda Layerja iz Kranja.

***Manna in the desert***
*Inv. no. **112** / 14 x 29 cm / date: 1872.*
*The content derives from the Old Testament: the Israelites fleeing from Egypt suffer famine in the desert and God sends them manna, white grain which tastes like honey cake (Exodus 16: 14–31). The fragmentary condition of the painting's right section indicates that the panel was shortened there. Painted in the craft painting tradition of the Leopold Layer workshop in Kranj.*

**8**

**Kamenjanje sv. Štefana**
Inv. št. **113** / 15,5 x 28 cm / z letnico 1882.
Prizor trpljenja svetnika, ki velja za prvega krščanskega mučenika, temelji na svetopisemski legendi Nove zaveze; ker je Štefan s krščansko propagandno pridigo razjezil judovski Veliki duhovniški svet,

so ga kamenjali do smrti (Apostolska dela 7: 1–60). Upodobitev je posneta po neki biblijski ilustraciji, sorodni npr. tisti v augsburški bibliji iz leta 1770 (gl. N. Gockerell 1991d: sl. 87). Značilno delo Selške delavnice (gl. G. Makarovič 1962a; 1962c: 112–114, slikovna priloga III).

***The stoning of St. Stephen***
*Inv. no.* ***113*** */ 15.5 x 28 cm / date: 1882.*
*The scene depicts the suffering of the saint, who is held to be the first Christian martyr, and it is based on a legend from the New Testament; when Stephen preached in favour of Christianity and infuriated the Sanhedrin, he was stoned to death (Apostles 7: 1–60). The painting was copied from a biblical illustration, related to that in the Augsburg Bible from 1770 (see N. Gockerell 1991d: ill. 87). The painting is typical of the Selca workshop (see G. Makarovič 1962a; 1962c: 112–114, illustration annex III).*

## 9

**Abrahamova daritev**
Inv. št. **114** / 14,5 x 28,5 cm / z letnico 1855.
Vsebina temelji na Svetem pismu stare zaveze: Bog naroči Abrahamu, naj na gori žrtvuje svojega sina Izaka v ognju; ko Abraham že hoče zaklati sina, to naročilo prekine angel s sporočilom, da je šlo samo za preizkus Abrahamove popolne vdanosti Bogu (Genesis 22: 2–12). V inv. knjigi SEM je zapisano zmotno branje letnice 1853.

***Abraham's sacrifice***
*Inv. no.* ***114*** */ 14.5 x 28.5 cm / date: 1855.*
*The content derives from the Old Testament: God commands Abraham to sacrifice his only son Isaac on the mountain; when Abraham is about to slaughter his son, an angel from heaven repeals the command, telling Abraham that it was only a test of his complete faith in God (Genesis 22: 2–12). In the SEM inv. book the date is erroneously read as 1853.*

## 10

**Abrahamova daritev**
Inv. št. **115** / 13,5 x 21,5 cm.
Za motiv velja enak komentar kot pod kat. št. 9. Končnica je zelo preprosto samouško delo; značilne mrežaste razpoke barvne plasti razodevajo industrijske barve, kar omogoča datacijo na konec 19. ali začetek 20. stoletja.

***Abraham's sacrifice***
*Inv. no.* ***115*** */ 13.5 x 21.5 cm.*
*Motif: see the commentary on cat. no. 9. The panel is the simple product of a self-taught painter; the typical reticular cracks in the paint surface indicate that industrial paints were used and this dates the panel as late 19$^{th}$ or early 20$^{th}$ century.*

**Komedijanta z medvedom**
Inv. št. **116** / 14 x 31 cm.
Najbrž sta upodobljena potujoča komedijanta: godec in krotilec plešočega medveda. Del iste roke ali zelo podobnih del iz druge in tretje tretjine 19. stoletja ne poznamo, zato morda smemo (najbrž tudi glede na godčevo nošo) datirati končnico pred ta čas.

***Two entertainers with a bear***
*Inv. no.* ***116*** */ 14 x 31 cm.*
*Assumed to depict two itinerant entertainers, a folk musician and the trainer of a dancing bear. Paintings produced by the same individual, or at least similar ones, are known from the second and last thirds of the 19th century, and the panel can therefore be dated (probably also with regard to the musician's clothes) to before that period.*

## 12

**Prizor iz legende o sv. Genovefi**
Inv. št. **117** / 15 x 33,5 cm.
Dejansko je upodobljen prizor iz posvetne zgodbe o Genovefi Brabantski, ki ni bila svetnica. Bila je žena trierskega grofa Siegfrieda; ko gre ta na vojno, jo zaupa v varstvo vitezu, ta pa jo hoče zapeljati, vendar mu ne uspe. Genovefa rodi grofovega sina, maščevalni vitez mu sporoči, da je bila nezvesta. Grof ukaže, naj jo umore v gozdu; hlapcu se zasmili in je ne ubije. Genovefa z otrokom v gozdu in votlini preživi, ker ju hrani košuta. Po sedmih letih pride Siegfried z vojne, gre na lov in zasleduje prav to košuto, ki ga pripelje do Genovefe; grof spozna svojega sina in Genovefino nedolžnost. Med preprostim prebivalstvom niso ločevali med svetniško in posvetno legendo in največkrat tudi ne med zelo čaščeno sv. Genovefo iz Nanterra, zavetnico Pariza, in Genovefo, hčerjo Brabantskega vojvode. Obe sta jim pomenili svetnico; prizor najdenja Genovefe Brabantske je bil zelo priljubljen na slikah na steklo, ki so prvotno rabile tudi kot predloga za slikanje na končnice. Glede datacije velja enako kot za kat. št. 10.

***A scene from the legend of St. Genevieve***
*Inv. no.* ***117*** */ 15 x 33.5 cm.*
*The depicted scene is from the secular legend about Genevieve of Brabant, who was not a saint. She was the wife of count Siegfried of Trier; when the count goes to war, he entrusts her to a knight, who tries to seduce Genevieve, but is rejected. Genevieve gives birth to the count's son, but the vengeful knight sends the count a message that Genevieve has betrayed him. The count orders her to be killed in the forest, but his servant shows mercy on her and does not kill her. Genevieve and the child survive in a cave in the forest, fed by a hind. Seven years have passed when Siegfried returns from the war, goes hunting and chases precisely this hind, which takes him to Genevieve; the count recognises his son and Genevieve's innocence. Common people did not discern between the saint's legend and the secular legend, and neither between the greatly worshipped St. Genevieve of Nanterre, the patron saint of Paris, and Genevieve, the daughter of the Count of Brabant. They interpreted them as one saint; the scene in which Genevieve of Brabant is found in*

*the forest is very popular in paintings on glass, which were models for this panel painting. The panel is dated the same as that under cat. no. 10.*

## 13

**Monogram sv. Marije in letnica 1823**
Inv. št. **573** / 13 x 30 cm.
V kmečki kulturi je bil ta monogram navadno imenovan sladko ime Marijino. Imel je pomen kultne predstave in svetega simbola z varovalno močjo; v 18. in 19. stoletju je bil zelo priljubljen. Prim. komentar pod kat. št. 137.

***The Virgin Mary's monogram and the date 1823***
*Inv. no. **573** / 13 x 30 cm.*
*In peasant culture the monogram was usually called the "sweet name of Mary". Its significance was that of a cult image and holy symbol with protective power; it was very popular in the 18th and 19th centuries. See the commentary on cat. no. 137.*

## 14

**Usmiljeni Samarijan**
Inv. št. **577** / 14 x 24 cm / z letnico 1883.
Motiv temelji na Setem pismu nove zaveze: duhovnik in levit gresta brezsrčno mimo oropanega ranjenega Juda; pomaga pa mu eden izmed prebivalcev Samarije, s katerimi so bili Judje v sovraštvu (Lukov evangelij 10: 30–35). Motiv je posnet po eni izmed več podobnih biblijskih ilustracij. Značilno delo Selške delavnice. Prim. kat. št. 557.

***The Good Samaritan***
*Inv. no. **577** / 14 x 24 cm / date: 1883.*
*The motif is based on the New Testament: a priest and a Levite cruelly ignore a robbed and wounded Jew; he is helped by a Samaritan, a member of a race the Jews despised (Luke 10: 30–35). The motif is copied from one of several similar biblical illustrations. The painting is typical of the Selca workshop. Cf. cat. no. 557.*

## 15

**Hudič brusi babi jezik**
Inv. št. **578** / 12 x 25 cm / z letnico 1905.
Upodobitev izraža mizoginsko mnenje, da bi ženske ne mogle imeti tako ostrega jezika, kot ga imajo, če jim ga ne bi nabrusil sam hudič. V slikarstvo na končnicah je prišel motiv najbrž po grafični predlogi (gl. S. Metken 1991c: 81–84); končnice so nato preprostim slikarjem same rabile kot predloge.

***A devil whetting a woman's tongue***
*Inv. no. **578** / 12 x 25 cm / date: 1905.*

*The painting illustrates the misogynous view that women would not have such sharp tongues they have unless a devil sharpened them. It was used as a motif on beehive panels, copied from a model, probably a print (see S. Metken 1991c: 81–84); later, self-taught painters copied it from other panels.*

## 16

**Božjepotna Marija**
Inv. št. **582** / 14 x 24 cm.
Najdeno na Lajšah pod Blegošem. Značilno trikotniška figura razodeva upodobitev kipa, na baročni način oblečenega v tekstilno obleko – sv. Marije v neki romarski cerkvi. Ker nima enkratnih dodatnih atributov, tu ikonografski tip oziroma eden od številnih božjepotnih krajev s takšno milostno podobo ni natančneje določljiv. Značilno delo Selške delavnice, ki ga je mogoče datirati med časovna mejnika, ko se te upodobitve pojavijo, leto 1840 in smrtjo slikarke Marije Pavlič – Blaževčeve Micke leto 1891 (gl. komentar pod kat št. 746).

***Our Lady of the Pilgrimage***
*Inv. no. **582** / 14 x 24 cm.*
*Found in Lajše beneath Blegoš. The characteristic triangular form reveals a statue dressed in Baroque fashion in a textile garment– the Holy Virgin in a pilgrimage church. As there are no unique added attributes, this iconographic type representing one of numerous places of pilgrimage with the same painting cannot be identified with certainty. The painting is typical of the Selca workshop and can be dated to the period between the time such paintings first appeared, in 1840, and the death of Marija Pavlič, known as Blaževčeva Micka, who painted them, in 1891 (see the commentary on cat. no. 746).*

## 17

**Lisica nese kuro v brlog**
Inv. št. **583** / 13 x 27 cm.
Najdeno v Dražgošah. Glede na način slikarskega modeliranja, ki ni bil običajen pred sredo 19. stoletja, najbrž sodi delo v drugo polovico tega stoletja ali v sam začetek 20. stoletja.

***A fox carrying a chicken to its den***
*Inv. no. **583** / 13 x 27 cm.*
*Found in Dražgoše. Judging from the way the painting is modelled – unusual before the mid 19th century – the panel probably dates from the second half of the 19th or the early 20th century.*

## 18

**Stvarjenje prvih štirih dni; Bog ustvari nebo, Zemljo, Sonce in Mesec**
Inv. št. **584** / 13,5 x 26,5 cm / z letnico 1868 / Selca v Selški dolini.
Glede motiva gl. kat. št. 4. Slabo vidna letnica je nad žrelom za izletavanje čebel. Značilno delo Selške Micke.

***The First Four Days of the Creation; God creates Heaven and Earth, the Sun and the Moon***
*Inv. no.* ***584*** */ 13.5 x 26.5 cm / date: 1868 / Selca in the Selca Valley.*
*Motif: see cat. no. 4. The barely visible date is above the hive entrance. The painting is a typical work by Selca Micka.*

## 19

**Prinašanje pogostitve godcu**
Inv. št. **585** / 13 x 28 cm / z letnico 1840.
Najdeno v Dražgošah. Pomen upodobitve ni razjasnjen. V inventarni knjigi SEM je oznaka Pust, kar je ob glasbeniku, ki mu enako opravljen drug prinaša jedi, dvomljivo ali vsaj netočno. Res pa so opravljenci v podobni noši z zvezdastim ovratnikom in stožčasto kapo upodobljeni v februarskih (pustnih) vinjetah švicarskih koledarjev iz let 1835 in 1847 (gl. Kalender=Bilder 1978/79: 10). Tipološko značilno delo Selške delavnice. Prim. kat. št. 354.

***Wining and dining a musician***
*Inv. no.* ***585*** */ 13 x 28 cm / date: 1840.*
*Found in Dražgoše. The meaning of the picture has not yet been clarified. In the SEM inv. book it is determined as "Shrovetide", but in view of the fact that the musician is brought food by a companion, who is dressed in the same way, this interpretation is doubtful or at least inexact. On the other hand, characters in similar costume, that is with a star-shaped collar and a conical cap, are depicted in the February (Shrovetide) vignettes of Swiss calendars from 1835 and 1847 (see Kalender=Bilder 1978/79: 10). Typologically characteristic of the Selca workshop. Cf. cat. no. 354.*

## 20

**Judita s Holofernovo glavo**
Inv. št. **586** / 13 x 29,5 cm / z letnico 1842.
Najdeno v Dražgošah. Motiv temelji na Svetem pismu stare zaveze; asirski vojvoda Holofern oblega judovsko mesto Betulijo. Lepa vdova Judita pobegne iz mesta v asirski tabor in zapeljuje vojvodo; ko po veseljačenju ostaneta sama v šotoru, opiti Holofernes zaspi, Judita mu odseka glavo in jo da svoji služkinji v torbo; Asirci zvedo za vojskovodjevo smrt, zbežijo in mesto je rešeno (Juditina knjiga 13: 3–11). Slikarija je kajpak posnetek ene izmed številnih biblijskih, medsebojno precej podobnih ilustracij. Delo Selške delavnice.

***Judith with the head of Holofernes***
*Inv. no.* ***586*** */ 13 x 29.5 cm / date: 1842.*
*Found in Dražgoše. The motif is based on the Old Testament: the Assyrian general Holofernes lays siege to the Jewish town of Bethulia. Judith, a beautiful widow, flees the town to the Assyrian camp and seduces the general; after the feast they remain alone in the tent and when the drunken Holofernes falls asleep, Judith decapitates him and hides his head in her maid's bag; when the Assyrians find out that their general is dead, they flee and the town is rescued (Judith 13: 3–11).*

*The painting is, of course, a copy of one of the numerous biblical illustrations which are all very similar. Selca workshop.*

21

**Deseta postaja križevega pota: Jezusa slečejo pred križanjem**
Inv. št. **587** / 13 x 26,5 cm / z letnico 1879.
Najdeno v Dražgošah. Ena izmed serije upodobitev štirinajstih postaj Kristusovega trpljenja; domnevamo, da gre za idejo o kompletnem križevem potu na pročelju čebelnjaka. Prim. kat. št. 740–744. Značilno delo Selške delavnice; končnica sodi v isto serijo kot kat. št. 23.

***The Tenth Station of the Cross: Jesus is stripped before being crucified***
*Inv. no. **587** / 13 x 26.5 cm / date: 1879.*
*Found in Dražgoše. One of a series of pictures illustrating the fourteen stations of the suffering of Christ; we may assume that it was the bee-keeper's intention to have the complete Way of the Cross arranged on the beehive's façade. Cf. cat. nos. 740–744. The painting is typical of the Selca workshop; the panel belongs to the same series as cat. no. 23.*

**22**

**Adam in Eva v raju: kača nagovarja Evo, naj jé sad drevesa spoznanja**
Inv. št. **588** / 13 x 32,5 cm / z letnico 1860.
Najdeno v Dražgošah. Motiv temelji na Svetem pismu stare zaveze: Bog postavi prvega moža in ženo v edenski vrt in jima prepove jesti sad z drevesa spoznanja; kača pove Evi, da bosta z zaužitjem tega sadu spoznala dobro in slabo in bila Bogu enaka. Eva tedaj vzame sad, ga je in ga da še Adamu (Genesis 2: 15–22; 3: 1–7). Upodobitev je kajpak posneta po eni izmed podobnih biblijskih ilustracij in prilagojena podolžni slikovni ploskvi; živali so še miroljubne, zanimiva je upodobitev majhnega slona, sad je postal jabolko, človeka sta že oblečena, čeprav naj bi spoznala pojem golote šele z zaužitjem sadu. Odlično ohranjeno delo Selške delavnice.

***Adam and Eve in the Garden of Eden: the serpent tempts Eve to eat the fruit of the Tree of Knowledge***
*Inv. no. **588** / 13 x 32.5 cm / date: 1860.*
*Found in Dražgoše. The motif is based on the Old Testament: Gods puts the first man and woman in the Garden of Eden and forbids them to eat the fruit of the Tree of Knowledge; the serpent tells Eve that by eating the fruit they will know good from evil and will be equal to God. Eve then takes the fruit, eats of it and gives it to Adam (Genesis 2: 15–22; 3: 1–7). The scene is, of course, copied from one of many similar biblical illustrations and adapted to the longitudinal background; the animals are still peaceful; an interesting feature is the little elephant; the fruit has become an apple; Adam and Eve are already dressed, though they are supposed to have become aware of their nudity only after eating the fruit. Excellently preserved panel from the Selca workshop.*

**23**

**Druga postaja križevega pota: Jezusu naložijo križ**
Inv. št. **589** / 12,5 x 29 cm / z letnico 1879.
Najdeno v Dražgošah. Končnica sodi v isto serijo kot kat. št. 21.

***The Second Station of the Cross: Jesus is given the cross***
*Inv. no. **589** / 12.5 x 29 cm / date: 1879.*
*Found in Dražgoše. The panel belongs to the same series as cat. no. 21.*

## 24

**Jelenja vprega**
Inv. št. **590** / 13 x 26,5 cm.
Najdeno v Dražgošah. V inv. knjigi SEM je motiv imenovan Luter in Katra, vendar opredelitev ne ustreza, ker na upodobitvi ni hudičev in oba človeška upodobljenca nosita klobuk: sta moška. Končnica je samouško delo; značilne mrežaste razpoke barvne plasti razodevajo industrijske barve, kar omogoča datacijo na konec 19. ali začetek 20. stoletja.

***A team of stags***
*Inv. no. **590** / 13 x 26.5 cm.*
*Found in Dražgoše. In the SEM inv. book the motif is called "Luther and Catherine", but this determination is not correct, because there are no devils in the picture and both figures wear hats, which means that they are both men. The panel is the work of a self-taught painter; the typical reticular cracks in the paint surface indicate that industrial paints were used and this dates the panel to the late 19th or early 20th century.*

## 25

**Sv. Duh v podobi goloba**
Inv. št. **591** / 15,5 x 32 cm / z letnico 1869.
Najdeno v Dražgošah. Golob kot podoba sv. Duha, enega izmed oseb konstrukta sv. Trojice, ki je nastal zaradi težnje zgodnjega krščanstva, da se kljub drugačnemu nauku opredeli kot monoteistično, je utemeljen s svetopisemsko primero iz Novega testamenta: "Videl sem Duha, ki je prihajal kakor golob z neba in ostal na njem" (Janezov evangelij 1: 32). Med preprostim prebivalstvom se je razširila predstava goloba kot sv. Duha zlasti s slikami na steklo, na katerih je upodobljena ikonografska predstava "prestol milosti" z Bogom očetom, Kristusom na križu in sv. Duhom v podobi goloba. Prim. kat. št. 112. Značilno delo Selške delavnice.

***The Holy Spirit as a dove***
*Inv. no. **591** / 15.5 x 32 cm / date: 1869.*
*Found in Dražgoše. The dove as a symbol of the Holy Spirit, one of the Holy Trinity, which originated due to the tendency of early Christianity to define itself as being monotheistic in spite of its contrary teachings, is derived from an Old Testament parable: "I saw the Spirit descending from heaven as a dove and abiding upon Him" (John 1: 32). Among the common people, the image*

*of a dove as the Holy Spirit was spread especially through paintings on glass, featuring the iconographic scene "The Throne of Grace", including God the Father, Christ on the Cross, and the Holy Spirit as a Dove. Cf. cat. no. 112. Characteristic of the Selca workshop.*

26

**Nesreča ali tepež pred mlinom**
Inv. št. **592** / 13 x 28,5 cm / z letnico 1874.
Najdeno v Dražgošah. V inv. knjigi SEM je motiv imenovan Babe tepo biriča. Ta opredelitev ni zelo ustrezna; upodobljena je raka pred mlinom; na njenem robu ležečega moškega v civilni obleki, najbrž starca, ki ima v roki palico za pomoč pri hoji, drži deklica. Najbrž gre za upodobitev dogodka iz resničnega življenja; nesreče v raki so bile pogoste in o njih pričajo tudi votivne slike, npr. slika iz leta 1813 v SEM. Mnenje, da gre za tepež biriča, se naslanja na pripoved o dogodku v Selcih: tri ženske so si porezale lase in jih prodale. Domači birič je za to zvedel in je v nedeljo pred cerkvijo zasmehovalno razglasil, naj si tiste ženske dobro osole juho, da jim bodo lasje prej zrastli; ženske so ga počakale v lopi pred kovačnico in ga preteple (Gl. J. Dolenc 1951: 186). Vsekakor imajo na končnici naslikane ženski in deklica dolge lase. Gl. enak motiv pod kat. št. 161, kjer ni upodobljena raka in imata ženski v rokah metli, vendar imajo tudi tu vse tri upodobljenke dolge lase. Končnice s tem motivom naj bi slikal Babjekov Gašper iz Selc v Selški dolini (gl. S. Vurnik 1929: 166, 171).

***An accident or brawl in front of a mill***
*Inv. no.* ***592*** */ 13 x 28.5 cm / date: 1874.*
*Found in Dražgoše. In the SEM inv. book the motif is called "Women thrashing a bailiff". This description is not very adequate; the painting shows a mill-race and a man, probably elderly, lying by its edge, dressed in civilian clothes. He has a walking stick in his hand and is held by a girl. The scene probably depicts an event from real life; accidents in mill-races were common, as attested by votive paintings, e.g. one from 1813 which is kept by the SEM. The opinion that this panel depicts a bailiff being thrashed is based on a story from Selca: three women had their hair cut and sold it. The local bailiff found out about it and on Sunday he loudly ridiculed the women in front of the church, telling them to salt their soup heavily as this would make their hair grow back faster; the women waited for him in the shed by the smithy and gave him a thrashing (See J. Dolenc 1951: 186). However, the two women and the girl in the painting have long hair. See the same motif under cat. no. 161, where no mill-race is depicted, and in which the women have brooms in their hand, but even there the three depicted women have long hair. A panel with this motif is said to have been painted by Babjekov Gašper from Selca in the Selca Valley (see S. Vurnik 1929: 166, 171).*

**27**

**Ptica**
Inv. št. **593** / 15 x 24 cm.
Glede na slikarijo ni mogoče določno opredeliti upodobljene ptice. Trikrat napisana številka 9 na zgornjem robu, ki najbrž označuje številko panja, in diletantsko slikovit način modeliranja telesnosti ter raba industrijskih barv kažejo, da je slikarija nastala ob koncu 19. stoletja ali na začetku 20.

stoletja.

***A bird***
*Inv. no.* ***593*** */ 15 x 24 cm.*
*The condition of the painting makes it impossible to determine which bird is depicted. The number 9 is repeated three times at the top edge and probably refers to the number of the beehive; the amateurish picturesque way of modelling the bodies and the use of industrial paints indicate that the painting dates from the late 19th or early 20th century.*

**28**

**Marija Brezmadežna**
Inv. št. **594** / 13 x 22,5 cm / z deljeno letnico 19 05.
Ena izmed variant ikonografskega tipa upodobitve, ki temelji na misli, da je bila v telesu matere sv. Ane sv. Marija brezmadežno spočeta. Najbrž gre za upodobitev ene izmed razmeroma številnih božjepotnih podob tega tipa na Slovenskem. Deljena letnica je spodaj skrajno levo in skrajno desno.

***The Immaculate Virgin***
*Inv. no.* ***594*** */ 13 x 22.5 cm / divided numbers of the date – 19 05.*
*One of the many varieties of an iconographical type which is based on the idea that the Holy Virgin was conceived immaculately in the body of her mother, St. Anne. Probably represents one of the relatively numerous pilgrimage images of this type in Slovenia. The split date appears on the extreme lower left and right of the picture.*

**29**

**Kamenjanje sv. Štefana**
Inv. št. **595** / 12,5 x 28 cm.
Replika končnice pod kat. št. 8, ki je tudi opora za datacijo; gl. komentar pod to kat. št.

***The stoning of St. Stephen***
*Inv. no.* ***595*** */ 12.5 x 28 cm.*
*A replica of panel cat. no. 8, which is also supported by dating; see the commentary on that cat. no.*

**30**

**Lisica brije lovca**
Inv. št. **596** / 13,5 x 25 cm.
Za določitev motiva prim. kat. št. 488. Prizor sodi v motivno skupino Narobe svet: živali nastopajo v človeških vlogah (prim. N. Gockerell 1991a: 103–105). Značilno delo Selške delavnice.

***A fox shaving a hunter***

*Inv. no. **596** / 13.5 x 25 cm.*
*For the determination of the motif, cf. cat. no. 488. The scene belongs to the "world upside down" group of motifs: animals appear in human roles (cf. N. Gockerell 1991a: 103–105). The painting is typical of the Selca workshop.*

31

**Elizej in pobalinski dečki betelski**
Inv. št. **597** / 14 x 28 cm.
Motiv temelji na Svetem pismu stare zaveze: preroku Elizeju se zaradi pleše posmehujejo dečki iz mesta Betela; prerok jih prekolne v božjem imenu; iz gozda pridrvita medveda in raztrgata 42 otrok (Druga knjiga kraljev 2: 23–25). Grozna zgodba je v Bibliji zapisana z odobravanjem. Delo Selške delavnice, zelo verjetno posneto po biblijski ilustraciji. Replika končnice je pod kat. št. 110.

***Elisha and the villainous boys from Bethel***
*Inv. no. **597** / 14 x 28 cm.*
*The motif is based on The Old Testament: the prophet Elisha is mocked by little boys from Bethel for his baldness; the prophet curses them in the name of God; from the forest two bears come running and tear 42 children to pieces (Second Book of Kings 2: 23–25). This horrifying story is quoted in the Bible with approval. Selca workshop, probably copied from a biblical illustration. A replica of this panel is under cat. no. 110.*

**32**

**Sv. Miklavž kot zavetnik mornarjev**
Inv. št. **598** / 13 x 28 cm / z letnico 1836.
Svetnik je bil škof v Miri: na upodobitvi nosi škofovski omat in insigniji. Svetniška legenda pravi, da je trem revnim plemkinjam daroval zlatnike za doto: na to spominjajo tri zlata jabolka, ki jih ima na knjigi. Nadalje sporoča legenda, da je svetnik na ladji romal v Palestino, med veliko nevihto zagrozil neurju, pomiril morje; tako je postal patron pomorcev: upodobljeni ladji kažeta na njegovo zaščitništvo. Značilno delo v obrtniški slikarski tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Nicholas as the patron saint of sailors***
*Inv. no. **598** / 13 x 28 cm / date: 1836.*
*Saint Nicholas was the bishop of Myra: in the painting he wears a bishop's garments and insignia. The saint's legend says that he gave three poor noble women gold coins for their dowry: this is recalled by the three golden apples on his book. The legend further says that the saint went on a pilgrimage to Palestine by boat, and when a powerful storm arose, he prayed and calmed the sea; that is why he became the patron saint of sailors. The depicted ships refer to his status of protector. Painted in the craft painting tradition of the Leopold Layer workshop in Kranj.*

**33**

**Božji grob**

Inv. št. **599** / 12,5 x 28 cm / z letnico 1861 (?).
Upodobitev baročne scenerije, v kateri so na veliki petek in veliko soboto za obletnico časa, ki ga je prebil Jezus v grobu, shranjevali evharistijo. Za verovanje preprostih ljudi je upodobitev vsaj večinoma pomenila pravi Jezusov grob. Zelo priljubljen motiv na slikah na steklo, odkoder so ga najbrž prevzeli slikarji končnic. Zadnja številka v letnici ni zanesljiva. Značilno delo Selške delavnice.

***Christ's Sepulchre***
*Inv. no.* ***599*** */ 12.5 x 28 cm / date: 1861 (?).*
*Representation of Baroque scenery, in which on Easter Friday and Saturday on the anniversary of the time Jesus spent in his sepulchre, the Eucharist was kept. At least in the belief of common people, the representation meant Christ s sepulchre. The motif was very popular in paintings on glass, from which it was probably copied by the painters of beehive panels. The date is hardly legible. The painting is typical of the Selca workshop.*

## 34

**Vrnitev izgubljenega sina**
Inv. št. **896** / 12,5 x 31 cm.
Motiv temelji na paraboli iz Svetega pisma nove zaveze: oče je sinovoma razdelil dedni delež imetja, eden je ostal doma in delal, drugi je odšel po svetu ter veselo in razuzdano živel; ko je vse zapravil, se je v bedi vrnil domov; oče ga je sprejel z gostijo, drugi sin se je zato razjezil (Lukov evangelij 15: 11–32). Razgibana zgodba je bila na Slovenskem priljubljena; koroški bukovnik Andrej Šuster Drabosnjak jo je v prvi četrtini 19. stoletja dramatiziral in naslovil *Igra od zgublaniga sina*; večkrat je upodobljena na slikah na steklo (gl. npr. reprodukcijo slike s šestimi stripovskimi sličicami, naslikano v Selški delavnici, ki je očitno delana po biedermajerski predlogi (gl. G. Makarovič 1991b: 471); na posameznih končnicah so jo upodabljali v stripovski seriji šestih prizorov, npr. kat. št. 120 in 237. Na tu obravnavani končnici oče objema izgubljenega sina, v ozadju prihaja nezadovoljni brat. Delo razmeroma izučenega slikarja je nastalo vsaj pred zadnjo četrtino 19. stoletja.

***The return of the Prodigal Son***
*Inv. no.* ***896*** */ 12.5 x 31 cm.*
*The motif is based on a parable from the New Testament: a father gives his two sons their share of his property; the elder son stays at home working, while the younger son goes travelling, living a loose life; when he has squandered everything, he returns home in misery; his father welcomes him with a feast and the other son is angry (Luke 15: 11–32). This dynamic story was very popular in Slovenia; the Carinthian self-taught writer Andrej Šuster Drabosnjak based a drama on this story in the first quarter of the 19th century and entitled it "The Drama of the Prodigal Son"; the parable was often illustrated in paintings on glass, e.g. the reproduction of a painting with six cartoon-like illustrations, painted in the Selca workshop, which was obviously copied from a Biedermeier model (see G. Makarovič 1991b: 471); it is illustrated in individual panels in a cartoon sequence of six scenes, e.g. cat. nos. 120 and 237. In the present panel the father takes the*

*prodigal son in his arms, while the angry elder son arrives in the background. The panel is the work of a relatively well-trained painter and dates back to at least before the last quarter of the 19th century.*

35

**Sv. Pavel in sv. Peter**
Inv. št. **897** / 11,5 x 31,5 cm.
Zelo priljubljena in čaščena svetnika apostola; predstavljata ustanovitelja krščanske Cerkve; zato sta pogostoma upodobljena v paru. Pavlov atribut je meč, s katerim naj bi mu odsekali glavo (kot poroča apokrifna knjiga Dela sv. Pavla), najobičajnejši Petrov atribut je ključ ali ključa – po besedah, s katerimi ga je nagovoril Jezus: "Dal ti bom ključe nebeškega kraljestva ..." (Matejev evangelij 16: 19). Delo Štajerske slikarske delavnice iz druge polovice 19. stoletja.

***St. Paul and St. Peter***
*Inv. no. **897** / 11.5 x 31.5 cm.*
*Two very popular and revered apostle saints; they are the founders of the Christian church and are therefore often shown together. Paul's attribute is the sword his head was cut off with (as reported in the apocryphal Acts of St. Paul), Peter's most common attribute is a key or keys in line with the words Jesus addressed to him: "I shall give you the keys of the kingdom of heaven ..." (Matthew 16: 19). Origin: Styrian workshop, second half of the 19th century.*

**36**

**Sv. Družina pri delu**
Inv. št. **898** / 11,5 x 30,5 cm.
Sv. Marija veze, Jezušček pomaga sv. Jožefu pri žaganju. Upodobljenci sicer nosijo "biblijska" oblačila, notranjščina pa je obrtniško okolje v 19. stoletju. Očitno gre za posnetek ene izmed številnih upodobitev te teme, ki je prilagojena podolžnemu formatu končnične ploskve. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja; prejkone je bilo naslikano v drugi tretjini 19. stoletja.

***The Holy Family at work***
*Inv. no. **898** / 11.5 x 30.5 cm.*
*The Virgin Mary is embroidering, while little Jesus is helping Joseph to saw. The represented figures may wear "biblical" clothes, but the interior is that of a 19th-century craftsman's home. The painting is obviously a copy of one of many pictures on this theme, and it was adjusted to the longitudinal format of the panel. The panel belongs to the painting tradition of the Leopold Layer workshop in Kranj; it was probably painted in the second third of the 19th century.*

**37**

**Srečanje sv. Marije in sv. Elizabete**
Inv. št. **899** / 13,5 x 30,5 cm / z letnico 1878. *Inv. no. **899** / 13.5 x 30.5 cm / date: 1878.*

Motiv temelji na Svetem pismu nove zaveze: ko je sv. Marija pod srcem nosila Jezuščka, je obiskala svojo sorodnico sv. Elizabeto, ki je v pozni starosti pod srcem nosila Janeza Krstnika (Lukov evangelij 1: 36–45). Na upodobitvi ima Marija žarkast obstret, levo ob njej stoji sv. Jožef, desno sta Elizabeta in njen mož Zaharija. Delo Štajerske delavnice.

***The Visit of the Virgin Mary to St. Elizabeth***
*Inv. no.* ***899*** */ 13.5 x 30.5 cm / date: 1878.*
*The motif is based on the New Testament: when Mary was pregnant with Jesus, she visited her relative St. Elizabeth, who at an already advanced age had been pregnant with the baby who grew to be St. John the Baptist (Luke 1: 36–45). In the painting Mary has a radiant halo, to her left is St. Joseph and to her right Elizabeth and her husband Zachariah. Origin: Styrian workshop.*

## 38

**Popotnik pozdravlja dekle**
Inv. št **900** / 13,5 x 30 cm.
V inv. knjigi SEM je motiv imenovan "Prosjak", vendar je upodobljenec oblečen v gosposko obleko, v levici ima sklopljen dežnik; gesta z odkritim klobukom torej ni prošnja, ampak pozdrav ob prihodu ali odhodu. Dejanski pomen upodobitve še ni razjasnjen. Pozno delo Štajerske delavnice s tenkimi potezami, vlečenimi tudi s peresom; vse z letnicami datirane in tako naslikane končnice sodijo v zadnjo četrtino 19. stoletja ali v prvo desetletje 20. stoletja. Značilno delo zadnjega slikarja te delavnice (prim. G. Makarovič 1963–64: 185, 188, druga končnica na slikovni prilogi IX; Moškon 1967: 130, 131).

***A traveller greets a girl***
*Inv. št* ***900*** */ 13.5 x 30 cm.*
*In the SEM inv. book the motif is called "Beggar", but the depicted figure is dressed in a gentleman's clothes and has a furled umbrella in his left hand; the gesture he makes with the hat in his right hand is therefore not meant as begging, but as a greeting upon arrival or departure. The actual meaning has not been clarified yet. The painting is a late specimen from the Styrian workshop, characterised by thin strokes, drawn also with a pen; all the panels painted in the same style which bear dates belong to the last quarter of the 19th century or the first decade of the 20th century. This painting is typical of the last products of this workshop (Cf. G. Makarovič 1963–64: 185, 188, second panel in the picture annex IX; Moškon 1967: 130, 131).*

## 39

**Žetev**
Inv. št. **901** / 14 x 28,5 cm.
V inv. knjigi SEM je motiv imenovan Ženjice, kar je malce neustrezno: žanjica je samo ena, leva ženska zlaga ali veže snope, desna ženska reže kruh fantiču, še dva otročiča se mikastita vrh snopja. Značilno delo Slikarja črnih obrisov, takšni obrisi so v slikarstvu na končnicah zelo redki. Znane so z letnicami 1877, 1879 in 1894 datirane končnice tega slikarja pod kat. št. 579, 661 in 369; njegova

dela so npr. še pod kat. št. 178, 433 in 679.

***Harvest***

*Inv. no.* ***901*** */ 14 x 28.5 cm.*

*In the SEM inv. book the motif is called "Reaping Women", a slightly inadequate description: only one woman is shown reaping, the one to the left is stacking or binding sheaves, while the one to the right is cutting bread for a boy, and two little children are bickering on top of a heap of sheaves. The painting is typical of the "black-contour painter"; contours of this type are very rare in panel paintings. They appear in panels dated 1877, 1879, and 1894 by the same painter, the cat. nos. are 579, 661, and 369; other works by the same painter are found under cat. nos. 178, 433 and 679.*

## 40

**Živali neso lovca k pogrebu**

Inv. št. **902** / 11,5 x 32 cm / z letnico 1885.

Upodobitev iz motivne družine Narobe svet: živali so v človeških vlogah in hodijo po dveh nogah, edino žalujoči lovčev pes je navadna žival in hodi po štirih. Upodobitev je v slikarstvo na končnicah prišla z neke grafike s tem motivom; nato se je ta motiv širil s končnicami, v zadnji tretjini 19. stoletja pa bržkone spet s tiskanimi upodobitvami, zdaj barvnimi litografijami, ki so jih obešali zlasti po gostilnah (gl. npr. Duchartre 1973: 295 – reprodukcija). Vsaj v 19. stoletju je motiv prišel tudi v slovensko ustno pesništvo, sodeč po vsebini najbrž prav s končnic (gl. Štrekelj 1895–1898/Zv 1: št. 970, 971; prim. N. Gockerell 1991 a: 103–105). Delo Štajerske delavnice.

***Animals carrying a hunter to his funeral***

*Inv. no.* ***902*** */ 11.5 x 32 cm / date: 1885.*

*A scene from the "world upside down" group of motifs: animals in human roles walk on their hind legs, only the hunter's dog in mourning is a normal animal and walks on all fours. The scene was introduced to panel painting, copied from a print with the same motif; the motif then spread via the panels, and in the last third of the 19th century was probably spread further through printed pictures and coloured lithographs, which were especially common in inns (see e.g. Duchartre 1973: 295 – reproduction). In the 19th century, if not earlier, the motif was also introduced in Slovene oral poetry and, judging from the content, probably inspired by beehive panels (see Štrekelj 1895–1898/Zv 1: št. 970, 971; Cf. N. Gockerell 1991a: 103–105). Origin: Styrian workshop.*

## 41

**Sv. Barbara in sv. Marija**

Inv. št. **903** / 14 x 26 cm.

Zelo priljubljeni in čaščeni svetnici. Barbara sodi med 14 svetih pomočnikov v sili; je zaščitnica v smrtni nevarnosti, pred strelo in zavetnica rudarjev, vojakov, livarjev in gasilcev. Eden izmed njenih najobičajnejših atributov je kelih s hostijo, ker legenda pripoveduje, da je ob smrti molila, naj nihče

ne umre brez zakramentov. Sv. Marija velja za univerzalno zaščitnico; na končnici je upodobljen ikonografski tip Marija Pomagaj. Levo in desno je končnica skrajšana, da je ustrezala velikosti določenega panja. Delo Štajerske delavnice iz druge polovice 19. stoletja.

***St. Barbara and the Virgin Mary***
*Inv. no.* ***903*** */ 14 x 26 cm.*
*Two highly popular and worshipped saints. Saint Barbara is one of the fourteen Holy Helpers; she protects against mortal danger and lightning, and is the patron saint of miners, soldiers, founders and firemen. One of her most common attributes is a chalice with the Host: the legend about her life says that upon her death she prayed that no one should die without the sacraments. The Virgin Mary is considered to be a universal protectress; the iconographic type in the panel is that of Our Lady of Perpetual Help. The left and right sides of the panel were shortened to make it fit a particular beehive. Styrian workshop, second half 19th century.*

**42**

**Živali neso lovca k pogrebu**
Inv. št. **904** / 12,5 x 30 cm / z letnico 1864.
Za motiv velja enak komentar kot pri kat. št. 40.

***Animals carrying a hunter to his funeral***
*Inv. no.* ***904*** */ 12.5 x 30 cm / date: 1864.*
*Motif: same commentary as on cat. no. 40.*

**43**

**Sv. Jurji**
Inv. št. **905** / zgornji fragment meri 6,5 x 31,5 cm, spodnji fragment meri 5,5 x 31,5 cm / z letnico 1864.
Ohranjena sta zgornji in spodnji del končnice, srednji del manjka. Razprto postavljene številke letnice so nad spodnjim robom končnice. Za motiv velja enak komentar kot pod kat. št. 102.

***St. George***
*Inv. no.* ***905*** */ top fragment 6.5 x 31.5 cm, bottom fragment 5.5 x 31.5 cm / date: 1864. Only the top and bottom sections of the panel are preserved, the central one is missing. The split date is on the lower edge of the panel. Motif: same commentary as on cat. no. 102.*

**44**

**Živali neso lovca k pogrebu**
Inv. št. **906** / 14,5 x 46 cm / z deljeno letnico 18 82.
Za motiv velja enak komentar kot pod kat. št. 40. Končnica je dolga in ima dve žreli; bila je na dvojnem panju. Figuralna kompozicija je prilagojena takšni slikarski ploskvi. Delo Štajerske slikarske delavnice.

***Animals carrying a hunter to his funeral***
*Inv. no.* ***906*** */ 14.5 x 46 cm / split date 18 82.*
*Motif: same commentary as on cat. no. 40. The panel is quite long and has two entrances; it was part of a double beehive. The way the figures are composed is adapted to this background. Styrian workshop.*

45

**Sv. Martin**
Inv. št. **907** / 18,5 x 27 cm.
Svetnik reže svoj plašč, da ga bo pol dal klečečemu beraču. Upodobljen je prizor iz svetniške legende, ki pripoveduje, da se je Martinu, ko je bil vojak, zasmilil berač; nato se je Martinu ponoči prikazal Jezus in mu dejal, da je bilo to dejanje usmiljenja toliko vredno, kot bi bilo namenjeno Jezusu samemu. Končnica je zelo preprosto samouško delo; značilno mrežaste razpoke barvne plasti razodevajo industrijske barve, kar omogoča datacijo na konec 19. ali začetek 20. stoletja.

***St. Martin***
*Inv. no.* ***907*** */ 18.5 x 27 cm.*
*The saint cuts his cloak in half and gives one half to a kneeling beggar. The scene is from the saint's legend which says that Martin as a soldier took pity on a beggar; at night Jesus appeared to Martin and said to him "Inasmuch as you have done it unto one of the least of my brethren, you have done it unto me". The painting is a very simple work by a self-taught painter; the typical reticular cracks in the paint surface indicate the use of industrial paints and date the panel to the late 19th or early 20th century.*

**46**

**Sveta družina na poti**
Inv. št. **908** / 13 x 32 cm / z deljeno letnico 19 09.
V inv. knjigi SEM je motiv označen kot Pot v tempelj; mišljena je pot sv. Marije, sv. Jožefa in dvanajstletnega Jezuščka v tempelj, morda tudi pot iz templja (Lukov evangelij 2: 42, 51); na pot bi sicer kazala le Jožefova palica. Glede na nekatere podobne upodobitve se zdi bolj verjetno, da je mišljena upodobitev vračanja sv. družine s sedemletnim Jezuščkom iz zatočišča v Egiptu. Levo in desno zgoraj ob figuralni skupini je deljena letnica. Zelo preprosto samouško delo.

***The Holy Family on a journey***
*Inv. no.* ***908*** */ 13 x 32 cm / split date 19 09.*
*In the SEM inv. book the motif is called the "Journey to the Temple"; what is meant is the journey of Mary, Joseph and the twelve-year-old Jesus to the temple; another possibility is the journey back from the temple (Luke 2: 42, 51); the journey is indicated only by Joseph's staff. Considering other similar paintings it is more likely that the panel portrays the journey of the Holy Family with seven-year-old Jesus from their refuge in Egypt. The split date is written on the top left and right*

*sides of the group of figures. Very simple work by a self-taught painter.*

## 47

**Prizor iz legende o sv. Izidorju**
Inv. št. **909** / 13 x 34,5 cm / z letnico 1879.
Svetniška legenda pripoveduje, da je bil Izidor sin kmečkega dninarja; bil je zelo pobožen, in ko je ob jutrih hodil v cerkev, je namesto njega oral angel. Desno zgoraj na končnici je napis: "Sv. izidori Kmečki hlapec". Desno pod napisom je letnica, ki je v inv. knjigi SEM zmotno zapisana: 1860. Značilno delo Štajerske delavnice.

***A scene from the legend of St. Isidore***
*Inv. no. **909** / 13 x 34.5 cm / date: 1879.*
*The saint's legend says that Isidore was the son of a labourer; he was very pious and when he went to church in the morning an angel ploughed the field in his place. On the top right of the panel is the inscription: "St. Isidore the Labourer". To the right under the inscription is the date, which is erroneously recorded in the SEM inv. book as 1860. Characteristic product of the Styrian workshop.*

## 48

**Prizor iz legende o sv. Izidorju**
Inv. št. **910** / 12,5 x 29,5 cm / z letnico 1829.
Za motiv velja enak komentar kot pod kat. št. 47. Delo Selške delavnice, vendar z nenavadno in neobičajno desno spodaj napisano letnico: predzadnja številka je manjša kot druge in dvignjena nad spodnjo pisno črto, morda zaradi podslikane orne črte. Tako starih letnic na delih te delavnice sicer ni; na veliko se pojavljajo šele po letu 1840. Če letnica na tej končnici ustreza letu, ki ga označuje, je to delo očeta slikarke Marije Pavlič; gl. komentar pod kat. št. 746.

***A scene from the legend of St. Isidore***
*Inv. no. **910** / 12.5 x 29.5 cm / date: 1829.*
*Motif: same commentary as on cat. no. 47. Product of the Selca workshop, but the date in the lower right section is written in an unusual and uncommon way: the last but one number is smaller than the others and set above the bottom line, perhaps because of the ploughing line drawn under it. On the panels from this workshop no other dates go back that far; its dated panels become numerous only from 1840 onwards. If the date on the panel is correct, the painting was made by the father of the painter Marija Pavlic; see commentary on cat. no. 746.*

## 49

**Rožnovenska Marija in Jezušček dajeta molka sv. Dominiku in sv. Katarini Sienski**
Inv. št. **950** / 14 x 25 cm.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Značilno delo obrtniške slikarske tradicije delavnice Leopolda Layerja iz Kranja, ki je bilo najbrž naslikano v drugi tretjini

19. stoletja; geste upodobljencev so podobne gestam na upodobitvi istega motiva na podobici rožnovenske bratovščine iz Kranja.

***Our Lady of the Rosary and Jesus handing a rosary to St. Dominic and St. Catherine of Siena***
*Inv. no.* ***950*** */ 14 x 25 cm.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Characteristic product of the craft painting workshop run by Leopold Layer in Kranj and was probably painted in the second third of the 19th century; the gestures of the depicted figures are similar to those in the motif on the devotional card of the Kranj Confraternity of the Rosary.*

## 50

**Doprsna moška podoba**
Inv. št. **951** / 14 x 23,5 cm / z letnico 1889.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. V inv. knjigi SEM je upodobljenec označena kot Janša; ta misel je sporna: portret Antona Janše sploh ni znan, obleka in pokrivalo upodobljenca ne sodita v baročni čas. Delo Štajerske delavnice.

***Bust of a man***
*Inv. no.* ***951*** */ 14 x 23.5 cm / date: 1889.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. In the SEM inv. book the represented person is referred to as "Janša"; this is rather doubtful, because no portrait of Anton Janša is known, and the clothes and hat in the painting do not belong to the Baroque period in which Janša lived. Origin: Styrian workshop.*

## 51

**Pokol nedolžnih otročičev**
Inv. št. **952** / 13,5 x 34,5 cm / z deljeno letnico 18 65.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Motiv temelji na Svetem pismu nove zaveze: kralj Herod, ki je bil zvedel, da se bo v Betlehemu rodil novi judovski vladar, je v strahu za prestol ukazal v mestu in okolici pomoriti vse dečke, stare dve leti in manj (Matejev evangelij 2: 16). Pod zgornjim robom končnice je deljena letnica. Delo Štajerske delavnice.

***The Slaughter of the Innocents***
*Inv. no.* ***952*** */ 13.5 x 34.5 cm / split date 18 65.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The motif is based on the New Testament: King Herod, fearing for his throne, ordered that all the male infants aged two or less in Bethlehem and its environs be killed (Matthew 2: 16). Split date beneath the top edge. Origin: Styrian workshop.*

## 52

**Veter razpihava krojače**

Inv. št. **953** / 13,5 x 31,5 cm / z letnico 1882.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Najbrž je v ozadju upodobitve predloga; enak način upodobitve vetrov je bil v grafikah precej razširjen; znane so npr. takšne upodobitve v kotih Dürerjeve ilustracije Filozofije iz leta 1502. Gl. Bringéus 1991a: 92–94. Pod personificiranim vetrom je letnica. Poklic upodobljencev opredeljujejo naslikani škarje, vatel in likalnik. Fantastična predstavitev šibkosti, lahkosti krojačev. Motiv sodi v skupino upodobitev, ki zasmehujejo krojače in čevljarje; na končnicah so bile te slikarije razširjene zlasti zaradi podcenjujočega odnosa do teh poklicev, ki sta bila v kmečkem okolju proletarska; ta odnos se je izražal tudi v ustnem pesništvu (gl. npr. Štrekelj 1908–1923/Zv. 4, št. 8618–8637, 8639–8646). Delo Štajerske delavnice.

***The wind scattering a group of tailors***
*Inv. no.* ***953*** */ 13.5 x 31.5 cm / date: 1882.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Probably based on a model; the same manner of depicting the winds was very common in prints, e.g. in the corners of Dürer's illustration of Philosophy from 1502. See Bringéus 1991a: 92–94. The date is below the personified wind. The occupations of the figures are indicated by the scissors, yardstick and iron. A whimsical representation of the weakness and insubstantiality of tailors. The motif belongs to the group which ridicules tailors and shoemakers; this was very common on panels because of the contemptuous attitude toward these two occupations, which in a peasant environment were held to be proletarians; the attitude is also reflected in oral poetry (see e.g. Štrekelj 1908–1923/Vol. 4, št. 8618–8637, 8639–8646). Origin: Styrian workshop.*

## 53

**Sv. Miklavž in sv. Florijan**
Inv. št. **954** / 14 x 36 cm / z deljeno letnico 18 63.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za Miklavževe atribute velja komentar pod kat. št. 32. Florijan je vojaško opravljen, na glavi ima čelado, v levici vojaško zastavo, v desnici pa golido, s katero izliva vodo na gorečo hišo; legenda pripoveduje, da je bil svetnik mučeniško utopljeni rimski vojak in da je z eno vedrico vode čudežno pogasil požar v hiši ali celo v vsem mestu. Bil je nadvse priljubljen zaščitnik pred požari vsaj že od konca srednjega veka. Delo Štajerske delavnice.

***St. Nicholas and St. Florian***
*Inv. no.* ***954*** */ 14 x 36 cm / split date 18 63.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Regarding St. Nicholas's attributes, see the commentary on cat. no. 32. Florian is dressed like a soldier, wears a helmet, holds an army flag in his left hand, and with his left hand pours water on a burning house; the legend says that as a Roman soldier the saint died a martyr's death by drowning and that he miraculously extinguished a burning house or even a burning town with a single bucket of water. He was a highly popular protector against fire from at least the end of the Middle Ages onwards. Origin: Styrian workshop.*

## 54

**Kristusa kronajo s trnjevo krono**
Inv. št. **955** / 14 x 32,5 cm / z letnico 1878.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Motiv temelji na Svetem pismu nove zaveze: po Pilatovi obsodbi mučijo rimski vojaki Kristusa in se mu rogajo kot judovskemu kralju tako, da ga ironično vladarsko opravijo v škrlaten plašč, na glavo mu dajo trnjev venec namesto krone in v roke trs namesto žezla (Markov evangelij 15: 16–18; Janezov evangelij 19: 1–3; Matejev evangelij 27: 28–30). Delo Štajerske delavnice.

***Jesus is crowned with a crown of thorns***
*Inv. no.* ***955*** */ 14 x 32.5 cm / date: 1878.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The motif is based on The New Testament: after he is condemned by Pilate, Roman soldiers torture Christ and mock him as the King of the Jews by dressing him in a scarlet robe and crowning him with a wreath of thorns instead of a crown, and by putting a vine in his hand instead of a sceptre (Mark 15: 16–18; John 19: 1–3; Matthew 27: 28–30). Origin: Styrian workshop.*

## 55

**Monštranca**
Inv. št. **956** / 13 x 31,5 cm.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. V inv. knjigi SEM je motiv imenovan "Sv. Rešnje telo", kar je drugo ime za posvečeno hostijo, kruh, katerega celotna substanca je po krščanskem teološkem nauku spremenjena v celotno substanco Kristusovega telesa, pri čemer ostane nespremenjen samo zunanji videz. Vendar gre pri upodobitvi tudi za monštranco, hranišče s prozorno posodico, v kateri je hostija vidna za vernike. Delo Štajerske delavnice iz druge polovice 19. stoletja.

***A monstrance***
*Inv. no.* ***956*** */ 13 x 31.5 cm.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. In the SEM inv. book the motif is called "Corpus Christi", which is another name for the blessed Host, the bread whose substance becomes – according to Christian theological teaching – the substance of Christ's body and of which only the external appearance remains unchanged. The painting, however, also emphasises the monstrance, the container with a transparent vessel, in which the host is visible to the believers. Origin: Styrian workshop, second half 19th century.*

## 56

**Božjepotna Marija**
Inv. št. **957** / 12,5 x 25 cm / z letnico 1809 (?).
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za določljivost ikonografskega tipa oziroma božje poti prim. komentar pod kat. št. 16. Fragmentiranost slikarije levo

in desno kaže, da je končnica obžagana, tako da je ustrezala razmeroma ozkemu panju. Slabo vidna deljena letnica je spodaj levo in desno.

***Our Lady of the Pilgrimage***
*Inv. no.* ***957*** */ 12.5 x 25 cm / date: 1809 (?).*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Regarding the determination of the iconographic type or pilgrimage, see the commentary on cat. no. 16. The fragmentary condition of the left and right sides of the panel indicates that it was shortened there in order to make it fit a rather narrow beehive. Hardly visible date, divided to the lower left and right*

## 57

**Kristus povzdigne sv. Petra**
Inv. št. **958** / 12,5 x 33 cm / z letnico 1897.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Motiv temelji na Svetem pismu nove zaveze: v Cezareji Kristus podeli oblast z besedami: "Ti si Peter (Skala) in na to skalo bom sezidal svojo Cerkev in peklenska vrata je ne bodo premagala. Dal ti bom ključe nebeškega kraljestva, in kar koli boš zavezal na zemlji, bo zavezano v nebesih, in kar koli boš razvezal na zemlji, bo razvezano v nebesih" (Matejev evangelij 16: 18–20). Na upodobitvi ima Kristus ključa v desnici, z levico kaže na cerkev na skali; najbrž so za preprosto okolje uporabnikov končnic značilne naivno, kar dobesedno pojmovane biblijske prispodobe, saj so oblast, Cerkev in njen temelj naslikani kot stvarni ključ, stavba in skalnat grič. Levo zgoraj je letnica. Značilno delo Štajerske delavnice; gl. kat. št. 38.

***Christ elevates St. Peter***
*Inv. no.* ***958*** */ 12.5 x 33 cm / date: 1897.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The motif is based on the New Testament: in Caesarea, Christ confers his authority to St. Peter saying: "...You are Peter [a rock], and upon this rock I will build my church. And the gates of hell shall not prevail against it. And I will give you the keys of the kingdom of heaven. And whatsoever you shall bind upon earth, it shall be bound also in heaven: and whatsoever you shall loose on earth, it shall be loosed also in heaven" (Matthew 16: 18–20). In the painting, Christ has two keys in his right hand and with his left hand points towards the church on the rock; in the simple environment of the people who used beehive panels biblical symbols tended to be interpreted nad'vely and literally; authority, the Church and its foundation are represented by a real key, a building and a rocky hill. The date is in the top left corner. Characteristic product of the Styrian workshop; see cat. no. 38.*

## 58

**Kristus na Oljski gori**
Inv. št. **959** / 14 x 32,5 cm / z letnico 1877.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Motiv temelji na Svetem

pismu nove zaveze: Kristus je v strahu pred prostovoljno lastno žrtvijo šel z učenci na Oljsko goro in goreče molil k Bogu; prikazal se mu je angel in ga krepčal, učenci so medtem spali (Lukov evangelij 22: 39–47; Matejev evangelij 26: 36–49; Markov evangelij 14: 32–45; Janezov evangelij 18: 1–3). Desno zgoraj je letnica. Delo Štajerske delavnice.

***Jesus on the Mount of Olives***

*Inv. no.* ***959*** */ 14 x 32.5 cm / date: 1877.*

*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The motif is based on the New Testament: Christ, anticipating his voluntary sacrifice, goes with his disciples to the Mount of Olives and prays in torment to God; an angel appears and strengthens him, while the disciples are sleeping (Luke 22: 39–47; Matthew 26: 36–49; Mark 14: 32–45; John 18: 1–3). The date is in the top right. Origin: Styrian workshop.*

## 59

**Sv. Janez Nepomuk**

Inv. št. **960** / 10 x 29,5 cm / z letnico 18 69.

Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Svetniška legenda pripoveduje, da Janez iz kraja Nepomuka, ki je bil kraljičin spovednik, ni hotel kralju Vaclavu izdati njenih grehov; zato so ga vrgli z mostu in utopili v Vltavi; preden je padel v vodo, se mu je krog glave prikazal obstret petih zvezd. Prst na svetnikovih ustih kaže na spovedno molčečnost. Levo in desno ob svetniku je deljena letnica. Na Slovenskem zelo priljubljen svetnik kot imenski patron številnih Janezov ter zaščitnik mostov in pred poplavami. Spodnji rob končnice manjka. Delo Štajerske delavnice.

***St. John Nepomucene***

*Inv. no.* ***960*** */ 10 x 29.5 cm / date: 18 69.*

*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The saint's legend says that John of Nepomucene, who was the queen's confessor, refused to reveal her sins to king Vaclav; he was thrown off a bridge and drowned in the Vltava; before he reached the water, a halo, consisting of five stars, appeared around his head. The finger the saint holds to his lips refers to the seal of confession. The split date is to the left and right of the saint. The saint is very popular in Slovenia as the baptismal patron of uncountable Johns and as protector of bridges and against floods. The lower edge of the panel is missing. Origin: Styrian workshop.*

## 60

**Kristus obudi Lazarja**

Inv. št. **961** / 14 x 27,5 cm.

Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Motiv temelji na Svetem pismu nove zaveze: Kristus je oživil štiri dni mrtvega in v grobni votlini ležečega Lazarja, brata Marije Magdalene (Janezov evangelij 11: 1–44). Sredi upodobitve sta Lazar v mrliški opravi in Kristus, desno spredaj je jokajoča pokojnikova sestra. Značilno delo v obrtniški slikarski tradiciji

delavnice Leopolda Layerja, naslikano na način, kakršen se na datiranih končnicah po 80. letih 19. stoletja ne pojavlja več.

***The raising of Lazarus***
*Inv. no.* ***961*** */ 14 x 27.5 cm.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The motif is based on the New Testament: Christ raised Lazarus, the brother of Mary Magdalene, who had been dead for four days, from his burial tomb (John 11: 1–44). In the centre of the painting we see Lazarus wrapped in a shroud and Christ; to the right is the weeping sister of the deceased. The painting is characteristic of the craft painting tradition of the Leopold Layer workshop, painted in a manner which no longer appears on dated panels after the 1880s.*

## 61

**Žena vleče moža iz gostilne**
Inv. št. **962** / 13 x 30 cm / z letnico 1875.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Ta motiv je največkrat satira zoper sitne žene; na tej končnici pa s strehe kmečke hiše padajoči deski kažeta tudi na propadanje kmetije zaradi pijače vanj a oziroma na obsojanje moža. Delo Štajerske delavnice.

***A woman dragging her husband out of an inn***
*Inv. no.* ***962*** */ 13 x 30 cm / date: 1875.*
*The panel was sold to the museum by A. Černevvšek from Nova Štifta near Gornji Grad. This motif is usually a satire about querulous women; in this panel the two boards falling from the roof of the farmhouse show the deterioration of the farm because of drunkenness or condemnation of the drunkard. Origin: Styrian workshop.*

## 62

**Sv. Janez Evangelist in sv. Jožef z Jezuščkom**
Inv. št. **963** / 14 x 32 cm / z letnico 18 89.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Svetniška legenda pripoveduje, da je sv. Janez blagoslovil in brez škode popil kelih strupa, ki mu ga je bil ponudil poganski duhovnik; kelih, iz katerega beži zlo v kačji podobi, je zato svetnikov atribut. V evangelijih je sv. Jožef omenjen kot Jezusov krušni oče; na upodobitvi drži Jezuščka na desnici, v levici pa ima razcvetelo palico po pripovedi iz apokrifnega spisa, po kateri je veliki duhovnik razglasil, da bo lastnik palice, ki se bo na oltarju čudežno razcvetela, postal Marijin zaročenec. Skrajno levo in desno je deljena letnica. Delo Štajerske delavnice.

***St. John the Baptist and St. Joseph with Jesus***
*Inv. no.* ***963*** */ 14 x 32 cm / date: 18 89.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The saint's legend says that St. John blessed a poisoned chalice offered to him by a pagan priest and drank it*

*without being harmed; the chalice, from which evil in the form of a snake flees, is therefore the saint's attribute. In the gospel, St. Joseph is mentioned as Jesus' stepfather; in the painting he holds Jesus on his arm, and in his left hand he has a blossoming staff, a reference to a story from apocryphal literature, in which the high priest announces that the owner of a staff that will miraculously blossom on the altar will become engaged to Mary. Split date to the extreme left and right. Origin: Styrian workshop.*

63

**Muzikantje**
Inv. št. **964** / 13,5 x 35,5 cm / z letnico 1895.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Upodobljenci igrajo na bombardon, klarinet, flavto in trobento (gl. Kumer 1957: 162). V sredini zgoraj je letnica. Značilno, tudi s peresom slikano pozno delo Štajerske delavnice; prim. komentar pod kat. št. 38.

***Musicians***
*Inv. no. **964** / 13.5 x 35.5 cm / date: 1895.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The portrayed individuals play a bass tuba, a clarinet, a flute, and a trumpet (see Kumer 1957: 162). The date is inscribed in the top centre. Typical late work, drawn partially with a pen, from the Styrian workshop; See the commentary on cat. no. 38.*

**64**

**Spoved pravičnika in spoved grešnice**
Inv. št. **965** / 12 x 33,5 cm.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Upodobitve s tem motivom so prišle na končnice z grafik ali slik na steklo (gl. Gockerell 199 ld: 59); na odnos do žensk kaže spol pozitivne in negativne osebe na teh upodobitvah. Delo Štajerske delavnice iz druge polovice 19. stoletja.

***The confessions of a righteous man and a sinful woman***
*Inv. no. **965** / 12 x 33.5 cm.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Paintings containing this motif were introduced to beehive panels copied from prints or paintings on glass (see Gockerell 1991d: 59); the gender of the positive and negative figures in these paintings are indicative of the attitude to women. Origin: Styrian workshop, latter half 19th century.*

**65**

**Prizor iz legende o sv. Genovefi**
Inv. št. **966** / 15 x 34,5 cm / z letnico 1879.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za motiv velja komentar kot pod kat. št. 12. Značilno, tudi s peresom slikano pozno delo Štajerske delavnice.

***Scene from the legend of St. Genevieve***
*Inv. no.* ***966*** */ 15 x 34.5 cm / date: 1879.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Motif: see the commentary on cat. no. 12. Typical late work, drawn partially with a pen, from the Styrian workshop.*

66

**Božjepotna Marija in sv. Frančišek Ksaverij**
Inv. št. **967** / 13,5 x 30,5 cm / z deljeno letnico 18 89.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za določljivost ikonografskega tipa Božjepotne Marije oziroma božje poti prim. komentar pod kat. št. 16; figuri brez rok, obliki kron in Marijin plašč – velata sicer ustrezajo upodobitvam na nekaterih podobicah z božje poti na Višarjah. Frančišek Ksaverij je sredi 16. stoletja deloval kot misijonar v vzhodni Aziji; na upodobitvi krsti drugovernega Azijca. Na slovenskem Štajerskem je bila v 18. in 19. stoletju zelo priljubljena njegova božjepotna cerkev v Radmirju. Zgoraj skrajno levo in desno je deljena letnica. Delo Štajerske delavnice.

***Our Lady of the Pilgrimage and St. Francis Xavier***
*Inv. no.* ***967*** */ 13.5 x 30.5 cm / split date 18 89.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Regarding the determination of the iconographic type or pilgrimage, see the commentary on cat. no. 16; the figure without hands, the form of the crown and our Lady's veil correspond with the representations in some devotional cards from the Višarje pilgrimage. Francis Xavier operated as a missionary in East Asia in the mid-16th century; in the painting he baptises an Asian of a different faith. In the Slovene area of Styria the pilgrimage to the church of St. Francis Xavier in Radmirje was very popular in the 18th and 19th centuries. Far top left and right: split date. Origin: Styrian workshop.*

**67**

**Marija Magdalena pod Križanim, IHS, Pietà**
Inv. št. **968** / 13 x 34 cm / z letnico 18 44.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Motiv Magdalene pod križem je utemeljen v Svetem pismu nove zaveze, ki poroča, da je bila zraven ob Kristusovi smrti na križu (Markov evangelij 14: 40). IHS je Kristusov monogram, ki so ga tolmačili na več načinov: kot prve tri črke grške oblike imena **IHS**US; kot začetnice zmagoslavnega gesla cesarja Konstantina: V tem znamenju boš zmagal – **I**n **H**oc **S**igno (vinces)"; kot začetnice Jezus človeštva rešitelj – **I**esus **H**ominum **S**alvator. Med slovenskim preprostim prebivalstvom je bil ta monogram zelo priljubljen; menili so, da ima posebno varovalno moč, imenovali so ga "sladko ime Jezusovo". Upodobitev Marije pod križem z mrtvim sinom v naročju sodi med čustveno najbolj pretresljive teme evropske umetnosti; ta učinek je na končnici dodatno poudarjen s sedmimi meči, zabodenimi v materino srce, ki pomenijo žalost ob njenih tragičnih življenjskih preizkušnjah. Spodaj v sredini je deljena letnica.

***Mary Magdalene at the foot of the cross, IHS, Pietà***

*Inv. no.* ***968*** */ 13 x 34 cm / date: 18 44.*

*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The motif of Magdalene at the foot of the cross is based on the New Testament, which reports that she was present when Jesus died on the cross (Mark 14: 40). IHS is Christ's monogram which has been interpreted in several ways: as the first three letter of the Greek form of the name IESUS, as the initials of the victorious motto of emperor Constantine – "in this sign shalt thou conquer– in hoc signo (vinces)"; and as initials standing for "Jesus Saviour of Men – Jesus hominum salvator". The monogram was very popular among the common people in Slovenia; it was thought to have special protective powers and was called the "sweet name of Jesus". The picture of Mary at the foot of the cross, with her dead son in her lap, is one of the most moving themes in European art; in the panel this effect is additionally emphasised by the seven swords piercing her heart and representing her grief over her tragic life. Split date in the lower centre.*

## 68

**Beg sv. Jožefa, sv. Marije in Jezuščka v Egipt**

Inv. št. **969** / 14,5 x 31,5 cm / z letnico 1891.

Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Prizor je posnet po eni izmed številnih upodobitev, ki so dramatično prikazovale dogodek, o katerem sicer Biblija poroča zelo skopo: Jožefu se je prikazal v spanju angel in mu rekel: "'Vstani, vzemi dete in njegovo mater in béži v Egipt in bodi tam, dokler ti ne porečem! Herod bo namreč dete iskal, da bi ga pogubil.' In vstal je, še ponoči vzel dete in njegovo mater in se umaknil v Egipt." (Matejev evangelij 2: 13). Delo Štajerske delavnice.

***The Flight into Egypt***

*Inv. no.* ***969*** */ 14.5 x 31.5 cm / date: 1891.*

*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The scene was copied from one of many pictures which dramatically present an event which the Bible reports only briefly: an angel of the Lord appeared to Joseph in a dream and said, "Get up, take the child and his mother, and flee to Egypt, and remain there until I tell you; for Herod is about to search for the child, to destroy him. Then Joseph got up, took the child and his mother by night, and went into Egypt." (Matthew 2: 13–14). Origin: Styrian workshop.*

## 69

**Dvoboj Pegama in Lambergarja**

Inv. št. **970** / 12 x 29 cm / z letnico 1889.

Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Upodobljen je prizor, kot je opisan v pesmi ustnega slovstva. Že pred spopadom je imel Pegam levo in desno ob sebi po enega hudiča, tako da ne bi bilo jasno, katera od treh glav je njegova. Toda Lambergar je odsekal pravo, srednjo glavo. Motiv pesmi – boj z velikanom ali drugače zlobnim nasprotnikom – je sicer mednaroden, toda kot je pri ustnem slovstvu navadno, so v njegovem okviru precej poljubno razumevali različne dogodke in osebe. Dobri vitez je postal Gašper Lamberg z gradu Kamna na

Gorenjskem; pesem je prvič omenjena v 17. stoletju, v ta čas sodi tudi omemba ustrezne upodobitve na gradu Kamnu; kajpak je to bila tedaj viteška kultura. Vlogo slabega viteza pa so najbrž pripisali najprej Čehu (Behaim = Pegam) Janu Vitovcu, vojskovodji celjskih grofov, ki se je leta 1458 v bojih za celjsko dediščino vojskoval tudi na Gorenjskem, nato pa najbrž tudi vitezoma Polheimu in Polhamu, s katerima se je Gašper resnično bojeval na viteških turnirjih. Ko je vsaj v 18. stoletju pesem prišla tudi v kmečko ustno izročilo, v dvobojevalcih niso več prepoznavali zgodovinskih oseb. Na panjskih končnicah je bil ta motiv zelo priljubljen (gl. Slovenske ljudske pesmi, Zv. 1, 1970: 5–15). Zgoraj v sredini je letnica. Delo Štajerske delavnice.

***The duel between Pegam and Lambergar***

*Inv. no.* ***970*** */ 12 x 29 cm / date: 1889.*

*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. It shows a scene which is described in a poem from the oral tradition. Before the duel, Pegam had a devil to his right and left and it was not clear which of the three heads was his. But Lambergar cut off the correct head, the one in the centre. The motif of the poem – a fight with a giant or with an otherwise evil opponent – is certainly international, but in oral literature it is common that various events and figures are often interpreted quite erratically. And so the good knight became Gašper (Casper) Lamberg of Kamen Castle in Upper Carniola; the poem was first mentioned in the 17th century and the reference to a corresponding picture in Kamen Castle also belongs to the same period; this was of course the age of chivalry. The role of the evil knight was probably at first attributed to the Czech (Behaim = Pegam) Jan Vitovec, a general of the counts of Celje, who in 1458 participated in the battle over the Celje legacy; later it was probably attributed to the knights Polheim and Polham, which Gašper actually fought in knightly tournaments. When, in the 18th century, the poem became part of the peasants' oral tradition, they no longer recognised the participants in the duel as historical persons. The motif was very popular on beehive panels (s. Slovenske ljudske pesmi, Vol. 1, 1970: 5–15). The date is in the top centre. Origin: Styrian workshop.*

## 70

**Sv. Janez Nepomuk**

Inv. št. **971** / 14,5 x 29 cm / z deljeno letnico 18 42 (?).

Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za svetniško upodobitev velja komentar kot pod kat. št. 59. V inv. knjigi SEM je kot motiv na zelo slabo ohranjeni slikariji imenovan Sv. Jurij, letnica pa je prebrana kot 1882. Toda na slikariji vendarle še s precejšnjo gotovostjo prepoznamo biret in desnico z gesto molčečnosti pred usti sv. Janeza. Tudi letnico, ki je ohranjena samo v reliefnih obrisih, beremo drugače, in sicer kot 18 42; s to letnico se časovno ujema tudi tip cvetlic v vazah. Ostanki številk deljene letnice so v enotretjinski višini končnice levo tik ob naslikani levi navpični pregradi in desno tik ob desni navpični pregradi.

***St. John Nepomucene***

*Inv. no.* ***971*** */ 14.5 x 29 cm / split date 18 42 (?).*

*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. For the*

*representation of the saint, see the commentary on cat. no. 59. In the SEM inv. book the motif in this painting in bad condition is named as "St. George", and the date was read as "1882". However, a priest's biretta can be recognised with near certainty, and the right hand held to his mouth refers to the seal of confession, and thus to St. John Nepomucene. We now read the date, which is preserved only in relief contours, as 18 42; this date corresponds with the type of roses in vases shown here. The remains of the date's numbers are one third of the way up the panel, to the left of the left vertical division and to the right of the right vertical division.*

## 71

**Božjepotna Marija z Detetom iz Nove Štifte pri Gornjem Gradu**
Inv. št. **972** / 14,5 x 29 cm / z letnico 1889.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Ikonografsko značilna upodobitev Marije z detetom v zvezdi, značilna za upodobitve milostne podobe na božji poti v Novi Štifti pri Gornjem Gradu; gre za posnetek ene tamkajšnjih božjepotnih podobic. Prim. komentar pod kat. št. 255. Značilno delo Štajerske delavnice.

***Our Lady of the Pilgrimage with the baby Jesus, from Nova Štifta near Gornji Grad***
*Inv. no. **972** / 14.5 x 29 cm / date: 1889.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. It is an iconographically typical representation of Our Lady with the Child in a star, and it is characteristic of the representations of Our Lady of the Pilgrimage in Nova Štifta near Gornji Grad; it is a copy of one of the devotional cards for pilgrims from Nova Štifta. See the commentary on cat. no. 255. Characteristic product of the Styrian workshop.*

## 72

**Sv. Jožef z Jezuščkom**
Inv. št. **973** / 14,5 x 31,5 cm / z letnico 1888.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za ikonografski tip velja komentar kot pod kat. št. 62; levo ob upodobljencu je sekira v tnalu, ki označuje Jožefa kot tesarja, njegov poklic je izpričan v Svetem pismu nove zaveze (Matejev evangelij 13: 55). Značilno delo Štajerske delavnice.

***St. Joseph with the baby Jesus***
*Inv. no. **973** / 14.5 x 31.5 cm / date: 1888.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. For the iconographical type see the commentary on cat. no. 62; to the left of the portrayed person is an axe, stuck in a chopping block, which refers to Joseph as a carpenter, the occupation mentioned in the New Testament (Matthew 13: 55). Characteristic product of the Styrian workshop.*

## 73

**Zadnja večerja**

Inv. št. **974** / 14 x 37 cm / z letnico 1867.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Motiv temelji na Svetem pismu nove zaveze: na večerji med svojimi učenci Kristus opredeli kruh kot svoje telo in vino kot svojo kri (Markov evangelij 14: 17–26; Matejev evangelij 26: 20–30; Janezov evangelij 13: 1–30; Lukov evangelij 22: 14–23); krščanska teologija šteje dogodek za utemeljitev najsvetejšega zakramenta, sv. evharistije. Delo Štajerske delavnice.

***The Last Supper***
*Inv. no. **974** / 14 x 37 cm / date: 1867.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The motif is based on the New Testament: at the last supper with his disciples, Christ defines the bread as his body, and the wine as-his blood (Mark 14: 17–26; Matthew 26: 20–30; John 13: l-30;Luke 22: 14–23); Christian theology considers the event to be the foundation of the holiest sacrament, the Eucharist. Origin: Styrian workshop.*

## 74

**Vrnitev izgubljenega sina**
Inv. št. **975** / 14 x 23 cm / z letnico 1888.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za motiv velja komentar pod kat. št. 34; trije angeli desno zgoraj nad oblaki ne sodijo v to biblijsko zgodbo, ampak so navedeni tik pred njo v priliki o izgubljeni drahmi, v kateri je omenjeno veselje med angeli nad vsakim grešnikom, ki se spokori (Lukov evangelij 15: 10); na upodobitev vrnitve izgubljenega sina so ti angeli prišli zavoljo zmotnega razumevanja evangeljskega besedila. Delo Štajerske delavnice.

***The return of the Prodigal Son***
*Inv. no. **975** / 14 x 23 cm / date: 1888.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Motif: see the commentary on cat. no. 34; the three angels in the top right, above the clouds, do not belong to this biblical parable, but they are mentioned in the parable preceding it – that of the lost coin, which says that "there is joy before the angels of God over one sinner who repents" (Luke 15: 10); the angels appear in this illustration of the return of the prodigal son due to erroneous understanding of the gospel's text. Origin: Styrian workshop.*

## 75

**Evangelisti**
Inv. št. **976** / 12 x 31,5 cm / z letnico 1872.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Od leve proti desni stojijo: sv. Marko z atributom levom, sv. Luka z atributom volom, sv. Janez z atributom orlom in sv. Matej z atributom angelom. Vsak ima v rokah knjigo – evangelij, ki ga je napisal. Atributi evangelistov temeljijo na biblijski starozavezni viziji tetramorfa (Ezekijel 1: 10), ki so jo krščanski teologi tolmačili kot napoved piscev evangelijev. V sredini končnice je letnica. Delo Štajerske

delavnice.

***The Evangelists***
*Inv. no.* ***976*** */ 12 x 31.5 cm / date: 1872.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. From left to right are the Evangelists and their attributes: St. Mark and a lion, St. Luke and an ox, St. John and an eagle, St. Matthew and an angel. Each of them holds a book, the gospel he is the author of. The attributes of the Evangelists are based on the biblical vision of the tetramorph from the Old Testament (Ezekiel 1: 10), which Christian theologians interpreted as heralding the authors of the gospel. The date is in the centre of the panel. Origin: Styrian workshop.*

## 76

**Sv. Lucija**
Inv. št. **977** / 13,5 x 29,5 cm / z letnico 1860.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Svetniška legenda pripoveduje sila čudno zgodbo, po kateri je imela Lucija zelo lepe oči in si jih je sama izkopala in poslala snubcu, ta je bil očaran od njene lepote in je zavoljo tega dejanja postal kristjan. V inv. knjigi SEM je svetnica označena kot sv. Marija Magdalena, ker je inventarizator pač v čudnem predmetu v svetničini levici prepoznal lobanjo. Toda upodobljenka ima v desnici palmo, znak mučeništva, in sv. Lucija je bila mučenica, sv. Magdalena pa ne. Zato moramo v čudnem predmetu prepoznati krožnik, na katerem je par oči, kar je običajen atribut sv. Lucije, tudi na Slovenskem zelo čaščene zavetnice za zdravje oči. Delo Štajerske delavnice.

***St. Lucia***
*Inv. no.* ***977*** */ 13.5 x 29.5 cm / date: 1860.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The saint's legend tells an eerie story: Lucia had very beautiful eyes which she herself gouged out and sent to a suitor, who was enchanted by her beauty and converted to Christianity because of what she did. In the SEM inv. book the saint is called St. Mary Magdalene because the strange object in her left hand was identified as a skull. But the saint in the painting has a palm branch – the symbol of martyrs – in her right hand and St. Lucia was a martyr, whereas Mary Magdalene was not. The strange object can therefore be identified as a plate with a pair of eyes on it, the common attribute of St. Lucia, who was a highly worshipped patron saint of sight in Slovenia. Origin: Styrian workshop.*

## 77

**Sv. Matija in sv. Matej**
Inv. št. **978** / 13 x 30 cm / z deljeno letnico 18 78.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Svetniška legenda pripoveduje, da so sv. Matiji apostolu s sekiro odsekali glavo; zato je njegov atribut sekira. Za atribut sv. Mateja evangelista velja enak komentar kot pod kat. št. 75. V inv. knjigi SEM je motiv

imenovan Dva svetnika. Pod zastorom levo in desno je deljena letnica. Delo Štajerske delavnice.

***St. Matthias and St. Matthew***
*Inv. no.* ***978*** */ 13 x 30 cm / split date 18 78.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The saint's legend says that St. Matthias was decapitated with an axe, and the axe became his attribute. Regarding the attribute of St. Matthew the Evangelist, see the commentary on cat. no. 75. In the SEM inv. book the motif is called "Two Saints". The split date is on the left and right sides below the curtain. Origin: Styrian workshop.*

## 78

**Živali plešejo s kmeti**
Inv. št. **1013** / 12 x 33 cm / z deljeno letnico 18 64.
Prizor iz motivne skupine živali v človeških vlogah. Kmet pleše z lisico, ki ima robec v šapi, prav tako kot je robec v roki kmetice, s katero pleše medved; manjši živali plešeta skupaj, medved igra na trobento, kmet pa na gosli. Pod zgornjim robom končnice je deljena letnica. Delo Štajerske delavnice.

***Animals dancing with peasants***
*Inv. no.* ***1013*** */ 12 x 33 cm / split date 18 64.*
*Scene from the group of motifs showing animals in human roles. A peasant dances with a fox, who has a handkerchief in his paw, and the peasant woman dancing with a bear also holds a handkerchief; two other small animals also dance together; a bear plays the trumpet and a peasant the fiddle. The split date is below the top edge of the panel. Origin: Styrian workshop.*

## 79

**Božjepotna Marija z Detetom**
Inv. št. **1014** / 12 x 33,5 cm / z letnico 1880 ali 1886.
Za motiv veljata enaka komentarja kot pod kat. št. 16 in 66. Delo Štajerske delavnice.

***Our Lady of the Pilgrimage with the baby Jesus***
*Inv. no.* ***1014*** */ 12 x 33.5 cm / date: 1880 or 1886.*
*Motif: same commentary as on cat. nos. 16 and 66. Origin: Styrian workshop.*

## 80

**Sv. Boštjan in sv. Rok**
Inv. št. **1015** / 10,5 x 33,5 cm / z deljeno letnico 18 64.
Svetniška legenda pripoveduje, da se poveljnik pretorijanske garde Boštjan ni hotel odreči krščanstvu in da gaje zato cesar Dioklecijan velel usmrtiti s puščicami. Legenda o sv. Roku pravi, da je pomagal kužnim bolnikom, dokler ni sam zbolel, se umaknil v gozd, vendar tam ni umrl, ker mu je zvesti pes prinašal kruh; na upodobitvah je svetnik navadno oblečen v romarsko obleko, ker je romal

v Rim; največkrat tudi kaže kužno rano na stegnu. Svetnika sta bila zaščitnika zoper kugo, Boštjan zato, ker so menili, da se kuga širi kot puščice. Spodnji del končnice je odžagan, da je ustrezala plitvejšemu panju. Delo Štajerske delavnice.

***St. Sebastian and St. Roch***
*Inv. no.* ***1015*** */ 10.5 x 33.5 cm / split date 18 64.*
*The saint's legend says that Sebastian, a captain of the Praetorian Guard, refused to renounce his Christian belief and the emperor ordered him to be pierced with arrows. The legend about St. Roch says that he helped those infected with the plague until he caught the disease himself. He withdrew to the forest, but he did not die because his loyal dog kept bringing him bread; in paintings the saint is usually shown dressed in a pilgrim's outfit because he went on a pilgrimage to Rome; and he is usually showing the infected wound on his thigh. The two saints offered protection against the plague; Sebastian because it was thought that the plague spread with the speed of an arrow. The bottom part of the panel was sawn off to make it fit a particular beehive. Origin: Styrian workshop.*

## 81

**Prihod sv. Treh kraljev**
Inv. št. **1016** / 13 x 29 cm.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za fragmentarnost končnice in motiv velja enak komentar kot pod kat. št. 1, razlika pa je v tem, da, da je tu upodobljen že prihod kraljev.

***The Visit of the Three Kings***
*Inv. no.* ***1016*** */ 13 x 29 cm.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Concerning the fragmentary condition of the panel and the motif, see the commentary on cat. no. 1. The difference is that this panel includes the arrival of the Three Kings.*

## 82

**Sv. Janez Nepomuk**
Inv. št. **1017** / 13,5 x 32,5 cm / z deljeno letnico 18 81.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za motiv velja enak komentar kot pod kat. št. 59. Delo Štajerske delavnice.

***St. John Nepomucene***
*Inv. no.* ***1017*** */ 13.5 x 32.5 cm / split date 18 81.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Motif: same commentary as on cat. no. 59. Origin: Styrian workshop.*

## 83

**Spoved pravičnika in spoved grešnice**
Inv. št. **1018** / 12,5 x 31,5 cm / z letnico 1885.
Muzej je končnico kupil od A. Demšarja. Za motiv velja enak komentar kot pod kat. št. 64. Delo Štajerske delavnice.

***The confessions of a righteous man and a sinful woman***
*Inv. no. **1018** / 12.5 x 31.5 cm / date: 1885.*
*The museum bought the panel from A. Demšar. Motif: same commentary as on cat. no. 64. Origin: Styrian workshop.*

84

**Sv. Pavel in sv. Peter**
Inv. št. **1019** / 13 x 33,5 cm / z letnico 1860.
Za ikonografijo upodobljencev velja enak komentar kot pod kat. št. 35. Delo Štajerske delavnice.

***St. Paul and St. Peter***
*Inv. no. **1019** / 13 x 33.5 cm / date: 1860.*
*Same commentary on the iconography of the portrayed saints as cat. no. 35. Origin: Styrian workshop.*

**85**

**Sv. Družina na poti**
Inv. št. **1020** / 13 x 32 cm.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. V inv. knjigi je motiv imenovan Pot v tempelj; za motiv velja enak komentar kot pod kat. št. 46; za razcvetelo Jožefovo palico velja enak komentar kot pod kat. št. 62. Zelo preprosto delo; mrežasto razpokana barvna plast kaže na rabo industrijskih barv, kar omogoča datacijo na konec 19. stoletja ali začetek 20. stoletja.

***The Holy Family on a journey***
*Inv. no. **1020** / 13 x 32 cm.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. In the inv. book the motif is called "The Journey to the Temple". Motif: same commentary as on cat. no. 46: Joseph's blossoming staff: same commentary as on cat. no. 62. Very simple painting. The typical reticular cracks in the paint surface indicate that industrial paints were used, dating the panel to the late 19$^{th}$ or early 20$^{th}$ century.*

**86**

**Job na gnoju**
Inv. št. **1021** / 13 x 34,5 cm / z letnico 1859.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Na Koroškem in Gorenjskem je Job postal zavetnik čebelarjev vsaj že v poznem 18. stoletju, na zahodnem Štajerskem

najbrž šele v 19. stoletju. Domnevamo, da so ga povezali s čebelarstvom zaradi pesmi, v kateri so se črvi zlatniki v rokah njegove žene spremenili v ose; te pa so imele v starejšem kmečkem besednem zakladu tudi skupno ime s čebelami: muhe. Oseba z imenom Job nastopa v Jobovi knjigi Svetega pisma stare zaveze; po prerekanju s satanom o Jobovi resnični pobožnosti ga Bog brezobzirno prepusti neznanskim nesrečam oziroma satanovi oblasti, češ kljub vsemu hudemu naj bi Job ne preklinjal Boga. Od biblijske vsebine je na upodobitvah na končnicah ostal le Job, ki poln uljesov sedi na smetišču (gnoju), in žena, ki mu reče, naj prekolne Boga, in umre; godec ali godci so prišli v zgodbo iz grškega Jobovega apokrifa (tako je Job v severozahodni Evropi v 15. in 16. stoletju postal zavetnik glasbenikov) in nato po neki predlogi v zavest slikarjev končničarjev, kjer se je predstava združila še s čebelami in kranjskim čebelnjakom na upodobitvah (gl. Slovenske ljudske pesmi, Zv. 2, 1981: 16–21; Kretzenbacher 1991: 31–37). Delo Štajerske delavnice.

***Job on a dung heap***

*Inv. no.* ***1021*** */ 13 x 34.5 cm / date: 1859.*

*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. In Carinthia and Upper Carniola, Job became the patron saint of bee-keepers as early as the late 18th century, in western Styria probably later, in the 19th century. We may assume that he was associated with bee-keeping because of a poem in which the worms/gold coins in the hands of his wife changed into wasps; the ancient vocabulary of peasants had one word for wasps and bees: muhe (flies). A person called Job appears in the Book of Job in the Old Testament. After arguing with Satan whether Job's faith was genuine, God showed no consideration and allowed afflictions to come upon Job, that is he surrendered him to Satan's power, with the intention of showing that no matter what happened to Job, he would never curse God. What has remained of this biblical content in panel paintings is Job, sitting on a dung-heap, covered with abscesses, and his wife telling him to curse God and die; the musician or musicians entered the story from the Greek apocryphal literature about Job (which led to Job becoming the patron saint of musicians in north-western Europe in the 15th and 16th centuries). The musicians were later adopted by the painters of beehive panels and they combined them with bees and Carniolan beehives in their paintings (s. Slovenske ljudske pesmi, Vol. 2, 1981: 16–21; Kretzenbacher 1991: 31–37). Origin: Styrian workshop.*

## 87

**Sv. Peter**

Inv. št. **1022** / 13,5 x 34 cm / z letnico 1864.

Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za upodobljenca velja enak komentar kot pod kat. št. 35. Delo Štajerske delavnice.

***St. Peter***

*Inv. no.* ***1022*** *13.5 x 34 cm / date: 1864.*

*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Same commentary on the portrayed saint as cat. no. 35. Origin: Styrian workshop.*

## 88

**Hudiča vozita Lutra in njegovo ženo Katrco v pekel**
Inv. št. **1023** / 12,5 32 cm / z letnico 1898.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Nastanek ali predloga za ta protiprotestanski propagandni prizor sta še nejasna. Pomen takšnih upodobitev, ki kajpak z vidika rimskokatoliškega celibata obsojajo zlasti poroko Martina Luthra z bivšo nuno Katharino von Bora, je bil še v 60. letih našega stoletja ohranjen v čebelarskem ustnem izročilu: Luter in Katrca; včasih pa so to tudi zapisali, npr. na končnici pod kat. št. 688. Za pomen kozlov gl. komentar pod kat. št. 143. Splošno o motivu na končnicah gl. Gockerell 1991d: 65, 66. Značilno, tudi s peresom slikano pozno delo Štajerske delavnice.

***Two devils driving Luther and his wife Catherine to Hell***
*Inv. no.* ***1023*** */ 12.5 32 cm / date: 1898.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The origin or model for this anti-Protestant propaganda scene has not yet been clarified. The significance of such images, which, of course, from the viewpoint of the Roman Catholic celibacy, denounce above all Martin Luther's marriage to a former nun, Katharina von Bora, was preserved in the oral tradition of bee-keepers until the 1960s as "Luther and Catherine"; occasionally the phrase was also inscribed on panels, e.g. on panel cat. no. 688. For the meaning of the goats see the commentary on cat. no. 143. For general information on this motif on panels, see Gockerell 1991d: 65, 66. The painting is partially drawn with a pen and is a typical late product of the Styrian workshop.*

## 89

**Sv. Martin**
Inv. št. **1024** / 14,5 x 29 cm / z letnico 1861 ali 1867.
Na končnici je napis S. MATIN (!). Levo ob svetniku je njegov atribut goska; svetniška legenda pripoveduje, da je živel puščavniško življenje; ko je zvedel, da so ga imenovali za škofa v Toursu, se je iz skromnosti skril v samoto, glasnikom pa gaje izdalo goskino gaganje.

***St. Martin***
*Inv. no.* ***1024*** */ 14.5 x 29 cm / date: 1861 or 1867.*
*The panel bears the inscription "S. MATIN" (!). Left of the saint is his attribute – a goose; the saint's legend says that he lived the life of a hermit; when he learned that he had been appointed bishop of Tours, his modesty made him hide himself away, but he was betrayed to the heralds by the goose' cackle.*

## 90

**Sv. Frančišek Ksaverij**
Inv. št. **1025** / 12,5 x 29,5 cm / z letnico 1886.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za ikonografijo

upodobljenca prim. komentar pod kat. št. 66; upodobljena je svetnikova smrt na otočku pred kitajsko obalo. V inv. knjigi SEM je zapis: Svetnik ob morju. Štajerska delavnica.

***St. Francis Xavier***
*Inv. no.* ***1025*** */ 12.5 x 29.5 cm / date: 1886.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. For the iconography of the portrayed saint, see the commentary on cat. no. 66; the painting shows the saint's death on a small island off the coast of China. In the SEM inv. book the entry reads "Saint by the sea". Styrian workshop.*

## 91

**Sv. Duh v podobi goloba**
Inv. št. **1026** / 13 x 28 cm / z letnicama 1841 in 1884.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Za motiv velja enak komentar kot pod kat. št. 25. Delo Selške delavnice.

***The Holy Spirit as a dove***
*Inv. no.* ***1026*** */ 13 x 28 cm / dates: 1841 in 1884.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Motif: same commentary as on cat. no. 25. Selca workshop.*

## 92

**Mož pelje ženo iz gostilne**
Inv. št. **1027** / 11,5 x 32,5 cm / z letnico 1849.
Upodobitev je predvsem naperjena zoper žene, ki veseljačijo; zaradi prešernega veselja upodobljenke se zdi, da je posmehljiva tudi do pohlevnega moža.

***A husband taking his wife out of an inn***
*Inv. no.* ***1027*** */ 11.5 x 32.5 cm / date: 1849.*
*The painting is primarily aimed against women having a celebration; because the portrayed woman looks so exuberantly merry, it appears that she is mocking her meek husband.*

## 93

**Stigmatizacija sv. Frančiška Asiškega**
Inv. št. **1028** / 12,5 x 33,5 cm / z letnico 1894.
Upodobljen je prizor iz legende, ko ima sv. Frančišek v samoti po štiridesetdnevnem postu vizijo Kristusa na križu in se na svetniku pojavijo Kristusovim podobne rane (stigme). Delo Štajerske delavnice.

***St. Francis of Assisi receives the stigmata***

*Inv. no. **1028** / 12.5 x 33.5 cm / date: 1894.*
*A scene from the legend, in which St. Francis after forty days fasting has a vision of Christ on the cross and wounds similar to those of Christ (the stigmata) appear on his body. Origin: Styrian workshop.*

## 94

**Sv. Ambrož**
Inv. št. **1029** / 13 x 32,5 cm.
Upodobljen je svetnik zavetnik čebelarstva. Bil je milanski škof, zato je upodobljen v škofovski opravi. Legenda pripoveduje, da se mu je bil roj čebel obesil na usta in tako napovedal, da bo njegovo cerkveno govorništvo sladko kot med; s tem v zvezi je postal zavetnik čebelarstva in zato je ob njem upodobljen čebelni koš. Vendar so bili na Slovenskem čebelarski zavetniki še sv. Job, sv. Medard in sv. Gal. Značilen način odpadanja barvne plasti slikarije kaže na rabo industrijskih barv in omogoča datiranje končnice na konec 19. ali začetek 20. stoletja.

***St. Ambrose***
*Inv. no. **1029** / 13 x 32.5 cm.*
*The panel portrays the patron saint of bee-keepers. He was the Bishop of Milan and is therefore depicted in a bishop's vestments. The legend says that a bee swarm clung to St. Ambrose's mouth, heralding that his ecclesiastical eloquence was to be as sweet as honey; this made him the patron saint of bee-keeping and a skeps is therefore shown at his side. But there were also other patron saints of bee-keeping in Slovenia: St. Job, St. Medard and St. Gall. The typical reticular cracks in the paint surface indicate that industrial paints were used, dating the panel to the late 19$^{th}$ or early 20$^{th}$ century.*

## 95

**Mašnik**
Inv. št. **1030** / 13 x 30,5 cm / z letnico 1868.
Muzeju je končnico prodal A. Černevšek iz Nove ŠPtifte pri Gornjem Gradu. Upodobitev duhovnika v mašni opravi med mašnim obredjem; za njim kleči ministrant. Za monogram IHS gl. komentar pod kat. št. 67. Pod monogramom IHS je letnica. Delo Štajerske delavnice.

***Priest saying mass***
*Inv. no. **1030** / 13 x 30.5 cm / date: 1868.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. It portrays a priest in mass vestments carrying out the rituals of the mass; behind him a ministrant kneels. IHS monogram: see the commentary on cat. no. 67. The date is below the monogram HIS. Origin: Styrian workshop.*

## 96

**Vojaki**

Inv. št. **1031** / 14 x 34 cm / z letnico 1900.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Najbrž gre za posnetek ene od številnih poljudnih grafik iz 19. stoletja. Spodaj v sredini je letnica. Delo Štajerske delavnice.

***Soldiers***
*Inv. no.* ***1031*** */ 14 x 34 cm / date: 1900.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. Probably a copy of one of many popular 19th-century prints. The date is in the lower centre. Origin: Styrian workshop.*

## 97

**David in Goljat**
Inv. št. **1032** / 13 x 29,5 cm / z letnico 1872.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Motiv temelji na Svetem pismu stare zaveze: pastirček David, bodoči izraelski kralj, sprejme pred bitko s Filistejci dvoboj z mogočnim filistejskim junakom Goljatom; oborožen le s pračo in kamni premaga nasprotnika in mu odseka glavo; prestrašeni Filistejci zbežijo (Prva Samuelova knjiga 17: 40–51). Zgoraj v sredini je letnica. Delo Štajerske delavnice.

***David and Goliath***
*Inv. no.* ***1032*** */ 13 x 29.5 cm / date: 1872.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. The motif is based on the Old Testament: the young shepherd David, the future king of Israel, accepts a duel with the mighty Philistine hero, Goliath, before the battle with the Philistines; his only weapons are a catapult and stones, but he manages to defeat his opponent and cuts off his head; the frightened Philistines retreat in disorder (First Book of Samuel 17: 40–51). The date is in the top centre. Origin: Styrian workshop.*

## 98

**Neugotovljen motiv**
Inv. št. **1033** / 12 x 28 cm / z deljeno letnico 18 58.
Muzeju je končnico prodal A. Černevšek iz Nove Štifte pri Gornjem Gradu. Levo je upodobljena velika, nadstropna stavba; najbrž iz nje prihaja vrsta upodobljencev: spredaj gre pes, nato moški z laterno in ženska z dojencem v naročju, zadaj gre vojaški uniformiranec. V inv. knjigi SEM je motiv označen kot Najdenček. Letnica je pod zgornjim robom končnice. Delo Štajerske delavnice.

***Unidentified motif***
*Inv. no.* ***1033*** *12 x 28 cm / split date 18 58.*
*The panel was sold to the museum by A. Černevšek from Nova Štifta near Gornji Grad. On the left is a large, two-storey building; the portrayed figures probably emerge from this building; in front is a dog, followed by a man with a lantern and a woman with a baby in her arms, at the back is a*

*military person in uniform. In the SEM inv. book the motif is called "The Foundling". The date is under the top edge of the panel. Origin: Styrian workshop.*

## 99

**Lov na severnega medveda**
Inv. št. **1034** / 13 x 31 cm.
Muzej je končnico kupil od A. Čemevška iz Nove Štifte pri Gornjem Gradu. Delo Štajerske delavnice iz zadnje tretjine 19. stoletja; z oznako 58. je čebelar bržkone oštevilčil panj.

***Hunting a polar bear***
*Inv. no. **1034** / 13 x 31 cm.*
*The museum bought the panel from A. Černevšek from Nova Štifta near Gornji Grad. Origin: Styrian workshop, last third 19th century; marked "58.", probably the bee-keeper's numbering.*

## 100

**Živalski boj**
Inv. št. **1035** / 13 x 32 cm / z letnico 1891.
Muzej je končnico kupil od A. Čemevška iz Nove Štifte pri Gornjem Gradu. Leva žival ima gladek rep in grivo, desna ima kosmat rep; obe imata na šapah kremplje. Najbrž gre za posnetek upodobitve boja leva in neke bele velike mačje zveri (takšen motiv je npr. na končnici pod kat. št. 326), živali, o katerih slikar ni imel realistične predstave. Delo Štajerske delavnice.

***Animals fighting***
*Inv. no. **1035** / 13 x 32 cm / date: 1891.*
*The museum bought the panel from A. Černevšek from Nova Štifta near Gornji Grad. The left animal has a smooth tail and mane, the one to the right a hairy tail; both have claws. Probably a copy of a fight between a lion and a large, white feline predator (see for example the motif on panel cat. no. 326) – that is, animals the painter had no realistic idea about. Origin: Styrian workshop.*

## 101

**Božja pot Sv. Križ pri Belih vodah**
Inv. št. **1036** / 13,5 x 37 cm / z letnico 1886.
Muzej je končnico kupil od A. Čemevška iz Nove Štifte pri Gornjem Gradu. V inv. knjigi SEM je motiv označen kot Božja pot; glede na upodobitev Križanega med dvema smrekama (po legendi na rogovilasti smreki), kar je ikonografski tip romarske poti Sv. Križ nad Belimi vodami (včasih sodi sem še pod Križanim ležeče govedo), in upodobitev dveh cerkva (na tem romarskem kraju sta dve cerkvi sv. Križa), moremo s precejšnjo verjetnostjo določiti upodobljeni kraj, ki je bil v drugi polovici 19. stoletja zelo obiskovana božja pot. Desno spodaj je letnica.

***The Pilgrimage of the Holy Cross near Bele vode***

*Inv. no. **1036** / 13.5 x 37cm / date: 1886.*
*The museum bought the panel from A. Černevšek from Nova Štifta near Gornji Grad. In the SEM inv. book the motif is called "Pilgrimage"; judging from the portrait of Jesus on the cross between two pines (according to the legend, a forked pine), which is the iconographical type of the pilgrimage to Sv. Križ above Bele vode (it sometimes includes a cow lying at the foot of the cross) and in view of the two churches depicted (in the place of pilgrimage there are two churches of the Holy Cross-sv. Križ), the place can be identified with near certainty; it was a very popular place of pilgrimage in the latter half of the 19th century. The date is in the lower right.*

## 102

**Sv. Jurij**
Inv. št. **1037** / 12 x 31 cm / z letnico 1912.
Muzej je končnico kupil od A. Čemevška iz Nove Štifte pri Gornjem Gradu. Svetniška legenda pripoveduje, da je v libijsko mesto Silene, v katerem so morali zmaju vsak dan žrtvovati z žrebom izbrano dekle, prišel Jurij in premagal zmaja prav tisti dan, ko je bila izžrebana kraljeva hči Kleodolinda; začudeni meščani so nato postali kristjani. Slabo vidna letnica je v desnem spodnjem kotu končnice.

***St. George***
*Inv. no. **1037** / 12 x 31 cm / date: 1912.*
*The museum bought the panel from A. Černevšek from Nova Štifta near Gornji Grad. The saint's legend says that St. George arrived in the Libyan town of Silene, which had to sacrifice to a dragon a girl, chosen by draw, every day, and he defeated the dragon on the day the king's daughter was chosen; the astonished townspeople then converted to Christianity. The barely visible date is in the bottom right corner of the panel.*

## 103

**Noetova daritev**
Inv. št. **2299** / 14,5 x 28 cm / z letnico 1823.
Na zadnji strani je napis s svinčnikom: Ozhe Nouah js soio dershino ofruva gor js gor Mauerza js boga ozheta. Motiv temelji na Svetem pismu stare zaveze: med vesoljnim potopom so preživeli samo ljudje in živali na Noetovi ladji; vode so upadle in Noe je žrtvoval zahvalno žgalno daritev Bogu (Genesis 7: 8). Gre za nerabljeno končnico, ki naj bi bila po tradiciji najdena v Egartnerjevi hiši v Kranju (prej hiši slikarja Leopolda Layerja); glede na izjemno slikovitost in slikarsko veščino, ki jih na drugih končnicah ni, in glede na letnico, ko je bil L. Layer še živ, je verjetno res njegovo delo. To mnenje ustreza tradiciji, da je ta slikar ob pomanjkanju naročil slikal tudi na panjske končnice (Steska 1927: 181). Prim. kat. št. 117.

***Noah's sacrifice***
*Inv. no. **2299** / 14.5 x 28 cm / date: 1823.*
*A pencil inscription on the back of the panel reads "Father Noah and his family sacrifice. Above is*

*the rainbow of God the Father". The motif is based on the Old Testament: when the flood came, only the people and animals on Noah's ark survived; when the waters subsided Noah sacrificed a burnt-offering to God (Genesis 7: 8). The panel was never used and is traditionally believed to have been found in the Egartner house in Kranj (which used to be the house of the painter Leopold Layer); the picturesque execution and painting skills evident on this panel, which are not found on other panels, as well as the date (Leopold Layer was still alive then), make it likely that the panel is Layer's work. This opinion conforms with the traditional belief that the painter also painted beehive panels, when he had no other commissions (Steska 1927: 181). Cf. cat. no. 117.*

## 104

**Job na gnoju in godca**
Inv. št. **2300** / 14,5 x 28 cm / z letnico 1822.
V inv. knjigi SEM je upodobitev označena kot Svetnik in godca. Za motiv velja enak komentar kot pod kat. št. 86. Delo slikarske veščine, značilne za slikarsko delavnico Leopolda Layerja iz Kranja in za njeno tradicijo.

***Job on a dung heap and two musicians***
*Inv. no. **2300** / 14.5 x 28 cm / date: 1822.*
*In the SEM inv. book called "The Saint and the Musicians". Motif: same commentary as on cat. no. 86. Produced with the skill characteristic of Leopold Layer's workshop in Kranj and its tradition.*

## 105

**Job na gnoju**
Inv. št. **2301** / 14,5 x 33 cm / z letnico 1843.
Za motiv velja enak komentar kot pod kat. št. 86. Ostanki letnice so v srednji višini končnice med Jobom in čebelnjakom. Delo v slikarski obrtniški veščini, značilni za tradicijo slikarske delavnice Leopolda Layerja iz Kranja.

***Job on a dung heap***
*Inv. no. **2301** / 14.5 x 33 cm / date: 1843.*
*Motif: same commentary as on cat. no. 86. The remains of the date are in the centre of the panel between Job and the apiary. Painted in the craft painting tradition of the Leopold Layer workshop in Kranj.*

## 106

**Job na gnoju**
Inv. št. **2302** / 13,5 x 29,5 cm.
Za motiv velja enak komentar kot pod kat. št. 86. Zelo okorno slikarsko delo.

***Job on a dung heap***

*Inv. no. **2302** / 13.5 x 29.5 cm.*
*Motif: same commentary as on cat. no. 86. Very inept painting.*

## 107

**Job na gnoju**
Inv. št. **2303** / 13 x 25,5 cm / z letnico 1869.
Za motiv velja enak komentar kot pod kat. št. 86. Delo Selške delavnice.

***Job on a dung heap***
*Inv. no. **2303** / 13 x 25.5 cm / date: 1869.*
*Motif: same commentary as on cat. no. 86. Selca workshop.*

## 108

**Bratje prodajo Jožefa**
Inv. št. **2304** / 13,5 x 34 cm / z letnico 1864.
Motiv temelji na Svetem pismu stare zaveze: sinovi hebrejskega patriarha Jakoba so morali delati na polju in so sovražili svojega mlajšega brata Jožefa, ki je bil očetu najljubši in je ostajal doma; nekoč je šel Jožef pogledat, kako bratje pasejo drobnico; ti so ga hoteli ubiti, vendar so ga samo vrgli v vodnjak; ko pa je mimo prišla karavana trgovcev na poti v Egipt, so jim ga prodali za dvajset srebrnikov (Genesis 37: 3, 4, 16–28). Delo Selške delavnice.

***Joseph is sold by his brothers***
*Inv. no. **2304** / 13.5 x 34 cm / date: 1864.*
*The motif is based on the Old Testament: the sons of the Hebrew patriarch Jacob had to work in the fields and hated their younger brother Joseph, who was the father's favourite son and was allowed to stay at home; when one day Joseph went to see his brothers keeping the flock, they first wanted to kill him, but then cast him into a pit. A caravan of merchants on their way to Egypt passed by and the brothers sold Joseph to them for twelve silver coins (Genesis 37: 3, 4, 16–28). Selca workshop.*

## 109

**Mojzes in bronasta kača**
Inv. št. **2305** / 13 x 29,5 cm.
Motiv temelji na Svetem pismu stare zaveze: judovsko ljudstvo na poti po puščavi zaradi pomanjkanja hrane in pijače godrnja zoper Boga in Mojzesa; za kazen jim Bog pošlje strupene kače; Mojzes ga prosi za pomoč; Bog mu naroči, naj napravi bronasto kačo in jo obesi na drog: tisti, ki ga bo prava kača pičila in bo pogledal bronasto kačo, bo ostal živ (Numeri 21: 4–9). V inv. knjigi SEM je motiv opisan kot Mojzes spremeni palico v kačo. Značilno mrežasto razpokana plast barve priča o industrijski barvi; zato moremo slikarijo datirati na konec 19. ali začetek 20. stoletja.

***Moses and the bronze snake***

*Inv. no. **2305** / 13 x 29.5 cm.*
*The motif is based on the Old Testament: The Jewish people on their journey in the desert suffer hunger and thirst and bitterly complain to God and Moses; to punish them, God sends venomous snakes; Moses begs God for help; God orders him to make a bronze snake and hang it on a pole: whoever is bitten by a snake and looks at the bronze snake will stay alive (Numeri 21: 4–9). In the SEM inv. book the motif is listed as "Moses changes a staff into a snake". The typical reticular cracks in the paint surface indicate that industrial paints were used, dating the panel to the late 19th or early 20th century.*

## 110

**Elizej in pobalinski dečki betelski**
Inv. št. **2306** / 13,5 x 35 cm / z letnico 1864 ali 1860.
Za motiv velja enak komentar kot pod kat. št. 31, ki obravnava repliko te končnice. V inv. knjigi SEM motiv slikarije ni določen. Slabo ohranjeni ostanki letnice so levo ob prerokovi desnici. Delo Selške delavnice.

***Elisha and the villainous boys from Bethel***
*Inv. no. **2306** / 13.5 x 35 cm / date: 1864 or 1860.*
*Motif: same commentary as on cat. no. 31, which deals with a replica of this panel. In the SEM inv. book the motif of the painting is not determined. The barely visible remains of the date are to the left of the prophet's right hand. Selca workshop.*

111

**Sv. Trojica**
Inv. št. **2307** / 12 x 26,5 cm / z deljeno letnico 18 53.
Upodobitev Boga Očeta, Sina Kristusa in sv. Duha v podobi goloba. Konstrukt sv. Trojice kot ene osebe je naslonjen na biblijsko skupno omembo Očeta, Sina in svetega Duha, v kateri sicer še ni troedinosti oziroma enosebnosti (Matejev evangelij 28: 19), pojma, ki ga je utemeljil sv. Avguštin v razpravi De Trinitate. O upodobitvah sv. Trojice gl. še komentarja pod kat. št. 303 in 513. O podobi sv. Duha prim. komentar pod kat. št. 25. Sv. Trojica je bila zelo priljubljen motiv na slikah na steklo. Končnica je značilno delo obrtniške slikarske tradicije delavnice Leopolda Layerja iz Kranja.

***The Holy Trinity***
*Inv. no. **2307** / 12 x 26.5 cm / split date 18 53.*
*Portrayal of God the Father, Christ the Son and the Holy Spirit as a Dove. The construction of the Holy Trinity as one figure is based on the joint mention in the bible of the Father, Son and Holy Spirit, in which there is however no trinity or single personality (Matthew 28: 19); this concept was elaborated by St. Augustine in his treatise "De Trinitate". On representations of the Holy Trinity, see also the commentary on cat. nos. 303 in 513. On the portrayal of the Holy Spirit, see the commentary on cat. no. 25. The Holy Trinity was a very popular motif in paintings on glass. The painting is characteristic of the craft painting tradition of Leopold Layer's workshop in*

*Kranj.*

## 112

**Sv. Duh v podobi goloba**
Inv. št. **2308** / 13 x 26 cm / z deljeno letnico 18 42.
Za motiv velja enak komentar kot pod. kat. št. 25. Ostanki letnice so spodaj levo in desno. Delo Selške delavnice.

***The Holy Spirit as a dove***
*Inv. no. **2308** / 13 x 26 cm / split date 18 42.*
*Motif: same commentary as on cat. no. 25. The remains of the date are to the lower left and right. Selca workshop.*

## 113

**Marijino oznanjenje**
Inv. št. **2309** / 13 x 29,5 cm.
Prizor je utemeljen na Svetem pismu nove zaveze: arhangel Gabrijel sporoči Mariji, da bo spočela od sv. Duha in rodila sina, ki naj mu da ime Jezus (Lukov evangelij 1: 26–33). Značilno mrežasto razpokana barvna plast priča o rabi industrijskih barv; zato lahko končnico datiramo na konec 19. ali začetek 20. stoletja.

***The Annunciation***
*Inv. no. **2309** / 13 x 29.5 cm.*
*The scene is based on the New Testament: the Archangel Gabriel announces to Mary that the Holy Spirit will come to her and that she will give birth to a son, whom she is to name Jesus (Luke 1: 26–33). The typical reticular cracks in the paint surface indicate that industrial paints were used, dating the panel to the late 19$^{th}$ or early 20th century.*

## 114

**Srečanje sv. Marije in sv. Elizabete**
Inv. št. **2310** / 15 x 37 cm / z letnico 1869.
Za motiv velja enak komentar kot pod kat. št. 37. Ostanki letnice so med Marijo in Jožefom. Delo v obrtniški slikarski tradiciji delavnice Leopolda Layerja iz Kranja. Glede tipa predloge oziroma kompozicije prim. Gockerell 1991d: 43.

***The Visit of the Virgin Mary to St. Elizabeth***
*Inv. no. **2310**/15 x 37cm / date: 1869.*
*Motif: same commentary as on cat. no. 37. Remains of the date between Mary and Joseph. The painting is in the craft painting tradition of Leopold Layer's workshop in Kranj. For the type of model or composition cf. Gockerell 1991d: 43.*

## 115

**Pohod sv. Treh kraljev in Kristusovo rojstvo**
Inv. št. **2311** / 14 x 30 cm.
Za motiv velja enak komentar kot pod kat. št. 1. Končnica je bila na panju tipa poveznjenega korita, pri katerem je zgornji del izdolben iz enega kosa lesa.

***The journey of the Three Kings and Christ's birth***
*Inv. no. **2311** / 14 x 30 cm.*
*Motif: same commentary as on cat. no. 1. The panel was part of a beehive of the inverted trough type in which the upper part was cut from a single piece of wood.*

## 116

**Sveta družina**
Inv. št. **2312** / 13,5 x 29 cm / z letnico 1873.
Najbrž gre za upodobitev sv. Družine na poti; gl. komentar pod kat. št. 46. Za razlago razcvetele Jožefove palice velja komentar pod kat. št. 62. Delo Selške delavnice.

***The Holy Family***
*Inv. no. **2312** / 13.5 x 29 cm / date: 1873.*
*Probably a representation of the Holy Family on a journey; see the commentary on cat. no. 46. Concerning Joseph's blossoming staff, see the commentary on cat. no. 62. Selca workshop.*

## 117

**Kristusov prihod v Jeruzalem**
Inv. št. **2313** / 13 x 29 cm / z letnico 1821.
Motiv je utemeljen v Svetem pismu nove zaveze: množica pozdravlja Kristusov prihod v Jeruzalem (Matejev evangelij 21: 1–11; Markov evangelij 11: 1–10; Janezov evangelij 12: 12–15; Lukov evangelij 19: 29–38). Končnica je nerabljena; glede domnevnega najdišča in avtorstva velja enak komentar kot pod kat. št. 103.

***Christ's entry into Jerusalem***
*Inv. no. **2313** / 13 x 29 cm / date: 1821.*
*The motif is based on the New Testament: a crowd welcomes the entrance of Christ in Jerusalem (Matthew 21: 1–11; Mark 11: 1–10; John 12: 12–15; Luke 19: 29–38). The panel was never used; for the assumed site and painter, see the commentary on cat. no. 103.*

## 118

**Svatba v Kani galilejski**
Inv. št. **2314** / 14,5 x 30,5 cm / z letnico 1878.
Motiv je utemeljen v Svetem pismu nove zaveze: Kristus, njegova mati in učenci so bili povabljeni

na svatbo; ko je zmanjkalo vina, je Kristus čudežno spremenil vodo v vino (Janezov evangelij 2: 1–11). V inv. knjigi SEM je motiv pomotoma označen kot Zadnja večerja. Delo Selške delavnice.

***The Wedding Feast in Cana***
*Inv. no.* ***2314*** */ 14.5 x 30.5 cm / date: 1878.*
*The motif is based on the New Testament: Christ, his mother and disciples were invited to a wedding feast in Cana; when they ran out of wine, Christ miraculously changed water into wine (John 2: 1–11). In the SEM inv. book the motif is erroneously identified as the "Last Supper". Selca workshop.*

## 119

**Zadnja večerja**
Inv. št. **2315** / 14 x 29 cm / z letnico 1877.
Za motiv velja enak komentar kot pod kat. št. 73. Delo Selške delavnice.

***The Last Supper***
*Inv. no.* ***2315*** */ 14 x 29 cm / date: 1877.*
*Motif: same commentary as on cat. no. 73. Selca workshop.*

## 120

**Zgodba o izgubljenem sinu**
Inv. št. **2316** / 14 x 45 cm / z deljeno letnico 18 31.
Pripoved v šestih zaporednih sličicah; za motiv velja enak komentar kot pod kat. št. 34. Končnica ima dve žreli za izletavanje čebel: namenjena je bila dvojnemu panju. Delo v obrtniški slikarski tradiciji delavnice Leopolda Layerja iz Kranja.

***The parable of the Prodigal Son***
*Inv. no.* ***2316*** */ 14 x 45 cm / split date 18 31.*
*Story in six consecutive pictures; Motif: same commentary as on cat. no. 34. The panel has two entrances and was made for a double beehive. Painted in the craft painting tradition of the Leopold Layer workshop in Kranj.*

## 121

**Marijino kronanje**
Inv. št. **2317** / 14 x 32 cm / z deljeno letnico 18 97.
Poznosrednjeveška ikonografska shema, v kateri sv. Trojica krona Marijo, je sicer v poljudni umetnost 19. stoletja zelo priljubljena; na zelo preprosto naslikani končnici manjka sv. Duh pač samo zaradi razlogov, ki niso vsebinske narave. Ostanki letnice so spodaj levo in desno v osrednji upodobitvi.

***The Crowning of Mary***
*Inv. no.* ***2317*** */ 14 x 32 cm / split date 18 97.*
*This late medieval iconographic composition, in which the Holy Trinity crowns Mary, was very popular in 19th-century folk art; in this very simply painted panel the Holy Spirit is missing for reasons that are not essential to this commentary. The remains of the date are lower left and right in the centre of the image.*

## 122

**Marijino kronanje**
Inv. št. **2318** / 12,5 x 27,5 cm.
Za motiv velja enak komentar kot pod kat. št. 121; spodnji del slikarije manjka, ker je bila končnica zožena, da je ustrezala plitvejšemu panju.

***The Crowning of Mary***
*Inv. no.* ***2318*** */ 12.5 x 27.5 cm.*
*Motif: same commentary as on cat. no. 121; the lower section of the painting is missing, because the panel was shortened to make it fit a smaller beehive.*

## 123

**Božjepotna Marija**
Inv. št. **2319** / 14,5 x 28,5 cm.
Za motiv velja enak komentar kot pod kat. št. 16.

***Our Lady of the Pilgrimage***
*Inv. no.* ***2319*** */ 14.5 x 28.5 cm.*
*Motif: same commentary as on cat. no. 16.*

## 124

**Božjepotna Marija**
Inv. št. **2320** / 14,5 x 32,5 cm.
Za motiv velja enak komentar kot pod kat. št. 16; goreča sveča najbrž pomeni Marijo kot priprošnjico v človekovi smrtni uri.

***Our Lady of the Pilgrimage***
*Inv. no.* ***2320*** */ 14.5 x 32.5 cm.*
*Motif: same commentary as on cat. no. 16; the burning candle probably refers to Mary in her role of intercessor on behalf of man in his hour of death.*

## 125

**Sv. Janez Evangelist na otoku Patmosu**

Inv. št. **2321** / 14 x 26,5 cm / z letnico 1857.
Po tradiciji je bil sv. Janez izgnan na Patmos, kjer je napisal Apokalipso. Ob njem je njegov atribut orel (gl. komentar pod kat. št. 75), nad njim je podoba jagnjeta na knjigi s sedmimi pečati, ena izmed številnih vizij, opisanih v Apokalipsi. Stilno slikovito delo v postbaročni obrtniški slikarski tradiciji; gl. delo iste roke in komentar pod kat. št. 250.

***St. John the Baptist on the island of Patmos***
*Inv. no.* ***2321*** */ 14 x 26.5 cm / date: 1857.*
*The legend says that St. John was exiled to Patmos, where he wrote the Apocalypse. At his side is his usual attribute – an eagle (see the commentary on cat. no. 75), above him is a picture of a lamb on a book with seven seals, one of the numerous visions described in the Apocalypse. Stylised picturesque painting in a post-Baroque craftsman's painting tradition; on another panel by the same artist and for a commentary, see cat. no. 250.*

## 126

**Savlovo spreobrnjenje**
Inv. št. **2322** / 12,5 x 29,5 cm / z letnico 1891.
Motiv temelji na Svetem pismu nove zaveze: rimski državljan in judovski izobraženec Savel preganja kristjane; ko gre v Damask, da razžene krščansko skupnost, ga nenadoma oslepi svetloba z neba, Savel pade na zemljo in sliši Jezusov glas, ki mu pove, da je on tisti, ki ga Savel preganja (Apostolska dela 9: 1–5); Savel postane kristjan in si spremeni ime v Pavel. V inv. knjigi SEM je motiv pomotoma označen kot Elija.

***Saul's Conversion***
*Inv. no.* ***2322*** */ 12.5 x 29.5 cm / date: 1891.*
*The motif is based on the New Testament: the Roman citizen and Jewish scholar Saul persecutes the Christians; on the road to Damascus to disperse the Christian community, he is suddenly blinded by a light from heaven. Saul falls down and hears the voice of Christ telling him that He is the one Saul is persecuting (Apostles 9: 1–5); Saul converts to Christianity and changes his name to Paul. In the SEM inv. book the motif is erroneously determined as "Elijah".*

## 127

**Sv. Peter in sv. Pavel**
Inv. št. **2323** / 13 x 26 cm.
Za motiv velja enak komentar kot pod kat. št. 35.

***St. Peter and St. Paul***
*Inv. no.* ***2323*** */ 13 x 26 cm.*
*Motif: same commentary as on cat. no. 35.*

## 128

**Svetnica mučenica**
Inv. št. **2324** / 14 x 30 cm / z deljeno letnico 18 10.
Upodobljenka ima okrog glave obstret in v levici palmo, kar jo opredeljuje kot svetnico in mučenico; upodobitev svetniškega atributa v desnici pa je že tako uničena, da ga ne prepoznamo. Glede na slikarski slog in tip cvetličnega okrasja je to eno izmed del, ki so značilna za postbaročno podeželsko obrtniško slikarsko tradicijo.

***A holy martyress***
*Inv. no. **2324** / 14 x 30 cm / split date 18 10.*
*The portrayed person has a halo around her head and a palm branch in her left hand, determining her as a saint and martyr; the representation of the saint's attribute in her right hand is however too damaged to be identified. Judging from the style of the painting and the type of flower decoration, the painting belongs to the post-Baroque painting tradition of countryside craftsmen.*

## 129

**Sv. Matija apostol**
Inv. št. **2325** / 12,5 x 30,5 cm.
Legenda pripoveduje, da je sv. Matija umrl mučeniške smrti; najprej so ga kamenjali, nato pa so mu s sekiro odsekali glavo; to orodje, ki je sicer namenjeno bolj miroljubnim opravilom, je tako postalo njegov svetniški atribut. Končnica je naslikana v slogu, značilnem za slikarsko obrtniško tradicijo delavnice Leopolda Layerja iz Kranja. Naslikan rokokojski okvirje na končnicah redek; prav takšen okvir je naslikan na končnici enakega sloga, na kateri je upodobitev brezijske Marije Pomagaj, datirane z letnico 1875; hranijo Čebelarski muzej v Radovljici.

***St. Matthias the Apostle***
*Inv. no. **2325** / 12.5 x 30.5 cm.*
*The legend says that St. Matthias died as a martyr; he was first stoned, then beheaded with an axe; this tool, which is otherwise used for peaceful jobs, thus became his saint's attribute. The panel is painted in a style which is chracteristic of the craftsmanship of Leopold Layer's workshop in Kranj. The painted Rococo frame is rare in panels; however, such a frame is painted on a panel showing the same style – a portrait of Our Lady of Perpetual Help in Brezje, dated 1875; it is kept by the Beekeeping Museum in Radovljica.*

## 130

**Srce Jezusovo in srce Marijino**
Inv. št. **2326** / 14 x 26 cm.
Ikonografska predstava krvavečega srca s križem in trnjevim vencem kot Jezusovega simbola je nastala na podlagi podobnega jezuitskega emblema iz druge polovice 17. stoletja kot upodobitev vizije sv. Marjete Alacoque; Marijino srce je nastalo kot par tej upodobitvi v naslednjem stoletju; v 19. stoletju sta bili upodobitvi v poljudni podeželski umetnosti precej priljubljeni. Končnica sodi v sredo ali drugo polovico 19. stoletja.

***The Sacred Hearts of Jesus and Mary***
*Inv. no.* ***2326*** */ 14 x 26 cm.*
*The iconographic presentation of a bleeding heart with a cross and crown of thorns as Christ's symbol originated from a similar Jesuit emblem in the latter half of the 17th century as a vision of St. Margaret Alacoque; Mary's heart became a counterpart to this picture in the next century; in the 19th century both images were very popular in the folk art of the countryside. The panel belongs to the mid or late 19th century.*

## 131

**Sv. Filip apostol**
Inv. št. **2327** / 14,5 x 28,5 cm.
V inv. knjigi SEM je upodobljenec (glede na križno palico) označen za sv. Janeza Krstnika, vendar gre za pomoto, ker ima svetnik v levici knjigo; ta dva atributa skupaj pa sta določilo Filipa.

***St. Philip the Apostle***
*Inv. no.* ***2327*** */ 14.5 x 28.5 cm.*
*In the SEM inv. book the portrayed saint is identified (based on the cross staff) as saint John the Baptist, but this is an error because the saint has a book in his left hand, and the two attributes together refer to St. Philip.*

## 132

**Sv. Florijan**
Inv. št. **2328** / 13 x 28 cm / Poljanska dolina na Gorenjskem.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 133. Upodobljenec gasi gorečo cerkev, ikonografsko običajnejše je sicer gašenje hiše. Za motiv velja enak komentar kot pod kat. št. 53.

***St. Florian***
*Inv. no.* ***2328*** */ 13 x 28 cm / Poljane Valley, Upper Carniola.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 133. The portrayed person extinguishes a burning church, but in the iconography extinguishing a burning house is more common. Motif: same commentary as on cat. no. 53.*

## 133

**Sv. Matej evangelist**
Inv. št. **2328** / 14,5 x 26,5 cm / z letnico 1847.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 132. Za motiv velja enak komentar kot pod kat. št. 75. Levo pod angelom je letnica. Delo Selške delavnice.

***St. Matthew the Evangelist***

*Inv. no. **2328** / 14.5 x 26.5 cm / date: 1847.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 132. Motif: same commentary as on cat. no. 75. The date is to the left and below the angel. Selca workshop.*

## 134

**Sv. Urban**
Inv. št. **2329** / 14 x 26,5 cm / z letnico 1770.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 135. Desno ob upodobljencu v papeški opravi so ostanki slikarije, ki jih prepoznamo kot vinsko trto z grozdi, kar označuje Urbana, zavetnika vinogradnikov. Številke razprto zapisane letnice so nameščene nad spodnjim robom slikarske ploskve skrajno v kotih levo in desno in ob žrelu za izletavanje čebel oziroma nad njim.

***St. Urban***
*Inv. no. **2329** / 14 x 26.5 cm / date: 1770.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 135. To the right of the figure in a pope's vestments are traces of painting, which can be identified as a vine with grapes, denoting St. Urban, the patron saint of wine-makers. The numbers of the split date are written above the lower edge, in the extreme left and right corners and close to the beehive entrance.*

## 135

**Dvoboj konjenikov**
Inv. št. **2329** / 13 x 29,5 cm / z letnico 1907 (?) / Poljanska dolina na Gorenjskem.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 134. V inv. knjigi SEM je motiv označen kot Pegam in Lambergar, vendar na upodobitvi ni hudičev pomagačev, uniformi upodobljencev sta vojaški iz časa okoli 1900. Pod kopitom leve sprednje noge levega konja je slabo ohranjena letnica; vprašljivo je le branje zadnje številke.

***A duel between horsemen***
*Inv. no. **2329** / 13 x 29.5 cm / date: 1907(?) / Poljane Valley in Upper Carniola.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 134. In the SEM inv. book the motif is determined as "Pegam and Lambergar", but there are no assisting devils in the scene, and the uniforms of the figures are military uniforms from around 1900. The barely visible date is beneath the hoof of the left horse's left leg; the reading of the last number is not absolutely certain.*

## 136

**Sv. Anton Puščavnik**
Inv. št. **2330** / 16 x 34 cm.

Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 137. Legenda pripoveduje, da je svetnik samotno živel v puščavi, kjer so ga nadlegovali demoni, med njimi zli duh pohotnosti in požrešnosti v podobi svinje; z glasom zvonca je svetnik odganjal hudiča. Zaradi takšnih upodobitev je postal zelo čaščen zavetnik za prašiče in druge domače živali. Zelo redka, reliefno izrezljana panjska končnica.

***St. Antony the Hermit***
*Inv. no.* ***2330*** */ 16 x 34 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 137. The legend says that the saint lived in isolation in the desert, where he was beset by demons, among others by the demon of lechery and gluttony in the form of a pig; the saint chased the devil away with the sound of a bell. These images made St. Anthony of the Desert a popular patron saint of pigs and other domestic animals. This type of relief-carved panel is very rare.*

## 137

**Marijin monogram**
Inv. št. **2330** / 12 x 29,5 cm / Poljanska dolina na Gorenjskem.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 136. Monogram sv. Marije je nastal kot par Kristusovemu monogramu (gl. komentar pod kat. št. 67); njemu ustrezno so ga imenovali "sladko ime Marijino"; v podeželski umetnosti se je ta monogram zelo razširil v 19. stoletju. V dvetretjinski višini končnice med osrednjim tondom in levim šopkom sta številki 19; na ustrezni desni strani, tam, kjer bi pričakovali še dve številki letnice, ni nič. Zaradi majhnosti in mesta številk mislimo, da gre za nedokončan zapis letnice, in ne za številko panja. Značilno mrežasto razpokana barvna plast razodeva rabo industrijskih barv, kar omogoča datiranje končnice na začetek 20. stoletja. Prim. komentar pod kat. št. 13.

***Mary's monogram***
*Inv. no.* ***2330*** */ 12 x 29.5 cm / Poljane Valley, Upper Carniola.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 136. Mary's monogram originated to form a pair with Christ's monogram (see the commentary on cat. no. 67); it was correspondingly called the "sweet name of Mary"; in countryside art the monogram became very common in the 19th century. The number 19 is two-thirds of the way up the panel, between the central tondo and the left bunch; on the opposite right side, where one would expect the other numbers of the date, nothing is inscribed. Because of their small size and location the existing numbers are thought to be part of the date, not the number of the beehive. The typical reticular cracks in the paint surface indicate that industrial paints were used and date the panel to the early 20th century. See the commentary on cat. no. 13.*

## 138

**Sv. Anton Puščavnik**
Inv. št. **2331** / 14 x 29 cm / z deljeno letnico 18 68 / Poljanska dolina na Gorenjskem.

Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 139. Za motiv velja enak komentar kot pod kat. št. 136. Delo Štajerske delavnice.

***St. Anthony the Hermit***
*Inv. no. **2331** / 14 x 29 cm / split date 18 68 / Poljane Valley, Upper Carniola.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 139. Motif: same commentary as on cat. no. 136. Origin: Styrian workshop.*

## 139

**Sv. Jurij**
Inv. št. **2331** / 12,5 x 29 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 138. Za motiv velja enak komentar kot pod kat. št. 102. Glede na tip cvetličnega okrasja in preostale sledi slikarskega sloga bi končnica najbrž sodila na konec 18. stoletja ali v zgodnje 19. stoletje.

***St. George***
*Inv. no. **2331** / 12.5 x 29 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 138. Motif: same commentary as on cat. no. 102. In view of the type of flower ornament and other remains of the style of painting the panel can be dated to the late 18$^{th}$ or early 19$^{th}$ century.*

## 140

**Kristus na Oljski gori**
Inv. št. **2332** / 14 x 30 cm / z letnico 1903 / Poljanska dolina na Gorenjskem.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 141.
Za motiv velja enak komentar kot pod kat. št. 58. Po mnenju prodajalca A. Demšarja je končnico naslikal neznan slikar iz Zabrekev, vendar gre nedvomno za zelo značilno delo Štajerske delavnice.

***Jesus on the Mount of Olives***
*Inv. no. **2332** / 14 x 30 cm / date: 1903 / Poljane Valley, Upper Carniola.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 141. Motif: same commentary as on cat. no. 58. In the opinion of A. Demšar, who sold the panel, it was painted by an unknown artist from Zabrekve, but this is undoubtedly a typical product of the Styrian workshop.*

## 141

**Pekel**
Inv. št. **2332** / 13 x 28 cm / z letnico 1891.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 140.

***Hell***
*Inv. no.* ***2332*** */ 13 x 28 cm / date: 1891.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 140.*

## 142

**Prizor iz legende o sv. Izidorju**
Inv. št. **2333** / 16 x 31,5 cm / Poljanska dolina na Gorenjskem.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 143. Za motiv velja enak komentar kot pod kat. št. 47. Značilno, tudi s peresom naslikano delo Štajerske delavnice s konca 19. stoletja ali začetka 20. stoletja.

***A scene from the legend of St. Isidore***
*Inv. no.* ***2333*** */ 16 x 31.5 cm / Poljane Valley in Upper Carniola.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 143. Motif: same commentary as on cat. no. 47. Typical panel, partially drawn with a pen, from the Styrian workshop, late 19th or early 20th century.*

## 143

**Hudičevska kozlovska vprega**
Inv. št. **2333** / 15 x 27 cm / z letnico 1885.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 142. Najbrž zaradi imenitnega falusa so vsaj od poznega srednjega veka kozle šteli za simbol pohote in jih povezovali s hudičem; čarovnicam naj bi rabili za ježo.

***The devil's team of goats***
*Inv no.* ***2333*** */ 15 x 27 cm / date: 1885.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 142. Presumably because of its majestic phallus, the billy-goat was considered a symbol of lechery and associated with the devil from at least the Late Middle Ages onwards; witches were said to ride billy-goats.*

## 144

**Dvoglavi vladarski heraldični orel**
Inv. št. **2334** / 13 x 27 cm / z letnico 18 17 ali 18 14.
V inv. knjigi SEM je zapisana napačno prebrana letnica 1818. Ostanki deljene letnice so levo in desno ob orlovem repu.

***A two-headed imperial heraldic eagle***
*Inv. no.* ***2334*** */ 13 x 27 cm / date: 18 17 or 18 14.*
*In the SEM inv. book the date is erroneously entered as 1818. The remains of the split date are to*

*the left and right of the eagle's tail.*

## 145

**Pegam in Lambergar**
Inv. št. **2335** / 13 x 27 cm / z letnico 1791.
Za motiv velja enak komentar kot pod kat. št. 69.

***Pegam and Lambergar***
*Inv. no. **2335** / 13 x 27 cm / date: 1791.*
*Motif: same commentary as on cat. no. 69.*

## 146

**Pegam in Lambergar**
Inv. št. **2336** / 14 x 26,5 cm / z letnico 1792 ali 1797.
Za motiv velja enak komentar kot pod kat. št. 69.

***Pegam and Lambergar***
*Inv. no. **2336** / 14 x 26.5 cm / date: 1792 or 1797.*
*Motif: same commentary as on cat. no. 69.*

## 147

**Pegam in Lambergar in konjenika**
Inv. št. **2337** / 15 x 48,5 cm.
Delo v slogu, značilnem za postbaročno podeželsko obrtniško slikarsko veščino.

***Pegam and Lambergar and two horsemen***
*Inv. no. **2337** / 15 x 48.5 cm.*
*Painted in a style that is characteristic of the painting skills of countryside craftsmen in the post-Baroque period.*

## 148

**Kralj Matjaž**
Inv. št. **2338** / 12,5 x 27 cm / z letnico 1877 (?).
Z napisom: Kral Matiaš. V tretjinski višini končnice so levo in desno ob mizi ostanki deljene letnice; prvi dve številki 18 sta nedvomni, ostanke drugih dveh pa ni mogoče prebrati z gotovostjo. Končnica je bila večkrat objavljena; zdi se, da je precej verjetno navajano branje letnice: 1877 (npr. Vurnik 1929: Tabla II; Grafenauer 1973: 88). Upodobitev kralja iz evropsko razširjene pripovedke, ki je na Slovenskem dobil ime po ogrskem kralju Matiji Korvinu – kralj Matjaž. V pripovedki kralj spi v votlini v gori; brada se mu ovija okrog mize; prišel bo na dan in na pomoč, ko bo nastala huda stiska. Na končnici je prizor naslikan na prostem pod drevesi, z desne prihajajo vojaki, kralj ima dolgo

brado, vendar ne spi. O pripovednem motivu gl. Grafenauer 1951. Delo v slogu slikarske obrtniške tradicije delavnice Leopolda Layerja iz Kranja.

***King Matthias***

*Inv. no. **2338** / 12.5 x 27 cm / date: 1877 (?).*

*Inscription: "Kral Matiaš" (King Matthias). The remains of the split date are to the left and right of the table, one third of the way up the panel; the first two numbers, 18, are clearly identifiable, but the other two cannot be read with certainty. The panel was published on several occasions, and it seems probable that the correct date is 1877 (e.g. in Vurnik 1929: Tablet II; and in Grafenauer 1973: 88). The portrayed king is from a folk-tale known around Europe; in Slovenia he was called "kralj Matjaž" after Matthias Corvin, King of Hungary. In the folk-tale the king sleeps in a mountain cave; his beard wraps iteslf around the table; he will reappear and come to the rescue in the hour of need. The scene on this panel is set under trees in the open air; from the left soldiers are arriving, the king has a long beard, but he is not sleeping. On the narrative motif, s. Grafenauer 1951. Work in the style of the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 149

**Hudiča vozita Lutra in Katrco v pekel**

Inv. št. **2339** / 13 x 26 cm.

Katrca je na tej upodobitvi še oblečena v nunski habit. Za motiv velja enak komentar kot pod kat. št. 88. Delo Selške delavnice.

***Two devils driving Luther and Catherine to hell***

*Inv. no. **2339** / 13 x 26 cm.*

*In this painting Catherine is still dressed in a nun's habit. Motif: same commentary as on cat. no. 88. Selca workshop.*

## 150

**Smledniška legenda**

Inv. št. **2340** / 14 x 32 cm.

Prizor iz legende sv. Antona Padovanskega, ki je v gorenjski ustni tradiciji postavljena na Smledniški grad. Fevdalec od kmeta zahteva dajatve, ki so bile že plačane sedaj pokojnemu fevdalčevemu očetu; tega sv. Anton pokliče iz pekla, da izpriča plačilo. Gl. Slovenske ljudske pesmi, Zv. 3, 1992: 351–359; Kretzenbacher 1959. Sredi končnice so v tretjinski višini ostanki letnice, od katere prepoznamo samo prvi številki 18. Delo v slogu, značilnem za slikarsko obrtniško tradicijo delavnice Leopolda Layerja iz Kranja.

***The Smlednik Legend***

*Inv. no. **2340** / 14 x 32 cm.*

*A scene from the legend of St. Anthony of Padua, who in the oral tradition of Upper Carniola*

*abides in Smlednik Castle. A feudal lord demands duties from a peasant, which have already been paid to the lord's deceased father; St. Anthony calls the father from hell to testify to the payment. See "Slovenske ljudske pesmi", Vol. 3, 1992: 351–359; Kretzenbacher 1959. The remains of the date are in the central panel, one third of the way up the panel, but only the two first numbers, 1 and 8, can be read. Work in the style characteristic of the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 151

**Smledniška legenda**
Inv. št. **2341** / 14 x 31 cm / z deljeno letnico 18 05 ali 18 06.
Za motiv velja enak komentar kot pod kat. št. 150. Ostanki letnice so levo in desno spodaj ob upodobitvi kmeta.

***The Smlednik Legend***
*Inv. no. **2341** / 14 x 31 cm / split date 18 05 or 18 06.*
*Motif: same commentary as on cat. no. 150. The remains of the date are to the left below the peasant.*

## 152

**Pogodbeniki Svete alianse**
Inv. št. **2342** / 14 x 29 cm.

Upodobljeni so vladarji, ki so leta 1815 sklenili Sveto zvezo v imenu krščanstva za vzajemno pomoč monarhov zoper republikanske in svobodomiselne ideje in gibanja: v sredi je avstrijski cesar Franc I., levo ruski car Aleksander I. in desno pruski kralj Friderik Viljem III. V inv. knjigi SEM je oznaka motiva Kongresni cesarji; mišljeni so udeleženci ljubljanskega kongresa, zborovanja Svete alianse leta 1821, ki se ga od pogodbenikov pruski kralj ni udeležil osebno, bil pa je tam sicilsko-napolitanski kralj Ferdinand. Vendar so znane simbolične upodobitve Svete alianse s tremi, za roke se držečimi figurami; vseeno je zelo verjetno, da so številni ob ljubljanskem kongresu mislili, da se takšna upodobitev nanaša na ljubljanski dogodek, čeprav so v glavnem vendarle vedeli, da gre v Ljubljani za dva cesarja (prim. ime Cesta dveh cesarjev). Glede na osebni slog je končnica delo Slikarja okorne risbe, ki je slikal tudi slike na steklo; dve njegovi končnici sta datirani z letoma 1863 in 1864 (gl. G. Makarovič 1962c: 109, 110 in zgornje tri podobe na slikovni prilogi II).

***The parties to the "Holy Alliance"***
*Inv. no. **2342** / 14 x 29 cm.*
*Portrait of the emperors who in the name of Christianity concluded the "Holy Alliance" (1815) giving monarchs mutual assistance against republican and liberal ideas and movements: in the centre is the Austrian Emperor, Francis II, to his left the Russian Czar, Alexander I, and to his right Frederick William III, King of Prussia. In the SEM inv. book the motif is determined as "The Emperors' Congress"; this however is a reference to the participants in the "Ljubljana Congress", a meeting of the Holy Alliance in 1821, at which the Prussian king did not participate in person,*

*but at which Ferdinand, King of Naples was present. Symbolic representations of The Holy Alliance in which the figures hold hands are well known, but it is highly probable that the painting refers to the event in Ljubljana, in spite of the fact that it was quite common knowledge that only two emperors attended the meeting in Ljubljana (cf. the street name: "The Two Emperors"). The personal style of the panel identifies it as made by the "inept drawer" who also painted on glass; two of his panels are dated 1863 and 1864 (see G. Makarovič 1962c: 109, 110 and the top three images in the illustrated annex II).*

## 153

**Uniformiranec odpelje kravo**
Inv. št. **2343** / 15 x 28,5 cm.
Prizor še ni pojasnjen. Moški ima na glavi dvorogeljnik neke uniforme; časovno sodi to pokrivalo na konec 18. stoletja ali v prvo polovico 19. stoletja. Ženska se (najbrž v obupu) drži za glavo; morda je upodobljena rekvizicija.

***A uniformed person taking away a cow***
*Inv. no. **2343** / 15 x 28.5 cm.*
*Unidentified scene. The man wears the two-cornered hat that is part of a uniform; this type of headgear belongs to the late 18th century or the first half of the 19th century. The woman holds her head (probably in despair); the painting may depict a requisition.*

## 154

**Dva hudiča pereta žensko perilo, tretji ga lika**
Inv. št. **2344** / 15,5 x 27 cm.
Upodobitev sodi v motivno skupino, v kateri nastopajo ženske skupaj s hudiči (gl. Metken 1991b: 78–81). Konkretna upodobitev je najbrž motivno izvirna, vsekakor pa je glede na osebni slog značilno delo delavnice vaškega slikarja in podobarja Gregorja Benedika, rojenega leta 1850 in umrlega leta 1923. Živel je na Pungertu pri Škofji Loki v bajti, ki je danes podrta. Delal je jaslice (ene so v novi domači hiši na mestu prejšnje bajte, Pungert, hišna št. 1), slikal končnice in drugo. Pri delu so mu pomagali hči, sinova Andrej in Janko. Slikarjeva vnukinja slovenistka Francka Benedik, Pungert 14 (dela na oddelku za dialektologijo Inštituta za slovenski jezik ZRC SAZU), ima nedokončano modro grundirano končnico z značilno ločnim pasom tal, ki je delo Gregorja; zadaj je napis s svinčnikom Jahrov pogreb in še devet končnic, ki so delo Andreja Benedika, rojenega leta 1896: slikane so podobno kot Gregorjeve, le slabše in malomamejše.

***Two devils washing a woman's underwear; a third is ironing it***
*Inv. no. **2344** / 15.5 x 27 cm.*
*The scene belongs to the group of motifs in which women appear together with devils (see Metken 1991b: 78–81). This particular painting's motif may be original, but in view of the personal style it is typical of the workshop of the village painter and woodcarver Gregor Benedik (1850–1923). He lived in Pungert near Škofja Loka in a cottage, which no longer exists. He also made Christmas*

*cribs (one was found in the family's new house on the site of the cottage, at Pungert 1), painted panels and other things. He was assisted by his daughter and his sons Andrej and Janko. The painter's granddaughter, Francka Benedik, a professor of Slovene, who lives at Pungert 14, (she is employed at the Department of Dialectology of the Institute for the Slovene Language which is part of the Scientific Research Centre of the Slovene Academy of Sciences and Arts) possesses an unfinished panel, primed in blue, with a typical dividing belt of land, which was made by Gregor; on the back is a pencil inscription – "Jahr's Funeral", and nine further panels, painted by Andrej Benedik, born in 1896: they are painted in a similar way to Gregor's, but their quality is inferior and shows negligence.*

## 155

**Hudiča pereta žensko perilo**
Inv. št. **2345** / 15,5 x 29 cm.
Za avtorstvo, datacijo in ikonografijo končnice velja enak komentar kot pod kat. št. 154.

***Two devils washing a woman's underwear***
*Inv. no. **2345** / 15.5 x 29 cm.*
*Author, dating and iconography: same commentary as on cat. no. 154.*

## 156

**Hudič vozi ženske spodnjice**
Inv. št. **2346** / 14,5 x 27 cm.
Za avtorstvo, datacijo in ikonografijo končnice velja enak komentar kot pod kat. št. 154.

***A devil driving women's drawers***
*Inv. no. **2346** / 14.5 x 27 cm.*
*Author, dating and iconography: same commentary as on cat. no. 154.*

## 157

**Babji mlin**
Inv. št. **2347** / 13 x 27,5 cm / z letnico 1857 (?).
Ostanki letnice so skrajno levo spodaj. Za motiv gl. Kuret 1955; Metken 1991d: 84–91.

***Women being milled***
*Inv. no. **2347** / 13 x 27.5 cm / date: 1857 (?).*
*The remains of the date are on the extreme bottom left. Motif, see Kuret 1955; Metken 1991d: 84–91.*

## 158

**Babji mlin**

Inv. št. **2348** / 14 x 34 cm.
Za motiv gl. komentar pod kat. št. 157. Delo v slogu, značilnem za postbaročno obrtniško slikarsko tradicijo delavnice Leopolda Layerja iz Kranja.

***Women being milled***
*Inv. no.* ***2348*** */ 14 x 34 cm.*
*Motif: see commentary cat. no. 157. The style is typical of the traditional craftsmanship of Leopold Layer's workshop in Kranj.*

## 159

**Ženska podi moškega**
Inv. št. **2349** / 14,5 x 26 cm.
Pomen motiva še ni pojasnjen; razlaga bo najbrž možna po določitvi predmeta v desnici moškega.

***A woman chasing away a man***
*Inv. no.* ***2349*** */ 14.5 x 26 cm.*
*The meaning of the motif has not yet been clarified and probably depends on the identification of the object in the man's right hand.*

## 160

**Kamenjanje sv. Štefana**
Inv. št. **2350** / 14,5 x 33 cm / z letnico 1878.
Končnica je bila najdena na kmetiji Navršnik nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 161. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 8. Ostanki letnice so desno spodaj.

***The stoning of St. Stephen***
*Inv. no.* ***2350*** */ 14.5 x 33 cm / date: 1878.*
*The panel was found on the Navršnik farm above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 161. Motif: same commentary and author as on cat. no. 8. The remains of the date are in the bottom right of the panel.*

## 161

**Nesreča ali tepež pred mlinom**
Inv. št. **2350** / 14 x 29 cm / z letnico 1885.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 160. Pod letnico je monogram G (ali C) E; bržkone začetnici lastnika panja. Za nepojasnjen motiv velja enak komentar kot pod kat. št. 26.

***An accident or a brawl in front of a mill***

*Inv. no. **2350** / 14 x 29 cm / date: 1885.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 160. Under the date is the monogram G (or C) E; probably the initials of the beehive's owner. Unidentified motif: same commentary as on cat. no. 26.*

## 162

**Pokol nedolžnih otročičev**
Inv. št. **2351** / 14,5 x 36,5 cm / z deljeno letnico 18 89.
Končnica je bila najdena na kmetiji Navršnik nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 163. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 51.

***The Slaughter of the Innocents***
*Inv. no. **2351** / 14.5 x 36.5 cm / split date 18 89.*
*The panel was found on the Navršnikfarm above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 163. Motif and author: same commentary as on cat. no. 51.*

## 163

Boj za moške hlače
Inv. št. **2351** / 13 x 28 cm / z letnico 1878.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 162. Za motiv gl. Orel 1960; Metken 1991a: 67–77. Delo Selške delavnice; gl. kat. št. 746.

***A fight over a pair of men's trousers***
*Inv. no. **2351** / 13 x 28 cm / date: 1878.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 162. Motif:, see Orel 1960; Metken 1991a: 61–71. Selca workshop; see cat. no. 746.*

## 164

**Marijino oznanjenje – Srečanje sv. Marije in sv. Elizabete**
Inv. št. **2352** / 13 x 32,5 cm / z letnico 1878.
Najdeno na kmetiji Navršnik nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 165. Za motiva velja enak komentar kot pod kat. št. 113 in 37.

***The Annunciation / The Visit of the Virgin Mary to Elizabeth***
*Inv. no. **2352** / 13 x 32.5 cm / date: 1878.*
*The panel was found on the Navršnik farm above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 165. Motif: same commentary as on cat. nos. 113 in 37.*

## 165

**Boj za moške hlače**
Inv. št. **2352** / 15,5 x 27 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 164. Delo Gregorja Benedika; gl. kat. št. 154. Za motiv velja enak komentar kot pod kat. št. 163.

***A fight over a pair of men's trousers***
*Inv. no. **2352** / 15.5. x 27 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 164. Painted by Gregor Benedik; see cat. no. 154. Motif: same commentary as on cat. no. 163.*

## 166

**Bitka med krščanskimi in turškimi konjeniki**
Inv. št. **2353** / 14 x 40 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 167. Vojski sta prepoznavni po pokrivalih: turbanih in čakah. K vpisu v inv. knjigo SEM je pripisana kot stara inv. št. Kranjskega deželnega muzeja 7778; v inv. knjigi deželnega muzeja je pod to številko navedena posodica za matice.

***A battle between Christian and Turkish horsemen***
*Inv. no. **2353** / 14 x 40 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 167. The armies can be identified by their headgear: turbans and shakos. To the entry in the SEM inv. book is added the old inv. no. 7778, of the Carniolan Provincial Museum. In the inv. book of the Provincial Museum, the entry under this number reads "Vessel for queen bees".*

## 167

Lisica brije lovca
Inv. št. **2353** / 13 x 33 cm / z letnico 1880.
Najdeno na kmetiji Navršnik nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 166. V inv. knjigi SEM je motiv pomotoma imenovan Lovčeva svatba. Za motiv velja enak komentar kot pod kat. št. 30. Delo Štajerske delavnice.

***A fox shaving a hunter***
*Inv. no. **2353** / 13 x 33 cm / date: 1880.*
*Found on the Navršnik farm above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 166. In the SEM inv. book the motif is erroneously called "A Hunter's Wedding". Motif: same commentary as on cat. no. 30. Origin: Styrian workshop.*

## 168

**Kmet ziblje Francoza**
Inv. št. **2354** / 15,5 x 26,5 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 169. Za motiv gl. M. Jagodic 1955. Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

***A peasant rocking a Frenchman***
*Inv. no.* ***2354*** */ 15.5 x 26.5 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 169. Motif, see M. Jagodic 1955. Author and dating: see the commentary on cat. no. 154.*

## 169

**Pegam in Lambergar**
Inv. št. **2354** / 13 x 31 cm / z deljeno letnico 18 69.
Najdeno na kmetiji Navršnik nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 168. Za motiv velja enak komentar kot pod kat. št. 69. Delo Štajerske delavnice.

***Pegam and Lambergar***
*Inv. no.* ***2354*** */ 13 x 31 cm / split date 18 69.*
*Found on the Navršnik farm above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 168. Motif: same commentary as on cat. no. 69. Origin: Styrian workshop.*

## 170

**Spoved pravičnika in spoved grešnice**
Inv. št. **2355** / 13 x 31,5 cm.
Najdeno na kmetiji Navršnik nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 171. Za motiv, avtorstvo in datacijo velja enak komentar kot pod kat. št. 64.

***The confessions of a righteous man and a sinful woman***
*Inv. no.* ***2355*** */ 13 x 31.5 cm.*
*Found on the Navršnik farm above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 171. Motif, author and dating: same commentary as on cat. no. 64.*

## 171

**Boj z zmajem**
Inv. št. **2355** / 15 x 27 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 170. Za avtorstvo in datacijo velja enak komentar kot pod kat. št. 154.

***A fight with a dragon***
*Inv. no. **2355** / 15 x 27 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 170. Author and dating: same commentary as on cat. no. 154.*

## 172

**Sv. Barbara**
Inv. št. **2356** / 13,5 x 31 cm.
Najdeno na kmetiji Navršnik nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat št. 173. Za avtorstvo, datacijo in motiv velja enak komentar kot pod kat. št. 41; stolp s tremi okni je svetničin atribut, ker je velela, naj v stolpu, kamor jo je bil zaprl oče, ob dveh oknih napravijo še tretje in je poganskemu očetu to tolmačila kot podobo sprejema svetlobe krščanske sv. Trojice.

***St. Barbara***
*Inv. no. **2356** / 13.5 x 31 cm.*
*Found on the Navršnik farm above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 173. Author, dating and motif: same commentary as on cat. no. 41; the tower with three windows is the saint's attribute because she had a third window made in the tower, in which her father had imprisoned her: to her pagan father she interpreted this act as a symbol of accepting the light of the Christian Holy Trinity.*

## 173

**Voznik zvrne menihu bero**
Inv. št. **2356** / 15,5 x 35,5 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 172. Za avtorstvo in datacijo velja komentar pod kat. št. 154.

***A driver overturns a monk's collection***
*Inv. no. **2356** / 15.5 x 35.5 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 172. Author and dating: same commentary as on cat. no. 154.*

## 174

**Job na gnoju**
Inv. št. **2357** / 14 x 32,5 cm / z letnico 1884.
Najdeno v okolici Malih Lipljen. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 175. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 86.

***Job on a dung heap***
*Inv. no. **2357** / 14 x 32.5 cm / date: 1884.*
*Found in the environs of Male Lipljene. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 175. Motif and author: same commentary as on cat. no. 86.*

## 175

**Kmeta se pravdata za kravo, advokat jo pa molze**
Inv. št. **2357** / 15 x 27 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 174. Motiv je posnet po grafični prilogi časopisa Novice kmetijskih, rokodelnih in narodskih reči leta 1852. Gl. G. Makarovič 1989: slikovna priloga XXXVIII, sl. 18; prim. Bringéus 1991b: 95–97.

***Two peasants suing one another in court over a cow, while a lawyer is milking it***
*Inv. no. **2357** / 15 x 27 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 174. The motif is copied from an illustrated supplement of the journal "Novice kmetijskih, rokodelnih in narodskih reči" from 1852. See G. Makarovič 1989: illustrated annex XXXVIII, ill. 18; Cf. Bringéus 1991b: 95–97.*

## 176

**Pegam in Lambergar**
Inv. št. **2358** / 14 x 34 cm.
Najdeno v Dražgošah. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 177. Za motiv velja enak komentar kot pod kat. št. 69.

***Pegam and Lambergar***
*Inv. no. **2358** / 14 x 34 cm.*
*Found in Dražgoše. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 177. Motif: same commentary as on cat. no. 69.*

## 177

**Postiljon jaha na polžu**
Inv. št. **2358** / 13,5 x 28 cm / z letnico 1842.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 176. Zasmehovanje

počasnosti; motiv je na končnice najbrž prišel s predloge: leta 1830 je npr. obstajala grafika z upodobitvijo sla, ki ima eno leseno nogo in pismo v roki, v ozadju je jezdec na polžu (gl. Kalender=Bilder 1978/79: reprodukcija na zadnji strani platnic – ilustracija publikacije Historischer Calender oder der Hinkende Bott, etc). Prim. kat. št. 535. Delo v slogu, značilnem za obrtniško slikarsko tradicijo delavnice Leopolda Layerja iz Kranja.

***A mail-coach driver riding a snail***

*Inv. no.* ***2358*** */ 13.5 x 28 cm / date: 1842.*

*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 176. The scene ridicules slowness; the motif on the panel was probably copied from a model: in 1830 a print existed, showing a messenger with one leg and a letter in his hand, and in the background a man riding a snail (see Kalender=Bilder 1978/79: the reproduction is on the back cover – illustration of Historischer Calender oder der Hinkende Bott, etc). Cf. cat. no. 535. Work in the style characteristic of the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 178

**Kristusov krst**

Inv. št. **2359** / 13,5 x 30,5 cm / Šmiklavž nad Gornjim Gradom.

Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 179. Motiv je utemeljen na omembah v Svetem pismu nove zaveze: sv. Janez Krstnik krsti Jezusa v reki Jordan, nato se odpre nebo in sv. Duh se spusti nad Jezusa kakor golob (Markov evangelij 1: 9–11; Matejev evangelij 3: 13–17; Lukov evangelij 3: 21–22; Janezov evangelij 1: 30–33). Delo avtorja, ki ga zaradi redke značilnosti v slikarstvu na končnicah moremo zasilno imenovati Slikar črnih obrisov. Prim. kat. št. 39 in za datacijo kat. št. 369 in 579.

***Christ's Baptism***

*Inv. no.* ***2359*** */ 13.5 x 30.5 cm / Smiklavž above Gornji Grad.*

*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 179. The motif is based on references in the New Testament: when St. John the Baptist baptised Christ in the River Jordan, the heavens opened, and the Spirit of God descended upon Jesus as a dove (Mark 1: 9–11; Matthew 3: 13–17;Luke 3: 21–22; John 1: 30–33). Painted by an artist whom we may for now call the "black-contour painter" because of this rare characteristic in panel paintings. Cf. cat. no. 39 and for the dating cat. nos. 369 and 579.*

## 179

**Vožnja sodov**

Inv. št. **2359** / 14 x 29,5 cm.

Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 178. Za avtorstvo in datacijo velja enak komentar kot pod kat. št. 154.

***Transporting barrels***

*Inv. no. **2359** / 14 x 29.5 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 178. Author and dating: same commentary as on cat. no. 154.*

## 180

**Ris napade konja**
Inv. št. **2360** / 15 x 31,5 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 181. Za avtorstvo in datacijo velja enak komentar kot pod kat. št. 154.

***A lynx attacks a horse***
*Inv. no. **2360** / 15 x 31.5 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 181. Author and dating: same commentary as on cat. no. 154.*

## 181

**Prizor iz legende o sv. Genovefi**
Inv. št. **2360** / 13,5 x 28,5 cm / Šmiklavž nad Gornjim Gradom.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 180. Za motiv velja enak komentar kot pod kat. št. 12. Za avtorstvo velja enak komentar kot pod kat. št. 178.

***A scene from the legend of St. Genevieve***
*Inv. no. **2360** / 13.5 x 28.5 cm / Šmiklavž above Gornji Grad.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 180. Motif: same commentary as on cat. no. 12. Author: same commentary as on cat. no. 178.*

## 182

**Sv. Janez Nepomuk**
Inv. št. **2361** / 13 x 29 cm / z deljeno letnico 19 17.
Končnica je bila najdena na Sv. Heleni nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 183. Letnica je v skrajnem levem in desnem zgornjem kotu. Svetniški določili sta na tej upodobitvi biret in križ v roki. Za motiv velja enak komentar kot pod kat. št. 59.

***St. John Nepomucene***
*Inv. no. **2361** / 13 x 29 cm / split date 19 17.*
*The panel was found in Sv. Helena above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 183. The date is in the extreme left and right top corners. The identity of the saint is determined by the biretta and the cross in his hand. Motif: same commentary as on cat. no. 59.*

## 183

**Stara in nova noša**
Inv. št. **2361** / 15,5 x 29,5 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 182. Za avtorstvo in datacijo velja enak komentar kot pod kat. št. 154.

***Old and new costumes***
*Inv. no. **2361** / 15.5 x 29.5 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 182. Author and dating: same commentary as on cat. no. 154.*

## 184

**Marijino oznanjenje**
Inv. št. **2362** / 14 x 29,5 cm.
Končnica je bila najdena na Sv. Heleni nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 185. Za motiv velja enak komentar kot pod kat. št. 113. Slikarija v obrtniški slikarski tradiciji delavnice Leopolda Layerja iz Kranja. V tretjinski višini končnice so levo ob Mariji in desno ob arhangelu ostanki deljene letnice: prvi dve številki sta 18, tretja številka je verjetno 4.

***The Annunciation***
*Inv. no. **2362** / 14 x 29.5 cm.*
*The panel was found in Sv. Helena above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 185. Motif: same commentary as on cat. no. 113. Work in the craft painting tradition of Leopold Layer's workshop in Kranj. The remains of the split date are one third of the way up the panel, to the left of Mary and to the right of the archangel: the first two numbers are 1 and 8, the third one is probably a 4.*

## 185

**Ciganka vedežuje z dlani, Cigan ukrade lonec**
Inv. št. **2362** / 15,5 x 30 cm..
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 184. Za avtorstvo in datacijo velja enak komentar kot pod kat. št. 154.

***A Gypsy woman is telling someone's fortune, while a Gypsy man steals a pot***
*Inv. no. **2362** / 15.5 x 30 cm*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 184. Author and dating: same commentary as on cat. no. 154.*

## 186

**Kristus na Oljski gori**
Inv. št. **2363** / 13 x 30,5 cm / z letnico 1897.
Končnica je bila najdena na Sv. Heleni nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 187. Za motiv velja enak komentar kot pod kat. št. 58. Delo Štajerske delavnice.

***Jesus on the Mount of Olives***
*Inv. no. **2363** / 13 x 30.5 cm / date: 1897.*
*The panel was found in Sv. Helena above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 187 Motif: same commentary as on cat. no. 58. Origin: Styrian workshop.*

## 187

**Ženski podita hudiča, ki jima kaže osla**
Inv. št. **2363** / 15 x 30 cm.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 186. Na zadnji strani končnice je napis s svinčnikom: I achau. Gre za upodobitev iz motivne skupine, v kateri nastopajo ženske in hudič (gl. Metken 1991b: 78–81). Za avtorstvo in datacijo slikarije velja enak komentar kot pod kat. št. 154.

***Two women chasing away a devil, who gesticulates at them***
*Inv. no. **2363** / 15 x 30 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 186. On the back of the panel is a pencil inscription "I achau". Specimen from the group of motifs in which women and a devil appear (see Metken 1991b: 78–81). Painter and dating: same commentary as on cat. no. 154.*

## 188

**Sv. Trije kralji**
Inv. št. **2364** / 13 x 28 cm.
Končnica je bila najdena na Sv. Heleni nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 189. Za motiv prim. komentar pod kat št. 1.

***The Three Kings***
*Inv. no. **2364** / 13 x 28 cm.*
*The panel was found in Sv. Helena above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 189. Motif: cf. the commentary on cat no. 1.*

## 189

**V brano vprežena ženska**
Inv. št. **2364** / 15,5 x 27 cm.

Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 188. Za avtorstvo in datacijo končnice velja enak komentar kot pod kat. št. 154.

***A woman harnessed to a harrow***
*Inv. no.* ***2364*** */ 15.5 x 27 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 188. Author and dating: same commentary as on cat. no. 154.*

## 190

**Kristus nasiti pettisočglavo množico**
Inv. št. **2365** / 13,5 x 39 cm / z letnico 188?.
Končnica je bila najdena na Sv. Heleni nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 191. Motiv temelji na Svetem pismu nove zaveze: množica, ki hodi za Jezusom, je zvečer lačna, on jo čudežno nasiti s petimi hlebci in dvema ribama (Matejev evangelij 14: 15–21; Janezov evangelij 6: 9–13; Lukov evangelij 9: 12–17; Markov evangelij 6: 38–44). Desno spodaj je slabo ohranjena letnica, od katere s precejšnjo zanesljivostjo preberemo le prve tri številke.

***Jesus feeds the Five Thousand***
*Inv. no.* ***2365*** */ 13.5 x 39 cm / date: 188?.*
*The panel was found in Sv. Helena above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 191. The motif is based on the New Testament: the crowd following Jesus is hungry in the evening and Jesus feeds them with five loaves of bread and two fishes (Matthew 14: 15–21; John 6: 9–13;Luke 9: 12–17; Mark 6: 38–44). The barely visible date is in the lower right and only the first three numbers can be read with sufficient certainty.*

## 191

**Lisica brije lovca**
Inv. št. **2365** / 14,5 x 26 cm / z letnico 1864.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 190. Za motiv velja enak komentar kot pod kat. št. 30; za avtorstvo in datacijo gl. kat. št. 5.

***A fox shaving a hunter***
*Inv. no.* ***2365*** */ 14.5 x 26 cm / date: 1864.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 190. Motif: same commentary as on cat. no. 30; author and dating: see cat. no. 5.*

## 192

**Smledniška legenda**
Inv. št. **2366** / 14 x 31,5 cm.
Končnica je bila najdena na Sv. Heleni nad Črno. Zaradi vodenja vzporednih inv. knjig SEM se enaka

inv. št. ponovi pod kat. št. 193. Za motiv velja enak komentar kot pod kat. št. 150.

***The Smlednik Legend***
*Inv. no.* ***2366*** */ 14 x 31.5 cm.*
*The panel was found in Sv. Helena above Črna. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 193. Motif: same commentary as on cat. no. 150.*

## 193

**Hudič babi jezik brusi**
Inv. št. **2366** / 13,5 x 27,5 cm / z letnico 1890.
Zaradi vodenja vzporednih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 192. Za motiv velja enak komentar kot pod kat. št. 15.

***A devil whetting a woman's tongue***
*Inv. no.* ***2366*** */ 13.5 x 27.5 cm / date: 1890.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 192. Motif: same commentary as on cat. no. 15.*

## 194

**Hudič babi jezik brusi**
Inv. št. **2367** / 12,5 x 30 cm / z letnico 1882.
Za motiv velja enak komentar kot pod kat. št. 15.

***A devil whetting a woman's tongue***
*Inv. no.* ***2367*** */ 12.5 x 30 cm / date: 1882.*
*Motif: same commentary as on cat. no. 15.*

## 195

**Ženski dvoboj na petelinih**
Inv. št. **2368** / 13 x 29 cm / z letnico 1861.
V četrtinski višini končnice so med petelinoma ostanki letnice. Glede na pokrajinsko značilni ženski pokrivali, klobuk in avbo, gre najbrž za dvoboj Korošice in Kranjice. Prejkone je pri nastanku upodobitve imela delež tudi kakšna predloga; šaljivi dvoboj jezdecev na petelinih je npr. upodobljen že na angleškem lesorezu iz let 1503/4; (gl. Hind 1963: 735). Delo Selške delavnice; prim. kat. št. 750.

***A duel between two women riding cockerels***
*Inv. no.* ***2368*** */ 13 x 29 cm / date: 1861.*
*The remains of the date are one quarter of the way up the panel, between the cockerels. In view of the women's headgear, a hat and a headscarf, the duel is probably between a woman from*

*Carinthia and one from Carniola. Probably based on a model, a mock duel between two men riding cockerels, for example, is to be found on an English woodcut from 1503/4; (see Hind 1963: 735). Selca workshop; cf. cat. no. 750.*

## 196

**Boj z ogromno žabo**
Inv. št. **2369** / stara inv. št. Kranjskega deželnega muzeja 7804 / 15 x 29,5 cm.
Muzeju je končnico prodala Marija Remic iz Sidraža leta 1911. Zaradi dvojnega vpisa pod isto inv. številko v inv. knjigi SEM se enaka inv. št. ponovi pod kat. št. 197. V inv. knjigi SEM je upodobljena žival (pač pomotoma) prepoznana za polža. Nadaljno neustrezno spekulacijo o višnjegorskem polžu je najbrž povzročil zapis na hrbtni strani druge končnice (gl. kat. št. 323 in Vurnik 1929: 173, Tabla III). Morda gre na končnici za svojevrstno, pravljično pojmovano interpretacijo predloge z drugačnim pomenom; v krščanski simboliki namreč žaba pomeni nekaj satanskega ali simbol posvetnih naslad, ki pa so za katoličane tako ali tako pomenile greh. Za avtorstvo in datacijo končnice velja enak komentar kot pod kat. št. 154.

***A fight with an enormous frog***
*Inv. no. **2369** / old inv. no. of the Carniolan Provincial Museum 7804 / 15 x 29.5 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Owing to the double entry under the same inv. no. in the SEM inv. book, the same inv. no. is repeated under cat. no. 197. In the SEM inv. book the depicted animal was identified (by mistake) as a snail. Further inadequate speculations on the snail from Višnja gora were probably caused by the inscription on the back of the panel (see cat. no. 323, and Vurnik 1929: 173, Tablet III). This might be a particular, fairy-tale interpretation of another model with a different meaning; in Christian symbols a frog represents something satanic or is a symbol of worldly lusts, which are sins to Catholics anyway. Author and dating: same commentary as that on cat. no. 154.*

## 197

**Grabljenje in vardevanje sena v kozolec**
Inv. št. **2369** / 15,5 x 35,5 cm.
Zaradi dvojnega vpisa pod isto inv. številko v inv. knjigi SEM se enaka inv. št. ponovi pod kat. št. 196. Za avtorstvo in datacijo končnice velja enak komentar kot pod kat. št. 154.

***Raking hay and stacking it on a hayrick***
*Inv. no. **2369** / 15.5 x 35.5 cm.*
*Owing to the double entry under the same inv. no. in the SEM inv. book the same inv. no. is repeated under cat. no 196. Author and dating: same commentary as on cat. no. 154.*

## 198

**Kegljanje**
Inv. št. **2370** / 13,5 x 32,5 cm.

Delo Selške delavnice.

***Bowling***
*Inv. no. **2370** / 13.5 x 32.5 cm.*
*Selca workshop.*

## 199

**Plesalca in godca**
Inv. št. **2371** / 13,5 x 27 cm / z letnico 1832.
Godca igrata na gosli in klarinet (gl. Kumer 1957: 162).

***Dancers and musicians***
*Inv. no. **2371** / 13.5 x 27 cm / date: 1832.*
*The two musicians play the fiddle and clarinet (see Kumer 1957: 162).*

## 200

**Pijani fantje**
Inv. št. **2372** / 15 x 35,5 cm.
V inv. knjigi SEM je motiv imenovan Naborniki. Vendar upodobljenci nimajo šopkov, zato gre najbrž samo za veselo krokanje kar tako. Upodobljena je harmonika, kar je na končnicah redko (npr. na končnici pod kat. št. 672; prim. Kumer 1957: 163). Za avtorstvo in datacijo končnice velja enak komentar kot pod kat. št. 154.

***Drunken lads***
*Inv. no. **2372** / 15 x 35.5 cm.*
*In the SEM inv. book the motif is called "Recruits". However, the portrayed individuals do not have bunches of flowers, and the scene probably refers to boozing in general. The accordion is rarely depicted on panels (e.g. on panel cat. no. 672; Cf. Kumer 1957: 163). Author and dating: same commentary as on cat. no. 154.*

## 201

**Ženi vlečeta moža od kartanja**
Inv. št. **2373** / 14 x 26 cm.
Delo Selške delavnice.

***Two women dragging their husbands away from a card game***
*Inv. no. **2373** / 14 x 26 cm.*
*Selca workshop.*

## 202

**Pies in godci**
Inv. št. **2374** / 14 x 32,5 cm.
Delo Selške delavnice.

***A dance and musicians***
*Inv. no. **2374** / 14 x 32.5 cm.*
*Selca workshop.*

## 203

**Kozel žre in serje krojača**
Inv. št. **2375** / 14,5 x 29 cm.
Upodobitev je posneta po predlogi; gl. komentar pod kat. št. 52. Ta motiv je vsaj v 19. stoletju prišel v slovensko podeželsko ustno pesništvo skoraj gotovo prav s končnic; v pesmih je omenjeno, da je bilo dejanje videno na slikariji (gl. Štrekelj 1908–1923/Zv. 4: opomba na str. 710 in št. pesmi 8628–8630). Za avtorstvo končnice velja enak komentar kot pod kat. št. 178.

***A goat devours a tailor and shits him out***
*Inv. no. **2375** / 14.5 x 29 cm.*
*Copied from a model; see commentary cat. no. 52. The motif was introduced in the oral poetry of the Slovene countryside in the 19$^{th}$ century, if not earlier, and was almost certainly influenced by beehive panels; poems indeed mention that the scene was seen on a panel (see Štrekelj 1908–1923/Vol. 4: note on page 710 and poems nos. 8628–8630). Author: same commentary as on cat. no. 178.*

## 204

**Kozel serje krojača**
Inv. št. **2376** / 13 x 29,5 cm / z letnico 1880.
Upodobitev je posneta po predlogi; gl. komentar pod kat. št. 52 in 203. Delo v podeželski slogovni obrtniški slikarski tradiciji.

***A goat shitting a tailor***
*Inv. no. **2376** / 13 x 29.5 cm / date: 1880.*
*Copied from a model; see the commentary on cat. nos. 52 and 203. Painted in the tradition of the country craftsman's style.*

## 205

**Krojači bežijo pred polžem**
Inv. št. **2377** / 15,5 x 30 cm.
Upodobitev tega motiva je bila na grafiki, od koder je najbrž prišla na končnice; sicer pa je bil ta motiv razširjen v podeželskem ustnem pesništvu (gl. Štrekelj 1908–1923/IV: 710 - opomba, št. pesmi 8618–8628). Ozadje motiva je zasmehovanje počasnosti in krojaškega stanu; prim. Komentar pod kat.

št. 52. Za avtorstvo in datacijo končnice velja enak komentar kot pod kat. št. 154.

***Tailors fleeing from a snail***
*Inv. no.* ***2377*** */ 15.5 x 30 cm.*
*The motif was first used in prints and probably copied on panels; it is a very common image in the oral poetry of the countryside (see Štrekelj 1908–1923/IV: 710- note, poems nos. 8618–8628). The purpose of the motif is to ridicule slowness and the tailoring profession; see the commentary on cat. no. 52. Author and dating: same commentary as on cat. no. 154.*

## 206

**Debeluh vozi svoj trebuh**
Inv. št. **2378** / 14 x 30 cm.
Na končnici je motiv samo zasmehljiv; ost je naravnana na debeluha, ki ima tolikšen trebuh, da lahko hodi okrog samo še s samokolnico. Geneza ikonografije pa kaže na drugačen pomen: tako so na propagandnih protireformacijskih grafikah prikazovali Martina Lutra. SEM hrani reprodukcijo bakroreza iz leta 1628, na kateri vozi Luter na samokolnici svoj trebuh, zraven pa so naloženi še trije pomembni protestantski teologi. Za avtorstvo in datacijo končnice velja enak komentar kot pod kat. št. 154.

***A fat man transporting his belly***
*Inv. no.* ***2378*** */ 14 x 30 cm.*
*The motif on the panel ridicules a man who is so fat he can only walk if the carries his belly in a wheelbarrow. The origin of the iconography, however, indicates another meaning: during the Counter Reformation Martin Luther was depicted on propaganda prints in this manner. The SEM has a reproduction of a copperplate engraving from 1628, in which Luther carries his belly on a wheel-barrow, which also shows three other important Protestant theologians. Author and dating: same commentary as on cat. no. 154.*

## 207

**Lovec strelja medveda**
Inv. št. **2379** / 14 x 26,5 cm.

***A hunter shooting a bear***
*Inv. no.* ***2379*** */ 14 x 26.5 cm.*

## 208

**Lovec, ki serje, se ujame v past**
Inv. št. **2380** / 15,5 x 27 cm.
Za lisico in vse, ki ne marajo lovstva, močno zabaven prizor, ki je morda celo ilustracija resničnega dogodka. Glede avtorstva in datacije velja enak komentar kot pod kat. št. 154.

***A shitting hunter is caught in a trap***
*Inv. no.* ***2380*** */ 15.5 x 27 cm.*
*A very funny scene for foxes and all opponents of hunting, which might even be an illustration of a real event. Author and dating: same commentary as that on cat. no. 154.*

## 209

**Kozel trka krojača**
Inv. št. **2381** / 13 x 28 cm / z letnico 1856.
Končnica je posneta po predlogi; gl. komentar pod kat. št. 52 in zlasti tam navedeno literaturo. Desno spodaj je letnica. Delo Selške delavnice; prim. kat. št. 680.

***A goat butting a tailor***
*Inv. no.* ***2381*** */ 13 x 28 cm / date: 1856.*
*Copied from a model; see the commentary on cat. no. 52, and especially the literature referred to there. The date is in the lower right. Selca workshop; cf. cat. no. 680.*

## 210

**Lovec strelja gamsa**
Inv. št. **2382** / 14,5 x 29 cm.

***A hunter shooting a chamois***
*Inv. no.* ***2382*** */ 14.5 x 29 cm.*

## 211

**Lovec strelja jelena**
Inv. št. **2383** / 12,5 x 29,5 cm / z letnico 1885.
Napis: Gašper Erlih najbrž pomeni lastnika panja, ki je morebiti bil tudi upodobljeni lovec; zaradi redkosti napisov na končnicah in enkratnosti imena namreč moremo domnevati, da je napis nastal zaradi posebne zahteve naročnika slikarije. Delo Selške delavnice.

***A hunter shooting a stag***
*Inv. no.* ***2383*** */ 12.5 x 29.5 cm / date: 1885.*
*The inscription "Gašper Erlih" probably refers to the owner of the beehive, who may also be the portrayed hunter; because inscriptions are rare on panels and because this name appears only once, we may assume that it was added by special request of the person who commissioned the painting. Selca workshop.*

## 212

**Živali neso lovca k pogrebu**
Inv. št. **2384** / 13 x 27 cm / z letnico 1867.

Nekoliko nenavadna upodobitev: lisici nosita krsto kar na ramenih. Za motiv velja enak komentar kot pod kat. št. 40.

***Animals carrying a hunter to his funeral***
*Inv. no.* ***2384*** */ 13 x 27 cm / date: 1867.*
*Slightly unusual in this scene is that the foxes are carrying the coffin on their shoulders. Motif: same commentary as on cat. no. 40.*

## 213

**Živali neso lovca k pogrebu**
Inv. št. **2385** / 14,5 x 34,5 cm / z letnico 1847.
Za motiv velja enak komentar kot pod kat. št. 40. Levo spodaj je letnica. Delo Selške delavnice.

***Animals carrying a hunter to his funeral***
*Inv. no.* ***2385*** */ 14.5 x 34.5 cm / date: 1847.*
*Motif: same commentary as on cat. no. 40. Left. The date is on the lower left of the panel. Selca workshop.*

## 214

**Živali neso lovca k pogrebu**
Inv. št. **2386** / 13 x 26,5 cm / z letnico 1787.
Letnici manjka zgornji del, vendar gaje mogoče zanesljivo rekonstruirati. Za motiv velja enak komentar kot pod kat. št. 40.

***Animals carrying a hunter to his funeral***
*Inv. no.* ***2386*** */ 13 x 26.5 cm / date: 1787.*
*The top section of the date is missing, but it can be reconstructed with certainty. Motif: same commentary as on cat. no. 40.*

## 215

**Lisjak prinese domov kokoši**
Inv. št. **2387** / 15 x 27 cm.
Prizor iz motivne skupine živali v človeških vlogah. Za avtorstvo in datacijo končnice velja enak komentar kot pod kat. št. 154.

***A fox bringing home a chicken***
*Inv. no.* ***2387*** */ 15 x 27 cm.*
*A scene from the group of motifs "Animals in human roles". Author and dating: same commentary as on cat. no. 154.*

## 216

**Egiptovski Jožef v ječi tolmači sanje faraonovega točaja in peka**
Inv. št. **2388** / 15 x 27 cm / z letnico 1891.
Monogram I. Š. pomeni začetnici lastnika čebelnega panja; prim. komentar pod kat. št. 211. Motiv je utemeljen v Svetem pismu stare zaveze: Jožefov egipčanski lastnik ga osumi prešuštva s svojo ženo in ga vrže v ječo, v kateri sta že zaprta faraonov točaj in pek. Ta dva sanjata nenavadne sanje; Jožef jima razloži, kaj sanje napovedujejo (Genesis 39: 16–20,40: 1–19). Delo Selške delavnice.

***Joseph interprets the dreams of the Pharaoh's cupbearer and baker in jail***
*Inv. no.* ***2388*** */ 15 x 27 cm / date: 1891.*
*The monogram I.Š. are the initials of the beehive's owner; see the commentary on cat. no. 211. The motif is based on the Old Testament: the Egyptian owner of Joseph suspects him of adultery with his wife and throws him in jail, where he joins the Pharaoh's cupbearer and baker. These two have unusual dreams, and Joseph interprets what they predict (Genesis 39: 16–20, 40: 1–19). Selca workshop.*

## 217

**Mož pri vodnjaku**
Inv. št. **2389** / 13 x 28 cm.

***A man at a well***
*Inv. no.* ***2389*** */ 13 x 28 cm.*

## 218

**Tehtanje čebelnega panja**
Inv. št. **2390** / 15 x 27 cm.
Tehtanje panjev je v zvezi z uvajanjem moderniziranega zahtevnejšega čebelarstva; teža je napovedovala, koliko bo medu. Na upodobitvi vidimo tudi naklado, nastavek nad odprtino vrh panja, ki je izboljšava, uporabljana, kadar je bilo medu zelo veliko. Za avtorstvo in datacijo končnice velja enak komentar kot pod kat. št. 154.

***Weighing a beehive***
*Inv. no.* ***2390*** */ 15 x 27 cm.*
*The weighing of beehives is connected with the introduction of modernised, sophisticated bee-keeping; the established weight forecast the honey yield. The painting also shows a frame added on top of the opening in the beehive; this was an improvement used when the honey yield was very high. Author and dating: same commentary as on cat. no. 154.*

## 219

**Ogrebanje čebelnega roja**

Inv. št. **2391** / 14,5 x 29 cm / z letnico 1874 ali 1877.
Ostanki letnice so v tretjinski višini končnice desno ob drevesu. Delo v slogovni obrtniški slikarski tradiciji delavnice Leopolda Layerja iz Kranja.

***Catching a bee swarm***
*Inv. no.* ***2391*** */ 14.5 x 29 cm / date: 1874 or 1877.*
*The remains of the date are to the right of the tree, one third of the way up the panel. Work in the craft painting tradition of Leopold Layer's workshop in Kranj*

## 220

**Drevo**
Inv. št. **2392** / 16 x 29cm / z letnico 1823 ali 1828.
Pomen upodobitve ni pojasnjen. Upodobitev drevesa brez dodatnega simbolnega ali podobnega pomena bi bila v tem času na končnicah izjema; prav tako bi bilo treba razložiti kakšen smisel imata ob drevesu cvetlična šopka v vazah, ki navadno spremljata nabožne upodobitve. Morda gre za enega od pomenov, ki jih ima drevo v krščanski simboliki: drevo življenja v raju oziroma drevo, iz katerega so napravili križ za križanje Kristusa. Ostanki razprto postavljenih številk letnice so nad spodnjim robom končnice: dve sta skrajno levo in desno, dve sta levo in desno ob žrelu za izletavanje čebel.

***A tree***
*Inv. no.* ***2392*** */ 16 x 29cm / date: 1823 or 1828.*
*The meaning of the painting is not clear. To paint a tree without any additional symbol or meaning would be highly exceptional in this period; it also needs to be clarified what the meaning is of the bunches of flowers in vases beside the tree, since they usually appear in religious scenes. Perhaps one of the meanings a tree has in Christian symbolism is referred to: the tree of life in Paradise, or the tree from which the cross was made on which Christ was crucified. The remains of the split date are above the lower edge of the panel: two numbers are to the extreme left and right, the other two to the left and the right of the hive entrance.*

## 221

**Personifikaciji Poletja in Pomladi**
Inv. št. **2393** / 13 x 25 cm / z letnico 1890.
Upodobitev je nedvomno posnetek ene izmed številnih predlog s takšnimi personifikacijami, lahko bi nastala tudi po sliki na steklo s takšnim motivom. Delo Selške delavnice.

***Personifications of Summer and Spring***
*Inv. no.* ***2393*** */ 13 x 25 cm / date: 1890.*
*The painting is undoubtedly a copy of one of many models containing such personifications and may have been copied from a painting on glass with the same motif. Selca workshop.*

## 222

**Arhitekturna veduta**
Inv. št. **2394** / 14,5 x 26,5 cm.
Upodobljena je stavba poznorenesančnega graščinskega videza; glede na zunanjščino, ki kaže pravo podobo takšnih stavb s prizidki, sklepamo, da gre za veduto, vendar še ni ugotovljeno, katera stavba je upodobljena.

***Architectural veduta***
*Inv. no. **2394** / 14.5 x 26.5 cm.*
*The building in the painting has the appearance of a late Renaissance manor house; in view of its exterior, which show a realistic view of such buildings, including additions, it might be a veduta, but it has not yet been established which building is depicted.*

## 223

**Arabca v boju z levoma**
Inv. št. **2395** / 13,5 x 25 cm / z letnico 1863 (?) ali 1866 (?).
Glede na naslikani galabiji, ki ju slikar končničar pač ni poznal, sklepamo na predlogo. Prim. Gockerell 1991b: 106, sl. 171. Ostanki letnice so med končničnim žrelom in konjem. V inv. knjigi SEM je zapisana letnica 1888, ki pa pomeni zmotno branje: ostanki tretje številke namreč kažejo drugačno potezo kot ohranjena številka 8.

***Two Arabs fighting two lions***
*Inv. no. **2395** / 13.5 x 25 cm / date: 1863 (?) or 1866 (?).*
*In view of the depicted galabiyas, which the painter of the panel had no knowledge of, a model must have been used. Cf. Gockerell 1991b: 106, ill. 171. The remains of the date are between the beehive entrance and the horse. In the SEM inv. book the date is entered as 1888, but this is an error: the remains of the third number are different from those of the preserved 8.*

## 224

**Kameli in slon**
Inv. št. **2396** / 14 x 31,5 cm.
Narava upodobljenih živali kaže na predlogo. Značilno mrežasto razpokana plast barve razodeva rabo industrijskih barv, kar omogoča datacijo končnice na konec 19. stoletja ali v začetek 20. stoletja (prim. Gockerell 1991b: 105, sl. 163).

***Two camels and an elephant***
*Inv. no. **2396** / 14 x 31.5 cm.*
*The nature of the portrayed animals indicates that a model was used. The typical reticular cracks in the paint surface indicate the use of industrial paints and date the panel to the late 19$^{th}$ or early 20$^{th}$ century (cf. Gockerell 1991b: 105, ill. 163).*

## 225

**Ogromna kača napade zajca**
Inv. št. **2397** / 12,5 x 29,5 cm.
Najbrž gre za fantastičen in eksotičen, ne pa pravljičen motiv, pri katerem bi pričakovali kačo s krono ali belo kačo.

***An enormous snake attacks a rabbit***
*Inv. no. **2397** / 12.5 x 29.5 cm.*
*Probably a fantasy exotic motif and not a fairy-tale one, in which a snake with a crown or a white snake would be expected.*

## 226

**Sv. Trojica**
Inv. št. **2398** / stara inv. št. Kranjskega deželnega muzeja 7525 / 14 x 32,5 cm / z letnico 1860.
Muzeju je končnico leta 1911 prodal nadučitelj Vinko Krek iz Trboj. Ikonografska shema z imenom Prestol milosti; za motiv sicer velja enak komentar kot pod kat. št. 111. Delo Štajerske delavnice.

***The Holy Trinity***
*Inv. no. **2398** / Old inv. no. of the Carniolan Provincial Museum 7525 / 14 x 32.5 cm / date: 1860.*
*The panel was sold to the museum by Vinko Krek, a teacher from Trboje, in 1911. Iconographic composition, called "The Throne of Grace"; motif: same commentary as on cat. no. 111. Origin: Styrian workshop.*

## 227

**Sv. Duh v podobi goloba**
Inv. št. **2399** / stara inv. št. Kranjskega deželnega muzeja 7523 / 14,5 x 33 cm / z deljeno letnico 18 59.
Muzeju je končnico leta 1911 prodal nadučitelj Vinko Krek iz Trboj. Za motiv velja enak komentar kot pod kat. št. 25. Delo Štajerske delavnice.

***The Holy Spirit as a dove***
*Inv. no. **2399** / Old inv. no. of the Carniolan Provincial Museum 7523 / 14.5 x 33 cm / split date 18 59.*
*The panel was sold to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: same commentary as on cat. no. 25. Origin: Styrian workshop.*

## 228

**Adam in Eva v raju**
Inv. št. **2400** / stara inv. št. Kranjskega deželnega muzeja 7514 / 13 x 26 cm.
Muzeju je končnico leta 1911 prodal nadučitelj Vinko Krek iz Trboj. Za motiv, avtorstvo in datacijo velja enak komentar kot za repliko te končnice pod kat. št. 22.

***Adam and Eve in the Garden of Eden***
*Inv. no.* ***2400*** */ Old inv. no. of the Carniolan Provincial Museum 7514 / 13 x 26 cm.*
*The panel was sold to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif author and dating: same commentary as on cat. no. 22.*

## 229

**Izgon iz raja**
Inv. št. **2401** / stara inv. št. Kranjskega deželnega muzeja 7504 / 14,5 x 28,5 cm.
Končnico je leta 1911 muzeju daroval Iv. Lampe, lekarnar iz Kranja. Motiv je utemeljen v Svetem pismu stare zaveze: prva človeka nista ubogala božje prepovedi in sta jedla sad drevesa spoznanja; za kazen in da ne bi jedla še sadu drevesa življenja, s čimer bi postala bogova, ju je Bog izgnal iz raja in za stražo postavil kerube in plamen bliskajočega se meča (Genesis 3: 22–24). V inv. knjigi SEM je kot stara inv. št. Kranjskega deželnega muzeja pomotoma navedena št. 7594. Za avtorstvo velja enak komentar kot pod kat. št. 178.

***The Expulsion from Paradise***
*Inv. no.* ***2401*** */ Old inv. no. of the Carniolan Provincial Museum 7504 / 14.5 x 28.5 cm.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1911. The motif is based on the Old Testament: Adam and Eve ignored God's prohibition and ate the fruit of the tree of knowledge; to punish them and to prevent them from continuing to eat the fruit of the tree of knowledge, which would make them equal to God, God expelled them from the Garden of Eden, and he placed to the east of the Garden cherubims and a flaming sword to bar the way to the tree of life. (Genesis 3: 22–24). In the SEM inv. book the old inv. no. of the Carniolan Provincial Museum is erroneously stated as no. 7594. Same commentary on the author as on cat. no. 178.*

## 230

**Vesoljni potop**
Inv. št. **2402** / stara inv. št. Kranjskega deželnega muzeja 7480 / 14 x 41,5 cm / z letnico 1874.
Končnico je leta 1911 muzeju prodal M. Eržen z Visokega. Matija Eržen, rojen leta 1827, je živel na Visokem v leseni hiši št. 57. Bil je domač urar, popravljalec in izdelovalec ur, tudi tistih z lesenim mehanizmom, za katere je računal sedem dvajsetic. Ure je prodajal na sejmih. Njegov sin Matevž, rojen leta 1860, je po očetovi smrti leta 1896 prevzel domačijo (Roos 1938: 8, 9); torej je bil prodajalec končnic sin čebelar Matevž, in ne Matija, kot je nekajkrat navedeno v inv. knjigah Kranjskega deželnega muzeja. Motiv je utemeljen v Svetem pismu stare zaveze: Bog je sklenil s potopom uničiti vse živo razen Noeta, njemu je naročil, naj zgradi ladjo in nanjo vzame svojo družino in pare vseh živali; nastal je potop, v katerem so pomrla vsa živa bitja razen tistih na ladji (Genesis 6: 5–22, 7). Desno spodaj je letnica. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Flood***
*Inv. no.* ***2402*** */ Old inv. no. of the Carniolan Provincial Museum 7480 / 14 x 41.5 cm / date: 1874.*

*The panel was sold to the museum by M. Eržen from Visoko in 1911. Matija Eržen, born in 1827, lived in a wooden house (no. 57) in Visoko. He was a self-taught craftsman, who made and repaired clocks, including those with wooden mechanisms, for which he charged seven twenty-kreuzer coins. He sold the clocks at fairs. His son Matevž, born in 1860, took over after his father's death in 1896 (Roos 1938: 8, 9); it was thus the son Matevž, who was a bee-keeper, who sold the panel to the museum, rather than his father Matija, as is stated in several entries in the inv. book of the Carniolan Provincial Museum. The motif is based on the Old Testament: God decided to drown all living things except Noah, whom he instructed to build the Ark and to take his family and one pair of all animal species on it; when the flood came, all living creatures died except those on the Ark (Genesis 6: 5–22, 7). The date is in the lower right. Work in the craft painitng tradition of Leopold Layer's workshop in Kranj.*

## 231

**Abrahamova daritev**

Inv. št. **2403** / stara inv. št. Kranjskega deželnega muzeja 7799 / 13 x 29,5 cm / z letnico 1854.

Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv velja enak komentar kot pod kat. št. 9. Letnica je v tretjinski višini končnice skrajno levo. Odlično ohranjena končnica v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Abraham's sacrifice***

*Inv. no. **2403** / Old inv. no. of the Carniolan Provincial Museum 7799 / 13 x 29.5 cm / date: 1854.*

*Sold to the museum by Maria Remic from Sidraž in 1911. Motif: same commentary as on cat. no. 9. The date is one third of the way up the panel, on the extreme left. Excellently preserved panel, showing the craft painting tradition of Leopold Layer's workshop in Kranj*

## 232

**Prilika o izgubljeni ovci**

Inv. št. **2405** / stara inv. št. Kranjskega deželnega muzeja 7485 / 13,5 x 37 cm / z letnico 1869.

Končnico je leta 1911 muzeju prodal M. Eržen z Visokega; gl. komentar pod kat. št. 230. Motiv je utemeljen v Svetem pismu nove zaveze: Kristus pove farizejem in pismoukom, ki godrnjajo nad njim, ker poučuje tudi cestninarje in grešnike, priliko o izgubljeni ovci, prispodobi spokorjenega grešnika: ko človek najde takšno ovco in z njo pride domov, skliče prijatelje in sosede ter se veseli z njimi bolj kot nad tropom ovc, ki se ni izgubil (Lukov evangelij 15: 1–7; Matejev evangelij 18: 12–13). V inv. knjigi SEM je motiv označen kot Vrnitev izgubljenega sina, vendar gre za pomoto zaradi podobnega prizora in slabe ohranjenosti slikarije: levo je trop ovc, in ne svinj, ki sodijo k motivu izgubljenega sina, srednji upodobljenec ima v naročju jagnje, od katerega je jasno ohranjeno uho levo ob upodobljenčevih ustih. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The parable of the lost sheep***

*Inv. no. **2405** / Old inv. no. of the Carniolan Provincial Museum 7485 / 13.5 x 37 cm / date: 1869.*

*The panel was sold to the museum by M. Eržen from Visoko 1911; see commentary on cat. no. 230.*

*The motif is based on the New Testament: Christ tells the Pharisees and scribes, who complain about him because he also teaches publicans and sinners, the parable of the lost sheep, symbolising a repentant sinner: when someone finds a lost sheep and takes it home with him he calls his friends and neighbours, and they rejoice more than over a flock of sheep which did not get lost (Luke 15: 1–7; Matthew 18: 12–13). In the SEM inv. book the motif is determined as "The Return of the Prodigal Son", but this is an error due to the similarity of the two scenes and the poor condition of the painting: to the left is a flock of sheep and not pigs, which belong to the motif of the prodigal son; the figure in the centre has a lamb in his lap, of which the ear is clearly preserved to the left of the figure's mouth. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 233

**Potop egipčanske vojske v Rdečem morju**

Inv. št. **2406** / stara inv. št. Kranjskega deželnega muzeja 7816/13 x 32 cm / z letnico 1866. Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Motiv je utemeljen v Svetem pismu stare zaveze: pod Mojzesovim vodstvom Izraelci bežijo iz Egipta; pred njimi se odpre Rdeče morje, in ko za njimi pride zasledovalska egipčanska vojska, se morje zgrne nadnjo in jo potopi (Exodus 14: 5–29). Desno ob Mojzesovi glavi je letnica. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja. Z isto šablono je izdelana končnica pod kat. št. 431.

***Drowning of the Egyptian army in the Red Sea***

*Inv. no. **2406** / Old inv. no. of the Carniolan Provincial Museum 7816 / 13 x 32 cm / date: 1866.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. The motif is based on the Old Testament: led by Moses the Israelites leave Egypt; the Red Sea opens up before them and when the pursuing Egyptian army arrives the waters return and drown the army (Exodus 14: 5–29). The date is to the right of Moses' head. Work in the craft painting tradition of Leopold Layer's workshop in Kranj. The same model was used for panel cat. no. 431.*

## 234

**Samson nese vrata na goro**

Inv. št. **2407** / stara inv. št. Kranjskega deželnega muzeja 7511 / 11 x 28 cm / z letnico 1867. Končnico je leta 1911 muzeju daroval Iv. Lampe, lekarnar iz Kranja. Motiv je utemeljen v Svetem pismu stare zaveze: izraelski junak Samson v sovražnem filistejskem mestu Gazi obišče prostitutko; meščani to zvedo in ga čakajo pri zaprtih mestnih vratih, da bi ga zjutraj ubili; on pa opolnoči pride k vratom, jih izdre iz obzidja in nese na bližnjo goro (Knjiga sodnikov 16: 1–3). Zgornji del končnice manjka. Delo Selške delavnice.

***Samson carries off the gates of Gaza***

*Inv. no. **2407** / Old inv. no. of the Carniolan Provincial Museum 7511 / 11 x 28 cm / date: 1867.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1911. The motif is based on the Old Testament: Samson, a hero of the Israelites, visits a prostitute in the hostile*

*Philistine town of Gaza; the townspeople find out and wait for him at the town gates to kill him next morning; but Samson leaves at midnight, wrenches the gates out of the wall and carries them up to the top of a hill (Judges 16: 1–3). The top part of the panel is missing. Selca workshop.*

## 235

**Elizej in pobalinski dečki betelski**
Inv. št. **2408** / stara inv. št. Kranjskega deželnega muzeja 7516 / 15,5 x 32,5 cm.
Muzeju je končnico leta 1911 prodal nadučitelj Vinko Krek iz Trboj.V inv. knjigi SEM je motiv imenovan Živali žro dva otroka. Za motiv velja enak komentar kot pod kat. št. 31. Za avtorstvo in približno datacijo velja enak komentar kot pod kat. št. 152.

***Elisha and the villainous boys from Bethel***
*Inv. no. **2408** / Old inv. no. of the Carniolan Provincial Museum 7516 / 15.5 x 32.5 cm.*
*The panel was sold to the museum by Vinko Krek, a teacher from Trboje, in 1911. In the SEM inv. book the motif is called "Animals devour two children". Motif: same commentary as on cat. no. 31. Author and dating: same commentary as on cat. no. 152.*

## 236

**Sv. Elija**
Inv. št. **2409** / 16,5 x 31 cm.
Končnico je muzeju leta 1916 prodal župnik Anton Kocijančič iz Mirne na Dolenjskem. Upodobitev temelji na Svetem pismu stare zaveze: prerok Elija je bil vzet v nebo na ognjenem vozu z ognjenimi konji (Druga knjiga kraljev 2: 11). Prim. komentar pod kat. št. 285.

***St. Elijah***
*Inv. no. **2409** / 16.5 x 31 cm.*
*The panel was sold to the museum by the priest Anton Kocijančič from Mirna in Lower Carniola in 1916. The scene is based on the Old Testament: Elijah the prophet was taken to heaven in a chariot of fire, drawn by horses of fire (Second Book of the Kings 2: 11). See the commentary on cat. no. 285.*

## 237

**Zgodba o izgubljenem sinu**
Inv. št. **2410** / stara inv. št. Kranjskega deželnega muzeja 7484 / 13,5 x 45 cm / z deljeno letnico 18 69.
Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega; gl. komentar pod kat. št. 230. Za motiv velja enak komentar kot pod kat. št. 34. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The parable of the Prodigal Son***
*Inv. no. **2410** / Old inv. no. of the Carniolan Provincial Museum 7484 / 13.5 x 45 cm / split date 18*

*69.*
*The panel was sold to the museum by Mat. Eržen from Visoko in 1911; see the commentary on cat. no. 230. Motif: same commentary as on cat. no. 34. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 238

**Zgodba o izgubljenem sinu**
Inv. št. **2411** / stara inv. št. Kranjskega deželnega muzeja 8167 / 15 x 40 cm.
Končnico je leta 1912 muzeju prodal Fr. Capuder iz Lukovice. Za motiv velja enak komentar kot pod kat. št. 34. Značilno delo Štajerske delavnice iz srede ali druge polovice 19. stoletja.

***The parable of the Prodigal Son***
*Inv. no. **2411** / Old inv. no. of the Carniolan Provincial Museum 8167 / 15 x 40 cm.*
*The panel was sold to the museum by Fr. Capuder from Lukovica in 1912. Motif: same commentary as on cat. no. 34. Typical product of the Styrian workshop, mid or latter half of the 19th century.*

## 239

**Poklon pastirjev**
Inv. št. **2412** / stara inv. št. Kranjskega deželnega muzeja 7530 / 15 x 36 cm / z deljeno letnico 18 46.
Muzeju je končnico leta 1911 prodal nadučitelj Vinko Krek iz Trboj. V inv. knjigi SEM je motiv nekoliko manj določno imenovan Rojstvo. Motiv je utemeljen v Svetem pismu nove zaveze: angel je pastirjem oznanil, da se je v Betlehemu rodil Zveličar Kristus; odšli so tja, našli so Jožefa, Marijo in novorojenega Jezuščka, položenega v jasli, in se mu poklonili (Lukov evangelij 2: 6–18). Ostanki letnice so v srednji višini končnice skrajno levo in skrajno desno. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Adoration of the Shepherds***
*Inv. no. **2412** / Old inv. no. of the Carniolan Provincial Museum 7530 / 15 x 36 cm / split date 18 46.*
*The panel was sold to the museum by Vinko Krek, a teacher from Trboje, in 1911. In the SEM inv. book the motif is determined slightly less explicitly as "The Birth". The motif is based on the New Testament: an angel announced to the shepherds that Christ the Messiah was born in Bethlehem; they went there, found Joseph, Mary and the new-born Jesus in a crib and paid homage to him (Luke 2: 6–18). The remains of the date are half way up the panel, on the extreme left and right. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 240

**Pohod sv. Treh kraljev in Kristusovo rojstvo**
Inv. št. **2413** / stara inv. št. Kranjskega deželnega muzeja 7490 / 14,5 x 38 cm / z letnico 1848.
Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega; gl. komentar pod kat. št. 230. Za motiv velja enak komentar kot pod kat. št. 1. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja

iz Kranja.

***The Journey of the Three Kings and Christ's Birth***
*Inv. no.* ***2413*** */ Old inv. no. of the Carniolan Provincial Museum 7490 / 14.5 x 38 cm / date: 1848.*
*The panel was sold to the museum by Mat. Eržen from Visoko in 1911; see the commentary on cat. no. 230. Motif: same commentary as on cat. no. 1. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 241

**Sv. Družina na poti**
Inv. št. **2414** / 13 x 33 cm.
V inv. knjigi SEM je zraven vpisana oznaka D 93; ni jasno, kaj pomeni. Za motiv velja enak komentar kot pod kat. št. 46.

***The Holy Family on a journey***
*Inv. no.* ***2414*** */ 13 x 33 cm.*
*In the SEM inv. book the note "D 93" is entered; it is not clear what it refers to. Motif: same commentary as on cat. no. 46.*

## 242

**Svatba v Kani galilejski**
Inv. št. **2415** / stara inv. št. Kranjskega deželnega muzeja 7509 / 13 x 32,5 cm.
Končnico je leta 1911 muzeju daroval Iv. Lampe, lekarnar iz Kranja. Za motiv velja enak komentar kot pod kat. št. 118. Značilno mrežasto razpokana barvna plast kaže na rabo industrijskih barv in omogoča datacijo v pozno 19. stoletje ali na začetek 20. stoletja.

***The Wedding Feast in Cana***
*Inv. no.* ***2415*** */ Old inv. no. of the Carniolan Provincial Museum 7509 / 13 x 32.5 cm.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1911. Motif: same commentary as on cat. no. 118. The typical reticular cracks in the paint surface indicate the use of industrial paints and date the panel to the late 19th or early 20th century.*

## 243

**Jezus pomiri vihar na Galilejskem jezeru**
Inv. št. **2416** / stara inv. št. Kranjskega deželnega muzeja 7500 / 16,5 x 29 cm / z letnico 1876.
Končnico je leta 1911 muzeju podaril Primož Zontar, posestnik iz Kranja. Darovalec je bil znamenit čebelar (Roos 1938: 9). Motiv je utemeljen v Svetem pismu nove zaveze: Jezusz učenci se v čolnu nameni na drugi breg Galilejskega jezera (imenovanega tudi Genezareško jezero ali morje); med vožnjo zaspi, nastane vihar, učenci ga v strahu zbudijo in ko Jezus zapreti vetru in valovom, nastane mir (Lukov evangelij 8: 22–24; Matejev evangelij 8: 23–26; Markov evangelij 4: 35–40). V inv. knjigi je pripomba, da je končnico poslikala "neka ženska v Tolminu"; v pripombi je stvarno jedro:

nedvomno gre za delavnico v Selcih, torej za delo Marije Pavlič, po domače Blaževčeve Micke.

***Jesus calms a storm on the Sea of Galilee***
*Inv. no. **2416** / Old inv. no. of the Carniolan Provincial Museum 7500 / 16.5 x 29 cm / date: 1876.*
*The panel was donated to the museum by Primož Žontar, a landowner from Kranj, in 1911. The donor was a famous bee-keeper (Roos 1938: 9). The motif is based on the New Testament: Jesus and his disciples want to cross the Sea of Galilee; during the voyage Jesus falls asleep, a storm rises and the frightened disciples wake him up; when Jesus rebukes the wind and the raging waves, the storm calms (Luke 8: 22–24; Matthew 8: 23–26; Mark 4: 35–40). The inv. book mentions that the panel was painted by "a woman from Tolmin "; there is some truth in this note: the panel, though from the Selca workshop and not Tolmin, was painted by Marija Pavlič, also known as Blaževčeva Micka.*

## 244

**Kristusov prihod v Jeruzalem**
Inv. št. **2417** / stara inv. št. Kranjskega deželnega muzeja 7508 / 15 x 28 cm / z letnico 1867. Končnico je leta 1911 muzeju daroval Iv. Lampe, lekarnar iz Kranja. Za motiv velja enak komentar kot pod kat. št. 117. Ostanki letnice so pod oslovo glavo. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Christ's entry into Jerusalem***
*Inv. no. **2417** / Old inv. no. of the Carniolan Provincial Museum 7508 / 15 x 28 cm / date: 1867.*
*The panel was donated to the museum Iv. Lampe, a pharmacist in Kranj, in 1911. Motif: same commentary as on cat. no. 117. The remains of the date are below the donkey's head. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 245

**Zadnja večerja**
Inv. št. **2418** / stara inv. št. Kranjskega deželnega muzeja 7869 / 13 x 29 cm / z letnico 1858. Končnico je leta 1911 muzeju podaril Fr. Strupi iz Čirčič pri Kranju. Za motiv velja enak komentar kot pod kat. št. 73. Ostanki letnice so nad žrelom za izletavanje čebel. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Last Supper***
*Inv. no. **2418** / Old inv. no. of the Carniolan Provincial Museum 7869 / 13 x 29 cm / date: 1858.*
*The panel was donated to the museum by Fr. Strupi from Čirčiče near Kranj in 1911. Motif: same commentary as on cat. no. 73. The remains of the date are above the hive entrance. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 246

**Kristus na Oljski gori**

Inv. št. **2419** / stara inv. št. Kranjskega deželnega muzeja 7471 / 14 x 28 cm / z letnico 184?. Končnico je leta 1911 muzeju podaril Fr. Strupi iz Čirčič pri Kranju. Za motiv velja enak komentar kot pod kat. št. 58. Zadnja številka letnice je že popolnoma neberljiva. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Jesus on the Mount of Olives***
*Inv. no. **2419** / Old inv. no. of the Carniolan Provincial Museum 7471 / 14 x 28 cm / date: 184?. The panel was donated to the museum by Fr. Strupi from Circiče near Kranj in 1911. Motif: same commentary as on cat. no. 58. The last number of the date is almost illegible. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 247

**Peta postaja križevega pota: Simon iz Cirene pomaga Jezusu nositi križ**
Inv. št. **2420** / stara inv. št. Kranjskega deželnega muzeja 7539 / 14 x 33 cm.
Muzeju je končnico leta 1911 prodal nadučitelj Vinko Krek iz Trboj. Za motiv velja enak komentar kot pod kat. št. 21. Delo iste roke in najbrž iste serije kot deseta postaja pod kat. št. 484. Pomen slabo ohranjenega zapisa desno spodaj ni povsem jasen: če rimska številka V pomeni peto postajo, najbrž pomeni drugi del zapisa jht (jhtazjon).

***The Fifth Station of the Cross: Simon of Cyrene helps carry the cross***
*Inv. no. **2420** / Old inv. no. of the Carniolan Provincial Museum 7539 / 14 x 33 cm.*
*The panel was donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: same commentary as on cat. no. 21. Product of the same painter and probably from the same series as the Tenth Station, see cat. no. 484. The meaning of the barely visible inscription in the lower right of the panel is not quite clear: if the Roman V refers to the Fifth Station, the second part of the inscription should probably be read as "ſht" (from ſhtazjon).*

## 248

**Štirinajsta postaja križevega pota: Jezusa polagajo v grob**
Inv. št. **2421** / stara inv. št. Kranjskega deželnega muzeja 7520 / 14,5 x 28,5 cm / z deljeno letnico 18 63.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Za motiv velja enak komentar kot pod kat. št. 21; rimska številka postaje XIIII je desno zgoraj. Za avtorstvo velja enak komentar kot pod kat. št. 152.

***The Fourteenth Station of the Cross: Jesus is laid in the tomb***
*Inv. no. **2421** / Old inv. no. of the Carniolan Provincial Museum 7520 / 14.5 x 28.5 cm / split date 18 63.*
*The panel was donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: same commentary as on cat. no. 21; The Roman number of the station, XIIII, is in the top right. Author: same commentary as on cat. no. 152.*

## 249

**Marijino oznanjenje**
Inv. št. **2422** / stara inv. št. Kranjskega deželnega muzeja 7524 / 13 x 30 cm / z letnico 1835. Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Za motiv velja enak komentar kot pod kat. št. 113. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Annunciation***
*Inv. no. **2422** / Old inv. no. of the Carniolan Provincial Museum 7524 / 13 x 30 cm / date: 1835.*
*The panel was donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: same commentary as on cat. no. 113. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 250

**Marijino vnebovzetje**
Inv. št. **2423** / stara inv. št. Kranjskega deželnega muzeja 8266 / 15,5 x 31 cm / z letnico 1867. Končnico je muzeju podaril prof. Komatar. Upodobljena je predstava, uveljavljena v renesančnem obdobju, da je bila sv. Marija, Kristusova mati, vzeta v nebesa z dušo in telesom, kar je bilo sicer šele leta 1950 razglašeno za rimsko katoliško cerkveno dogmo. V inv. knjigi deželnega muzeja je zapis, da je končnico naslikal Janez Gosar iz Dupelj na Gorenjskem. O tem slikarju gl. Štukl 1971. Prim. delo iste roke pod kat. št. 125.

***The Assumption***
*Inv. no. **2423** / Old inv. no. of the Carniolan Provincial Museum 8266 / 15.5 x 31 cm / date: 1867.*
*The panel was donated to the museum by professor Komatar. The painting depicts an idea that was common in the Renaissance period: that Mary, the Mother of God, was taken, body and soul, into heaven; however, the Roman Catholic Church declared this event as church dogma only much later – in 1950. In the inv. book of the Carniolan Provincial Museum there is an entry which says that the panel was painted by Janez Gosar from Duple in Upper Carniola. On this painter, s. Štukl 1971. Cf. a painting by the same artist under cat. no. 125.*

## 251

**Marija Brezmadežna**
Inv. št. **2424** / stara inv. št. Kranjskega deželnega muzeja 7505 / 14 x 23,5 cm.
Končnico je leta 1911 muzeju daroval Iv. Lampe, lekarnar iz Kranja. Prim. komentar pod kat. št. 28. Prvine upodobitve pri tej varianti tega ikonografskega motiva so vzete iz Svetega pisma nove zaveze: upodobljenka je odeta v Sonce, pod nogami ima Mesec, okoli glave venec dvanajstih zvezd (Apokalipsa 12: 1). Za avtorstvo velja enak komentar kot pod. kat. št. 178.

***The Immaculate Virgin***
*Inv. no. **2424** / Old inv. no. of the Carniolan Provincial Museum 7505 / 14 x 23.5 cm.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1922. See the*

*commentary on cat. no. 28. The elements of the illustration in this variation of the iconographic motif are taken from the New Testament: the Virgin is clothed with the sun, with the moon beneath her feet and a crown of twelve stars on her head. (Apocalypse 12: 1). Painter: same commentary as on. cat. no. 178.*

## 252

**Božjepotna Marija z Jezuščkom**
Inv. št. **2425** / stara inv. št. Kranjskega deželnega muzeja 7536 / 13,5 x 27 cm / z deljeno letnico 18 24.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Predzadnje številke letnice ne moremo brati kot devetico, ker se ne bi skladala s starejšim slogom slikarije. Za motiv velja enak komentar kot pod kat. št. 16.

***Our Lady of the Pilgrimage with baby Jesus***
*Inv. no. **2425** / Old inv. no. of the Carniolan Provincial Museum 7536 / 13.5 x 27 cm / split date 18 72.*
*The panel was sold to the museum by Vinko Krek, a teacher from Trboje, in 1911. The penultimate number of the date cannot be read as a 9 because this would disagree with the older style of painting. Motif: same commentary as on cat. no. 16.*

## 253

**Božjepotna Marija z Jezuščkom**
Inv. št. **2426** / stara inv. št. Kranjskega deželnega muzeja 7476 / 14,5 x 29,5 cm.
Končnico je leta 1911 muzeju prodal Matija Eržen z Visokega za 50 h.; gl. komentar pod kat. št. 230. Pomen številke 78 ni jasen: če je bila končnica levo in desno skrajšana, potem sta to srednji številki letnice; slog slikarije in tip cvetlic bi se ujemala s takšno letnico. Če pa vendarle gre za številko panja, je način namestitve in delitve takšne številke na doslej znanih končnicah popolnoma izjemen. Za motiv velja enak komentar kot pod kat. št. 16.

***Our Lady of the Pilgrimage with baby Jesus***
*Inv. no. **2426** / Old inv. no. of the Carniolan Provincial Museum 7476 / 14.5 x 29.5 cm.*
*The panel was sold to the museum for 50 heller by M. Eržen from Visoko in 1911; see the commentary on cat. no. 230. The meaning of the numbers 78 is not clear: if the panel was shortened left and right, these might be the central numbers of the date; the style of painting and the type of flower would correspond with such a date. If, however, it is the number of the beehive, its location and the way it is split would make it a unique exception in panels known to date. Motif: same commentary as on cat. no. 16.*

## 254

**Tri božjepotne Marije**
Inv. št. **2427** / stara inv. št. Kranjskega deželnega muzeja 7487 / 14 x 39,5 cm / z letnico 1848 (?).

Končnico je leta 1911 muzeju prodal Matija Eržen z Visokega za 50 h.; gl. komentar pod kat. št. 230. Gre za tri ikonografske različice upodobitve ene svete osebe, vendar (sodeč po Mariji z Nove Štifte) tudi za tri čudodelne upodobitve na treh konkretnih romarskih krajih; združitev na eni slikariji odpira redko dokumentiran pogled v značilnost preproste religioznosti. Zgolj iz slikarije lahko z gotovostjo določimo (glede na upodobitev v zvezdi) Marijo iz Nove Štifte pri Gornjem Gradu; leva upodobitev bi lahko pomenila upodobitev v župni cerkvi v Kranju, na Dobrovi pri Ljubljani ali kje drugje; srednjo Marijo pa bi lahko pripisali zelo številnim romarskim Marijinim cerkvam. Prim. komentar pod kat. št. 16. Ostanki letnice so spodaj med levo in srednjo figuro; branje zadnje številke ni zanesljivo. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Three Ladies of the Pilgrimage***

*Inv. no. **2427** / Old inv. no. of the Carniolan Provincial Museum 7487 / 14 x 39.5 cm / date: 1848 (?).*

*The panel was sold to the museum for 50 heller by M. Eržen from Visoko in 1911.; see the commentary on cat. no. 230. Three iconographical variations, portraying a single holy figure, but also (judging from Our Lady from Nova Štifta) three miracle-working images in three actual places of pilgrimage; that they appear jointly in one painting provides us with a rare documented insight into the nature of simple religious belief. Based only on the painting, we can identify with certainty (in view of the image, set in a star) Our Lady from Nova Štifta near Gornji Grad; the left illustration could represent that in the parish church of Kranj, that in Dobrova near Ljubljana or elsewhere; the central Mary can be attributed to a variety of pilgrimage churches of Our Lady. See the commentary on cat. no. 16. The remnants of the date are at the bottom of the panel between the left and central figures; the last number cannot be read with certainty. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 255

**Božjepotna Marija iz Nove Štifte pri Gornjem Gradu**

Inv. št. **2428** / stara inv. št. Kranjskega deželnega muzeja 7796 / 12,5 x 31 cm.

Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. V inv. knjigi SEM je zvezda okrog Marije pomotoma imenovana mandorla; zvezda je tu asociacija na Marijino imenovanje Morska zvezda (Stella maris).

***Our Lady of the Pilgrimage from Nova Štifta near Gornji Grad***

*Inv. no. **2428** / Old inv. no. of the Carniolan Provincial Museum 7796 / 12.5 x 31 cm.*

*The panel was sold to the museum by Marija Remic from Sidraž in 1911. In the SEM inv. book the star around Mary is erroneously called a mandorla; this star is, however, associated with one of Mary's names – Sea Star (Stella maris).*

## 256

**Božjepotna Marija iz Ljubnega na Gorenjskem**

Inv. št. **2429** / stara inv. št. Kranjskega deželnega muzeja 7781 / 14,5 x 30 cm / z letnico 1791.

Muzeju je končnico leta 1911 daroval H. Pregled iz Lanišča pri Kamniku. Atribut ljubenske Marije je zidar, upodobljen levo spodaj ob milostni podobi. Legenda pripoveduje, da je leta 1692 med popravljanjem cerkve zidar Gregor Eržen udaril Marijin kip, na levih sencih upodobitve je nastala rana, ki je sploh ni mogoče popraviti; zidarje skesan romal v Rim, v cerkvi so se godili običajni čudeži itd.

***Our Lady of the Pilgrimage from Ljubno in Gorenjska***
*Inv. no.* ***2429*** */ Old inv. no. of the Carniolan Provincial Museum 7781 / 14.5 x 30 cm / date: 1791.*
*The panel was donated to the museum by H. Pregled from Lanišče near Kamnik in 1911. The attribute of Our Lady of Ljubno is a mason, who is depicted left below the image of Mary. The legend says that during repair work in the church in 1692 the mason Gregor Eržen hit a statue of Our Lady; the result was a wound, which could not be repaired; the remorseful mason went on a pilgrimage to Rome, while in the church the usual miracles occurred, etc.*

## 257

**Marijino kronanje**
Inv. št. **2430** / stara inv. št. Kranjskega deželnega muzeja 8495 / 13 x 29,5 cm.
Muzej je končnico pridobil leta 1911 od Anteja Gabra iz Škofje Loke. Upodobitev srednjeveške legende: ikonografska varianta, v kateri Marijo krona sv. Trojica; sv. Duh v podobi goloba ni izrezljan, ampak samo naslikan. Redek primer reliefne končnice.

***The Crowning of Mary***
*Inv. no.* ***2430*** */ Old inv. no. of the Carniolan Provincial Museum 8495 / 13 x 29.5 cm.*
*The museum bought the panel from Ante Gaber from Škofja Loka in 1911. Illustration of a medieval legend: an iconographic variation in which the Holy Trinity crowns Mary; the Holy Spirit as a dove is not carved, but only painted. Rare example of a relief panel.*

## 258

**Marijino kronanje**
Inv. št. **2431** / stara inv. št. Kranjskega deželnega muzeja 7434 / 15,5 x 30 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Za motiv velja enak komentar kot pod kat. št. 257. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Crowning of Mary***
*Inv. no.* ***2431*** */ Old inv. no. of the Carniolan Provincial Museum 7434 / 15.5 x 30 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Motif: same commentary as on cat. no. 257. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 259

**Sv. Jožef z Jezuščkom**
Inv. št. **2432** / stara inv. št. Kranjskega deželnega muzeja 7438 / 12 x 30 cm / z letnico 1813.

Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Zgornji del končnice manjka. Za motiv velja enak komentar kot pod kat. št. 62.

***St. Joseph with Jesus***

*Inv. no. **2432** / Old inv. no. of the Carniolan Provincial Museum 7438 / 12 x 30 cm / date: 1813.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The top section of the panel is missing. Motif: same commentary as on cat. no. 62.*

## 260

**Kralj David**

Inv. št. **2433** / stara inv. št. Kranjskega deželnega muzeja 7498 / 16 x 29 cm. Končnico je leta 1911 podaril muzeju Prim. Zontar, posestnik iz Kranja. Upodobitev izraelskega kralja s harfo temelji na Svetem pismu stare zaveze: kot mladenič je David stopil v službo kralja Savla in mu z brenkanjem na harfo pregnal duševne muke (Prva Samuelova knjiga 16: 23). V inv. knjigi je pripomba, da je končnico poslikala "neka ženska v Tolminu"; v pripombi je stvarno jedro: nedvomno gre za delavnico v Selcih, torej za delo Marije Pavlič, po domače Blaževčeve Micke.

***King David***

*Inv. no. **2433** / Old inv. no. of the Carniolan Provincial Museum 7498 / 16 x 29 cm.*
*The panel was donated to the museum by Prim. Žontar, a landowner from Kranj, in 1911. The illustration of the King of Israel with a harp is based on the Old Testament: as a young lad David entered the service of King Saul and provided the king with relief from the evil spirit that troubled him by playing the harp (First Book of Samuel 16: 23). The inv. book mentions that the panel was painted by "a woman from Tolmin"; there is some truth in this note: the panel, though from the Selca workshop and not from Tolmin, was painted by Marija Pavlič, also known as Blaževčeva Micka.*

## 261

**Sv. Mihael**

Inv. št. **2434** / stara inv. št. Kranjskega deželnega muzeja 7488 / 15 x 31,5 cm / z letnico 1797.
Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega; gl. komentar pod kat. št. 230. Upodobitev arhangela, varuha Hebrejcev, ki postane v krščanski ikonografiji svetnik zmagovalec nad hudičem in tehtalec duš pokojnikov na poslednji sodbi; ta njegova podoba je nastala z zelo poljubnimi tolmačenji in naslonitvijo na številne različne odlomke iz Svetega pisma stare in nove zaveze. Številke razprto postavljene letnice so levo in desno ob vratovih obeh vaz.

***St. Michael***

*Inv. no. **2434** / Old inv. no. of the Carniolan Provincial Museum 7488 / 15 x 31.5 cm / date: 1797.*
*The panel was sold to the museum by M. Eržen from Visoko in 1911; see the commentary on cat. no. 230. Portrayal of the Archangel, the guardian of Israel, who in Christian iconography becomes the saint who casts down Satan and who willjudge the souls of the dead at the Last Judgement;*

*this illustration originated from very erratic interpretations and is based on several different passages in the Old and New Testaments. The numbers of the split date are to the left and right of the necks of the two vases.*

## 262

**Sv. Mihael**
Inv. št. **2435** / stara inv. št. Kranjskega deželnega muzeja 7807 / 13,5 x 31 cm / z deljeno letnico 18 30 ali 18 80.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv velja enak komentar kot pod kat. št. 261. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Michael***
*Inv. no. **2435** / Old inv. no. of the Carniolan Provincial Museum 7807 / 13.5 x 31 cm / split date 18 30 or 18 80.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Motif: same commentary as on cat. no. 261. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 263

**Sv. Peter**
Inv. št. **2436** / stara inv. št. Kranjskega deželnega muzeja 7475 / 14,5 x 27 cm.
Končnico je leta 1911 podaril muzeju Jan. Strupi iz Rupe pri Kranju. V inv. knjigi upodobljenec ni določneje opredeljen, vendar ima v desnici ključ, ki je atribut sv. Petra; prim. komentar pod kat. št. 35.

***St. Peter***
*Inv. no. **2436** / Old inv. no. of the Carniolan Provincial Museum 7475 / 14.5 x 27 cm.*
*The panel was donated to the museum by Jan. Strupi from Rupa near Kranj in 1911. The inv. book does not determine exactly who is portrayed, but we can see a key – the attribute of St. Peter – in his right hand; See the commentary on cat. no. 35.*

## 264

**Sv. Pavel**
Inv. št. **2437** / stara inv. št. Kranjskega deželnega muzeja 7531 / 16 x 32 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Za motiv velja enak komentar kot pod kat. št. 35.

***St. Paul***
*Inv. no. **2437** / Old inv. no. of the Carniolan Provincial Museum 7531 / 16 x 32 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: same commentary as on cat. no. 35.*

## 265

**Sv. Simon apostol**
Inv. št. **2438** / stara inv. št. Kranjskega deželnega muzeja 7551 / 14,5 x 26,5 cm / z deljeno letnico 18 33.
Svetnik Simon Kanaanec ima za atribut dvoročno žago; po legendi je mučeniško umrl, ker so ga razžagali na pol.

***St. Simon the Apostle***
*Inv. no. **2438** / Old inv. no. of the Carniolan Provincial Museum 7551 / 14.5 x 26.5 cm / split date 18 33.*
*The attribute of Saint Simon the Canaanite is a cross-cut saw; the legend says that he died as martyr, being sawn in half.*

## 266

**Kamenjanje sv. Štefana**
Inv. št. **2439** / stara inv. št. Kranjskega deželnega muzeja 7497 / 15 x 29 cm.
Končnico je leta 1911 muzeju podaril Prim. Žontar iz Kranja. Darovalec je bil znamenit čebelar; gl. kat. št. 243. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 8.

***The stoning of St. Stephen***
*Inv. no. **2439** / Old inv. no. of the Carniolan Provincial Museum 7497 / 15 x 29 cm.*
*The panel was donated to the museum by Prim. Žontar from Kranj in 1911. The donor was an eminent bee-keeper; see cat. no. 243. Motif and painter: same commentary as on cat. no. 8.*

## 267

**Sv. Martin**
Inv. št. **2440** / stara inv. št. Kranjskega deželnega muzeja 7793 / 12,5 x 30 cm / z deljeno letnico 1848.
Končnico je muzeju leta 1911 podaril Kočar. Za motiv velja enak komentar kot pod kat. št. 45.

***St. Martin***
*Inv. no. **2440** / Old inv. no. of the Carniolan Provincial Museum 7793 / 12.5 x 30 cm / split date 18 48.*
*The panel was donated to the museum by a person called Kočar in 1911. Motif: same commentary as on cat. no. 45.*

## 268

**Sv. Katarina Aleksandrijska**
Inv. št. **2441** / stara inv. št. Kranjskega deželnega muzeja 7521 / 14 x 32 cm / z deljeno letnico 1837 ali 1857.

Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Svetniška legenda pripoveduje, da je bila Katarina, kraljica v Aleksandriji, tako učena, da je petdeset filozofov, ki so jo hoteli prepričati o praznovernosti krščanstva, z razpravo spreobrnila v kristjane. Rimski cesar Maksencij jo je zato ukazal mučiti na kolesu, toda ko je nebeška strela uničila to napravo, soji odsekali glavo; njena atributa sta zato mučilno kolo in meč.

***St. Catherine of Alexandria***

*Inv. no. **2441** / Old inv. no. of the Carniolan Provincial Museum 7521 / 14 x 32 cm / split date 18 37 or 18 57.*

*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. According to the saint's legend Catherine, Queen of Alexandria, was so erudite that her arguments made fifty philosophers, who wanted to convince her that Christianity was superstition, convert to Christianity. The Roman Emperor Maxentius ordered that Catherine be broken on a wheel, but when a bolt of lightening from heaven destroyed the wheel she was beheaded. This is the origin of her attributes – a wheel and a sword.*

## 269

**Sv. Barbara**

Inv. št. **2442** / stara inv. št. Kranjskega deželnega muzeja 7499 / 13,5 x 34 cm / z letnico 1878. Končnico je leta 1911 muzeju podaril Prim. Žontar iz Kranja. Darovalec je bil znamenit čebelar; gl. kat. št. 243. Za motiv velja enak komentar kot pod kat. št. 41 in 172. Delo Štajerske delavnice.

***St. Barbara***

*Inv. no. **2442** / Old inv. no. of the Carniolan Provincial Museum 7499 / 13.5 x 34 cm / date: 1878.*

*The panel was donated to the museum by Prim. Žontar from Kranj in 1911. The donor was an eminent bee-keeper; see cat. no. 243. Motif: same commentary as on cat. nos. 41 in 172. Origin: Styrian workshop.*

## 270

**Vsi sveti**

Inv. št. **2443** / stara inv. št. Kranjskega deželnega muzeja 7477 / 14 x 43 cm.

Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega; gl. komentar pod kat. št. 230. V inv. knjigi SEM je motiv označen kot Nebeška glorija. Upodobitev svetnikov, zbranih okrog svete Trojice, temelji na vizijah Svetega pisma nove zaveze (Apokalipsa 5, 7) in je povezana s cerkvenim praznikom 1. novembra. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***All Saints***

*Inv. no. **2443** / Old inv. no. of the Carniolan Provincial Museum 7477 / 14 x 43 cm.*

*The panel was sold to the museum by M. Eržen from Visoko in 1911; see the commentary on cat. no. 230. In the SEM inv. book the motif is determined as a "heavenly halo". The portrayal of the saints, gathered around the Holy Trinity, is based on visions in the New Testament (Apocalypse 5,*

*7) and is connected with the religious feast of November 1. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 271

**Sv. Anton Puščavnik**
Inv. št. **2444** / 12,5 x 26,5 cm.
V inv. knjigi SEM je oznaka D 95; njen pomen ni jasen (Depo?). Za motiv velja enak komentar kot pod kat. št. 136.

***St. Anthony the Hermit***
*Inv. no. **2444** / 12.5 x 26.5 cm.*
*In the SEM inv. book is the note "D 95"; its meaning is not clear (depository no.?). Motif: same commentary as on cat. no. 136.*

## 272

**Stigmatizacija sv. Frančiška**
Inv. št. **2445** / stara inv. št. Kranjskega deželnega muzeja 7517 / 14 x 28,5 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Oznaka 1. je poznejša kot slikarija in bržčas pomeni številko panja. Za motiv velja enak komentar kot pod kat. št. 93. Za avtorstvo velja enak komentar kot pod kat. št. 178.

***St. Francis of Assisi receives the stigmata***
*Inv. no. **2445** / Old inv. no. of the Carniolan Provincial Museum 7517 / 14 x 28.5 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. The inscribed number "1." is of a later date than the painting and probably refers to the number of the beehive. Motif: same commentary as on cat. no. 93. Painter: same commentary as on cat. no. 178.*

## 273

***Sv. Anton Padovanski z Jezuščkom***
Inv. št. **2446** / stara inv. št. Kranjskega deželnega muzeja 7478 / 14,5 x 33 cm / z deljeno letnico 18 13. Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega; gl. komentar pod kat. št. 230. Svetnika določajo nošnja Jezuščka, frančiškanska kuta in lilija, simbol čistoče; sicer je znan po številnih legendah (pri nas npr. po Smledniški legendi; gl. kat. št. 150). Letnica je napisana nerodno; najbrž je ponovljena. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Anthony of Padua with the young Jesus***
*Inv. no. **2446** / Old inv. no. of the Carniolan Provincial Museum 7478 / 14.5 x 33 cm / split date 18 13.*
*The panel was sold to the museum by M. Eržen from Visoko in 1911; see the commentary on cat. no. 230. The identity of the saint is determined by his carrying Jesus, his Franciscan habit and the lily, which symbolises purity; the saint appears in many legends (e.g. in Slovenia, in the Smlednik*

*legend; see cat. no. 150). The date is written clumsily and was probably rewritten. The style is typical of the traditional craftsmanship of Leopold Layer's workshop in Kranj.*

## 274

**Sv. Rok**
Inv. št. **2447** / stara inv. št. Kranjskega deželnega muzeja 7426 / 14 x 34 cm / z deljeno letnico 18 57 ali 18 77. Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Za motiv velja enak komentar kot pod kat. št. 80. Ostanki letnice so levo in desno ob figurah v tretjinski višini končnice.

***St. Roch***
*Inv. no. **2447** / Old inv. no. of the Carniolan Provincial Museum 7426 / 14 x 34 cm / split date 18 57 or 18 77.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Motif: same commentary as on cat. no. 80. The remains of the date are to the left and right of the figures, one third of the way up the panel.*

## 275

**Sv. Frančišek Asiški**
Inv. št. **2448** / stara inv. št. Kranjskega deželnega muzeja 7432 / 14,5 x 26,5 cm / z letnico 1848. Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Določanje motiva v inv. knjigi SEM niha med Frančiškom in sv. Rokom, zraven je zapis zmotno prebrane letnice 1842: zadnjo številko letnice je nedvomno treba brati: 8. Upodobljeni frančiškanski habit razodeva Frančiška; na upodobitvah Roka se pes nikoli ne vzpenja: očitno gre za volka, ki je strahoval mesto Gubbio in ga je Frančišek po izjavi v lastni pridigi udomačil. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Francis of Assisi***
*Inv. no. **2448** / Old inv. no. of the Carniolan Provincial Museum 7432 / 14.5 x 26.5 cm / date: 1848. The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The determination of the motif in the SEM inv. book alternates between St Francis and St. Roch; the entry on the date – "1842" – is erroneous: the last number of the date is clearly an "8". The Franciscan habit determines that this is a portrait of St. Francis; on the illustrations of St. Roch the dog is never shown rampant: here, it is obviously the wolf, who threatened the town of Gubbio and who was domesticated by St Francis according to his own sermon. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 276

**Sv. Valentin**
Inv. št. **2449** / stara inv. št. Kranjskega deželnega muzeja 7798 / 13,5 x 23 cm / z letnico 1864. Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Po legendi je svetnik bil duhovnik in pozneje temijski škof; ozdravil je božjastne otroke, zato sta njegova atributa duhovniška ali škofovska

oprava in ob njem ležeči božjastnik. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Valentine***

*Inv. no. **2449** / Old inv. no. of the Carniolan Provincial Museum 7798 / 13.5 x 23 cm / date: 1864.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. The legend says that the saint was a priest and later the Bishop of Terni; he cured epileptic children, and his attributes are therefore a priest's or bishop's vestments and an epileptic person, lying at his side. Work in the craft painting tradition of Leopold Layer's workshop in Kranj*

## 277

**Prizor iz legende o sv. Genovefi**

Inv. št. **2450** / stara inv. št. Kranjskega deželnega muzeja 7468 / 14 x 27,5 cm / z letnico 1863.
Končnico je leta 1911 podaril muzeju Fr. Strupi iz Čirčič. Za motiv velja enak komentar kot pod kat. št. 12. Ostanki letnice so pod roko upodobljenca, ki kaže na Genovefo. Delo Selške delavnice.

***A scene from the legend of St. Genevieve***

*Inv. no. **2450** / Old inv. no. of the Carniolan Provincial Museum 7468 / 14 x 27.5 cm / date: 1863.*
*The panel was donated to the museum by Fr. Strupi from Čirčiče in 1911. Motif: same commentary as on cat. no. 12. The remains of the date are below the hand of the person pointing towards Genevieve. Selca workshop.*

## 278

**Sv. Polona**

Inv. št. **2451** / stara inv. št. Kranjskega deželnega muzeja 7529 / 14 x 30,5 cm / z deljeno letnico 18 48.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Legenda pripoveduje, da so svetnici ukazali, naj žrtvuje aleksandrijskim mestnim božanstvom; ona pa jih je herostratsko prekrižala in kipi so razpadli. Za kazen sojo privezali k stebru in ji s kleščami pulili zobe. Zato so njen atribut klešče z izpuljenim zobom in po nenavadni logiki, ki velja v verovanjih, je postala zelo čaščena zavetnica zoper zobobol. Delo Štajerske delavnice.

***St. Apollonia***

*Inv. no. **2451** / Old inv. no. of the Carniolan Provincial Museum 7529 / 14 x 30.5 cm / split date 18 48.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. The legend says that the saint was ordered to sacrifice to the city deities of Alexandria; however, in an iconoclastic gesture she made the sign of the cross over the statues and they disintegrated. To punish her, she was tied to a pillar and her teeth were extracted with pincers. Whence her attributes: a pair of pincers and an extracted tooth; following the amazing logic which is common to beliefs, she became a highly worshipped patron saint, invoked against tooth-ache. Origin: Styrian workshop.*

## 279

**Prizor iz legende o sv. Janezu Nepomuku**
Inv. št. **2452** / stara inv. št. Kranjskega deželnega muzeja 8202 / 15,5 x 32,5 cm / z letnico 1857. Končnico je muzeju podaril Fr. Borštnik iz Ljubljane. Za motiv velja enak komentar kot pod kat. št. 59. Napis pod letnico: S James seveda ne pomeni angleškega Jakoba, ampak je malce svojevrsten zapis imena Janez.

***A scene from the legend of St. John Nepomucene***
*Inv. no. **2452** / Old inv. no. of the Carniolan Provincial Museum 8202 / 15.5 x 32.5 cm / date: 1857. The panel was donated to the museum by Fr. Borštnik from Ljubljana. Motif: same commentary as on cat. no. 59. The inscription under the date "S James" of course does not refer to the English name for (the Slovene) Jakob. It is merely a particular way of writing the name Janez.*

## 280

**Sv. Florijan**
Inv. št. **2453** / stara inv. št. Kranjskega deželnega muzeja 7465 / 12 x 28,5 cm / z letnico 1842 ali 1862 ali 1882.
Končnico je leta 1911 daroval muzeju Andrej Kozjek iz Čirčič. Za motiv velja enak komentar kot pod kat. št. 53. Desno spodaj ob svetniku so ostanki letnice, najmanj verjetno je branje 1882, ker so v tem slogu slikane in datirane končnice v tem času izjemne. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Florian***
*Inv. no. **2453** / Old inv. no. of the Carniolan Provincial Museum 7465 / 12 x 28.5 cm / date: 1842 or 1862 or 1882.*
*The panel was donated to the museum by Andrej Kozjek from Čirčiče in 1911. Motif: same commentary as on cat. no. 53. The remains of the date are to the right and under the saint, but that it is 1882 is unlikely, because painted and dated panels were an exception in that period. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 281

**Poslednja sodba**
Inv. št. **2454** / stara inv. št. Kranjskega deželnega muzeja 7522 / 12,5 x 29,5 cm / z letnico 1859.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Za motiv velja enak komentar kot pod kat. št. 5. Pod Kristusom je letnica. Delo Selške delavnice.

***The Last Judgement***
*Inv. no. **2454** / Old inv. no. of the Carniolan Provincial Museum 7522 / 12.5 x 29.5 cm / date: 1859. Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: same commentary as on cat. no. 5. The date below Christ. Selca workshop.*

## 282

**Prizor iz legende o sv. Genovefi**
Inv. št. **2455** / stara inv. št. Kranjskega deželnega muzeja 7809 / 14 x 28,5 cm.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. V inv. knjigi SEM motiv zaradi slabe ohranjenosti slikarije ni določen (Figuri v krajini), vendar je levo ohranjen zgornji del naslikane votline, reliefno ohranjeni obrisi velike in majhne figure pred njo pa seveda predstavljajo Genovefo in njenega sinčka. Za motiv velja enak komentar kot pod kat. št. 12.

***A scene from the legend of St. Genevieve***
*Inv. no. **2455** / Old inv. no. of the Carniolan Provincial Museum 7809 / 14 x 28.5 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. In the SEM inv. book the motif is not precisely determined owing to the poor condition of the painting ("Two figures in a landscape"), but on its left side the top section of a depicted cave is preserved, and the relief contours of a small and a large figure in front of it undoubtedly belong to Genevieve and her small son. Motif: same commentary as on cat. no. 12.*

## 283

**Prizor iz legende o sv. Genovefi**
Inv. št. **2456** / stara inv. št. Kranjskega deželnega muzeja 7801 / 13,5 x 32 cm / z letnico 1869.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv velja enak komentar kot pod kat. št. 12. Delo Štajerske delavnice.

***A scene from the legend of St. Genevieve***
*Inv. no. **2456** / Old inv. no. of the Carniolan Provincial Museum 7801 / 13.5 x 32 cm / date: 1869.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Motif: same commentary as on cat. no. 12. Origin: Styrian workshop.*

## 284

**Smledniška legenda**
Inv. št. **2457** / stara inv. št. Kranjskega deželnega muzeja 7791 / 11,5 x 29 cm.
Končnico je leta 1911 muzeju podaril Kočar. Za motiv velja enak komentar kot pod kat. št. 150. Delo Štajerske delavnice.

***The Smlednik Legend***
*Inv. no. **2457** / Old inv. no. of the Carniolan Provincial Museum 7791 / 11.5 x 29 cm.*
*The panel was donated to the museum by a person called Kočar in 1911. Motif: same commentary as on cat. no. 150. Origin: Styrian workshop.*

## 285

**Elija se loči od Elizeja**

Inv. št. **2458** / 13,5 x 42 cm / z letnico 1898.
Končnica je bila najdena na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 286. Motiv je utemeljen v Svetem pismu stare zaveze: prerok Elija se loči od preroka Elizeja na nebeškem ognjenem vozu; Elizej pobere Elijev plašč, ki zdrkne z voza, in z njim čudežno razdeli vodo v reki Jordan (Druga knjiga kraljev 2: 11–14); prim. komentar pod kat. št. 236. Značilno delo delavniškega slikarskega sloga (z enakimi polbalustri in pogosto okrastim ozadjem), ki ga moremo glede na zemljepisno razširjenost takšnih končnic, na letnice na končnicah, ki izpričujejo čas delovanja, glede na slikarsko veščino in motive najbrž pripisati Koroščcu, morda slikarju Petru Markoviču iz Rožeka ali tudi njegovemu učitelju podobarju Ozbiču in še kakšnemu učencu (gl. npr. G. Makarovič 1984: 6).

***Elijah separates from Elisha***
*Inv. no.* ***2458*** */ 13.5 x 42 cm / date: 1898.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 286. The motif is based on the Old Testament: the prophet Elijah separates from the prophet Elisha on a chariot of fire from heaven; Elisha picks up Elijah's cloak, which has slipped from the chariot and which he had used to miraculously separate the waters of the River Jordan (Second Book of Kings 2: 11–14); See the commentary on cat. no. 236. The painting is typical of the style used in workshops (with the same half balusters and frequently used ochre background). In view of the geographical area in which such panels were common, the dates on the panels (which confirm the period when the painter was active), the painting skills and the motifs, this panel can probably be attributed to a Carinthian painter, possibly to Peter Markovič from Rožek, to his teacher, the portraitist Ozbič, or to some other pupil of the latter (see e.g. G. Makarovič 1984: 6).*

## 286

**Prizor iz legende o sv. Izidorju**
Inv. št. **2458** / stara inv. št. Kranjskega deželnega muzeja 7470 / 13,5 x 28,5 cm / z letnico 1842 ali 1849.
Končnico je leta 1911 muzeju podaril Fr. Strupi iz Čirčič pri Kranju. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 285. Za motiv velja enak komentar kot pod kat. št. 47. Ostanki letnice so pod drevesno krošnjo. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***A scene front the legend of St. Isidore***
*Inv. no.* ***2458*** */ Old inv. no. of the Carniolan Provincial Museum 7470 / 13.5 x 28.5 cm / date: 1842 or 1849.*
*The panel was donated to the museum by Fr. Strupi from Čirčiče in 1911. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 285. Motif: same commentary as on cat. no. 47. The remains of the date are under the crown of the tree. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 287

**Božji grob**
Inv. št. **2459** / 14 x 35 cm.
Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 288. V inv. knjigi SEM je oznaka D 98; ni jasno, kaj pomeni. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 33.

***Christ's Sepulchre***
*Inv. no. **2459** / 14 x 35 cm.*
*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no 288. The SEM inv. book contains the note "D 98"; its meaning is unknown. Motif and painter: same commentary as on cat. no. 33.*

## 288

**Delo na polju**
Inv. št. **2459** / 13,5 x 42 cm / z letnico 1897.
Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 287. Za avtorstvo velja enak komentar kot pod kat. št. 285.

***Working in the field***
*Inv. no. **2459** / 13.5 x 42 cm / date: 1897.*
*Found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 287. Painter: same commentary as on cat. no. 285.*

## 289

**Sedem zakramentov**
Inv. št. **2460** / stara inv. št. Kranjskega deželnega muzeja 7482 / 14 x 34 cm / z deljeno letnico 18 60.
Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega; gl. komentar pod kat. št. 230. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 290. Ostanki letnice so zgoraj skrajno levo in desno. Zakrament je sveta obveza (sacramentum); rimskokatoliška Cerkev jih priznava sedem; na končnici so označeni s številkami: 1. krst; 2. birma; 3. rešnje telo; 4. spoved; 5. poslednje olje; 6. mašniško posvečenje; 7. poroka. Ta motiv je bil razširjen zlasti na slikah na steklo. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Seven Sacraments***
*Inv. no. **2460** / Old inv. no. of the Carniolan Provincial Museum 7482 / 14 x 34 cm / split date 18 60.*
*The panel was sold to the museum by M. Eržen from Visoko in 1911; see the commentary on cat. no. 230. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 290. The remains of the date are in the top left and right. The sacrament is a sacred observance; the Roman Catholic Church acknowledges seven sacraments, which in this panel are marked by numbers: 1. Baptism; 2. Confirmation; 3. The Eucharist; 4. Confession; 5. The*

*Anointing of the Sick; 6. Holy Orders; 7. Matrimony. This motif was very common, especially in paintings on glass. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 290

**Hudič vzame Napoleona**
Inv. št. **2460** / 12,5 x 31 cm / z letnico 1872.
Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 289. Napisane so izjave upodobljencev: "Dej nazaj Napoljona", "Nigdar več nedobiš kojona", ujeti Napoleon drži v desnici list z napisom: Paris. Skoraj gotovo gre za posnetek zasramovalne ilustracije po odločilni bitki francosko-pruske vojne pri Sedanu leta 1870, ko je francoska vojska brezpogojno kapitulirala. Tega leta hudič ni vzel samo tedanjega francoskega cesarja Napoleona III., ampak tudi cesarstvo; Francija je istega leta postala republika. Na končnici razberemo podoben slog, vendar tudi več specifičnosti (na enici je npr. pika) kot pri sicer zelo sorodnih delih drugih slikarjev, omenjenih pod kat. št. 285.

***A devil grabs Napoleon***
*Inv. no. **2460** / 12.5 x 31 cm / date: 1872.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no 289. The words of those portrayed are written on the painting: "Give me back Napoleon!", "You'll never get the bastard back!", The captured Napoleon has a paper in his right hand with the inscription "Paris". This is almost certainly a copy of a satirical illustration, published after the decisive battle in the French-Prussian war near Sedan in 1870, when the French army had to surrender unconditionally. In the same year the devil not only snatched Napoleon III, the French emperor, but also his empire; France indeed became a republic. The panel reveals a style similar to works by other painters, mentioned under cat. no. 285, but also specific details (such as the dot on the number 1).*

## 291

**Pohod sv. Treh kraljev in Kristusovo rojstvo**
Inv. št. **2461** / 13,5 x 35 cm / z letnico 1892. Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 292. Za motiv velja enak komentar kot pod kat. št. 1. Za avtorstvo prim. komentar pod kat. št. 285.

***The Journey of the Three Kings and Christ's birth***
*Inv. no. **2461** / 13.5 x 35 cm / date: 1892.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 292. Motif: same commentary as on cat. no. 1. Painter: see the commentary on cat. no. 285.*

## 292

**Zakrament obhajila**

Inv. št. **2461** / stara inv. št. Kranjskega deželnega muzeja 7481 / 14 x 32 cm / z letnico 1869. Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega, gl. komentar pod kat. št. 230. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 291. Za motiv prim. komentar pod kat. št. 289. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Sacrament of the Communion***

*Inv. no. **2461** / Old inv. no. of the Carniolan Provincial Museum 7481 / 14 x 32 cm / date: 1869. The panel was sold to the museum by M. Eržen from Visoko in 1911, see the commentary on cat. no. 230. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no 291. Motif: see the commentary on cat. no. 289. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 293

**Zakrament poroke – svatba**

Inv. št. **2462** / stara inv. št. Kranjskega deželnega muzeja 7790 / 14,5 x 31,5 cm.
Končnico je muzeju leta 1911 podaril Kočar. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 294. Na sredi slikarije duhovnik poroča nevesto in ženina, levo in desno so godci z zasedbo: bas, gosli, oprekelj, gosli. Za motiv prim. komentar pod kat. št. 289.

***The Sacrament of Matrimony – a wedding***

*Inv. no. **2462** / Old inv. no. of the Carniolan Provincial Museum 7790 / 14.5 x 31.5 cm.*
*The panel was donated to the museum by a person called Kočar in 1911. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no 294. In the centre of the painting a priest marries the bride and bridegroom, to the left and right are musicians playing the double bass, fiddle, dulcimer and another fiddle. Motif: see the commentary on cat. no. 289.*

## 294

**Vkrcanje na Noetovo barko**

Inv. št. **2462** / 13,5 x 41,5 cm / z letnico 1899.
Končnica je bila najdena na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 293. Za motiv gl. komentar pod kat. št. 103 in 230; pred vesoljnim potopom so šli na ladjo Noe, vsa njegova družina ter živali v parih. Za avtorstvo gl. komentar pod kat. št. 285.

***Noah's Ark***

*Inv. no. **2462** / 13.5 x 41.5 cm / date: 1899.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no 293. Motif: see the commentary on cat. no. 103 in 230; before the flood came, Noah, his family and the animals in pairs boarded the ark. Painter: see the commentary on cat. no. 285.*

## 295

**Zakrament poroke**
Inv. št. **2463** / 12,5 x 23,5 cm.
Muzej je končnico pridobil leta 1916 od župnika Ant. Kocjančiča iz Mirne na Dolenjskem. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 296. Upodobljeni so duhovnik, poročni par in priči pred oltarjem. Za motiv prim. komentar pod kat. št. 289.

***The Sacrament of Matrimony***
*Inv. no. **2463** / 12.5 x 23.5 cm.*
*The museum bought the panel from the priest Ant. Kocjančič from Mirna in Lower Carniola in 1916. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 296. Depicted are a priest, bride and bridegroom, and two witnesses in front of the altar. Motif: see the commentary on cat. no. 289.*

## 296

**Zakrament mašniškega posvečenja**
Inv. št. **2463** / 20 x 27,5 cm / z letnico 1869.
Končnica je bila najdena na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 295. Nenavaden format priča o končnici na moderniziranem (dzierzoniziranem) tunelnem panju, ki ima premične sate. Glede avtorstva prim. komentar pod kat. št. 285.

***The Sacrament of the Holy Orders***
*Inv. no. **2463** / 20 x 27.5 cm / date: 1869.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 295. The unusual format indicates that this panel was used on a modernised (Dzierzon-modified) tunnel beehive with movable frames. Painter: see the commentary on cat. no. 285.*

## 297

**Marijino kronanje**
Inv. št. **2464** / 19,5 x 27,5 cm / z letnico 1889.
Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 298. Za motiv velja enak komentar kot pod kat. št. 257, za format kot pod kat. št. 296, za avtorstvo kot pod kat. št. 285.

***The Crowning of Mary***
*Inv. no. **2464** / 19.5 x 27.5 cm / date: 1889.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no 298. Motif: same commentary as on cat. no. 257: dimensions: see cat. no. 296; painter: see cat. no. 285.*

## 298

**Godci**
Inv. št. **2464** / stara inv. št. Kranjskega deželnega muzeja 7537 / 14 x 26,5 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 297. Upodobljenci igrajo na bas, klarinet in rog (gl. Kumer 1957: 162).

***Musicians***
*Inv. no. **2464** / Old inv. no. of the Carniolan Provincial Museum 7537 / 14 x 26.5 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 297. The musicians are playing the bass, clarinet and horn (see Kumer 1957: 162).*

## 299

**Marija Brezmadežna**
Inv. št. **2465** / 13 x 32 cm / z letnico 1902.
Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 300. Za motiv prim. komentar pod kat. št. 251, za avtorstvo pod kat. št. 285.

***The Immaculate Virgin***
*Inv. no. **2465** / 13 x 32 cm / date: 1902.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no 300. Motif: see the commentary on cat. no. 251, painter: see cat. no. 285.*

## 300

**Gostilniški prizor**
Inv. št. **2465** / stara inv. št. Kranjskega deželnega muzeja 7489 / 13,5 x 28 cm.
Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega; gl. komentar pod kat. št. 230. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 299.

***A scene in an inn***
*Inv. no. **2465** / Old inv. no. of the Carniolan Provincial Museum 7489 / 13.5 x 28 cm.*
*The panel was sold to the museum by M. Eržen from Visoko in 1911; see the commentary on cat. no. 230. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no 299.*

## 301

**Sv. Jožef z Jezuščkom**
Inv. št. **2466** / 14 x 34 cm / z deljeno letnico 19 02.

Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 302. Za motiv velja enak komentar kot pod kat. št. 62, za avtorstvo prim. komentar pod kat. št. 285.

***St. Joseph with the young Jesus***
*Inv. no.* ***2466*** */ 14 x 34 cm / split date 19 02.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 302. Motif: same commentary as on cat. no. 62; painter: see the commentary on cat. no. 285.*

## 302

**Prizor v uradu**
Inv. št. **2466** / stara inv. št. Kranjskega deželnega muzeja 9173 / 14 x 26,5 cm / z letnico 1820.
Končnico je muzeju leta 1911 podaril Matjan, sedmošolec iz Voklega. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 301. Na podobi avstrijskega cesarskega orla na steni je monogram F. I. (cesar Franc I.), levo je kartotečna omara, stoječi moški je gosposko oblečen (in grabi denar k sebi ali plačuje), sedeči moški je kmečko oblečen in najbrž domačin v uradu: v desnici ima pero, z levico kaže na neki zapis pred sabo; zaradi uničenosti slikarije ni jasno, ali so desno v kotu mize vrste kovancev. Najbrž je upodobitev v zvezi z upravnimi spremembami, ki so jih uvedle avstrijske oblasti po koncu francoske okupacije: v vsaki glavni občini je leta 1815 že deloval kmečki nadrihtar, kateremu so bili podrejeni župani rihtarji v občinah; nadrihtarji so delovali tudi v okrajnih blagajnah. Sedeči upodobljenec v pisarni bi tako lahko bil nadrihtar. Vendar motiv še ni pojasnjen; niti S. Vilfan (Vilfan 1961: 463 – fotografija) ni v svojem lucidnem in izčrpnem poznavanju pravne preteklosti našel neposrednih okoliščin, ki bi razjasnile pomen upodobitve. Avstrijski orel s cesarjevim monogramom, ki je upodobljen v pisarni, izključuje domnevo, da bi šlo za prizor iz časa francoske okupacije (gl. Vurnik 1929: 175). Končnica je delo v tipični slikarski obrtniški veščini delavnice Leopolda Layerja iz Kranja.

***A scene in an office***
*Inv. no.* ***2466*** */ Old inv. no. of the Carniolan Provincial Museum 9173 / 14 x 26.5 cm / date: 1820.*
*The panel was donated to the museum by Matjan, a student from Voklo, in 1911. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 301. In the illustration of the Austrian imperial eagle on the wall, the monogram F. I. appears (emperor Franz I), to the left is a card index box, the standing man is dressed like a gentleman (taking the money or paying), while the seated man is dressed like a peasant and is probably the office's occupant: he has a pen in his right hand and is pointing at a written record in front of him with his left hand; because of the damaged condition of the painting, it is not clear whether there is a row of coins in the right corner of the table. The illustration probably refers to the administrative changes introduced by the Austrian authorities when the French occupation ended: as early as 1815 every main municipality had a peasant as senior state official (or senior mayor – nadrihtar), to which the mayors (rihtarji) of the villages where subordinated; these senior officials were also responsible for the district treasuries. The person sitting in the office might well be such a senior*

*mayor – nadrihtar. The motif has not been clarified however and even Vilfan (Vilfan 1961: 463 – photography), a lucid and thorough expert on historical legislation could not find any direct circumstances to clarify the meaning of the scene. The Austrian eagle with the imperial monogram in the office excludes the possible assumption that it might be scene from the period of the French occupation (see Vurnik 1929: 175). The panel is a characteristic example of the craft painting skills of Leopold Layer's workshop in Kranj.*

## 303

**Sv. Trojica**
Inv. št. **2467** / 13 x 31,5 cm / z deljeno letnico 18 68.
Končnica je bila najdena na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 304. Upodobitev figure, v kateri so združene tri glave; ta ikonografska predstava je bila s papeškim dekretom leta 1628 strogo prepovedana, vendar se je v nabožni preprosti, podeželski necerkveni umetnosti obdržala vse do konca 19. stoletja. Za motiv sicer velja enak komentar kot pod kat. št. 111.

***The Holy Trinity***
*Inv. no. **2467** / 13 x 31.5 cm / split date 18 68.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 304. Illustration of a figure combining three heads: this iconographic presentation was strictly banned by the papal bull of 1628, but survived in religious, simple, rural, non-ecclesiastical art until the late 19th century. Motif: same commentary as on cat. no. 111.*

## 304

**Popotnik v pokrajini z veliko grajsko arhitekturo**
Inv. št. **2467** / stara inv. št. Kranjskega deželnega muzeja 7452 / 13,5 x 34,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 303. Katera velika arhitektura je upodobljena v ozadju, še ni ugotovljeno; na Slovenskem takšnega gradu ali samostana ni.

***Traveller in a landscape dotted with castles***
*Inv. no. **2467** / Old inv. no. of the Carniolan Provincial Museum 7452 / 13.5 x 34.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 303. The grand architecture in the background has not been identified; there is no such castle or monastery in Slovenia.*

## 305

**Job na gnoju**
Inv. št. **2468** / 14,5 x 36,5 / z deljeno letnico 18 66.
Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi

pod kat. št. 306. Za motiv velja enak komentar kot pod kat. št. 86. V sredini zgoraj je deljena letnica. Delo Štajerske delavnice.

***Job on a dung heap***
*Inv. no.* ***2468*** */ 14.5 x 36.5 / split date 18 66.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 306. Motif: same commentary as on cat. no. 86. The split date is in the top centre. Origin: Styrian workshop.*

## 306

**Lovec strelja medveda, ki je odnesel panj** Inv. št. **2468** / 14 x 29,5 cm.
Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 305.

***A hunter shooting at a bear that has stolen a beehive***
*Inv. no.* ***2468*** */ 14 x 29.5 cm.*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič from Mirna in Dolenjska, in 1916. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 305.*

## 307

**Sv. Družina pri delu**
Inv. št. **2469** / 13,5 x 34 cm / z letnico 1874 ali 1894.
Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 308. Za motiv velja enak komentar kot pod kat. št. 36. Delo Štajerske delavnice.

***The Holy Family at work***
*Inv. no.* ***2469*** */ 13.5 x 34 cm / date: 1874 or 1894.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 308. Motif: same commentary as on cat. no. 36. Origin: Styrian workshop.*

## 308

**Vojaki**
Inv. št. **2469** / 15 x 32 cm / z deljeno letnico 18 59.
Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 307. Številke letnice so napisane levo in desno ob glavi srednjega vojaka. V inv. knjigi SEM je oznaka D 99; ni jasno, kaj pomeni (Depo?).
***Soldiers***
*Inv. no.* ***2469*** */ 15 x 32 cm / split date 18 59.*

*Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 307. The numbers of the date are written to the left and right of the head of the central soldier. The SEM inv. book has the note "D 99"; its meaning is not clear (depository?).*

## 309

**Zadnja večerja**
Inv. št. **2470** / 13 x 30 cm.
Najdeno na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 310. Za motiv velja enak komentar kot pod kat. št. 73. Značilno delo slikarja, omenjenega pod kat. št. 152.

***The Last Supper***
*Inv. no. **2470** / 13 x 30 cm.*
*The panel was found in Lokovica above Libuče Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 310. Motif: same commentary as on cat. no. 73. The painting is a typical work of the painter mentioned under cat. no. 152.*

## 310

**Bitka konjenikov s pešci**
Inv. št. **2470** / stara inv. št. Kranjskega deželnega muzeja 7466 / 13,5 x 32 cm / z deljeno letnico 18 71.
Muzej je končnico pridobil leta 1911 od Andreja Kozjeka iz Čirčič. Letnica je nad žrelom za izletavanje čebel. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi od kat. št. 309. Prim. kat. št. 534.

***A battle between horsemen and footmen***
*Inv no. **2470** / Old inv. no. of the Carniolan Provincial Museum 7466 / 13.5 x 32 cm / split date 18 71.*
*The museum bought the panel from Andrej Kozjek from Čirčiče in 1911. The date is above the hive entrance. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 309. Cf.* cat. no *534.*

## 311

**Monštranca**
Inv. št. **2471** / 12 x 29 cm / z deljeno letnico 18 72 ali 18 79.
Končnica je bila najdena na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 312. Za motiv velja enak komentar kot pod kat. št. 55.

***A monstrance***
*Inv. no. **2471** / 12 x 29 cm / split date 18 72 or 18 79.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the*

*same inv. number is repeated under cat. no. 312. Motif: same commentary as on cat. no. 55.*

## 312

**Konjeniška bitka**
Inv. št. **2471** / stara inv. št. Kranjskega deželnega muzeja 7436 / 16,5 x 34,5 cm / z deljeno letnico 18 71.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 311. Letnica je nad žrelom za izletavanje čebel. Glede na uniforme je verjetno upodobljen spopad avstrijskih huzarjev na levi in francoskih kirasirjev za časa napoleonskih vojn; slikarje bržkone posnel neko predlogo.

***A battle between horsemen***
*Inv. no. **2471** / Old inv. no. of the Carniolan Provincial Museum 7436 / 16.5 x 34.5 cm / split date 18 71.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 311. The date is above the hive entrance. Judging from the depicted uniform, the scene illustrates a clash between Austrian hussars on the left and French cuirassiers during the Napoleonic wars and was probably copied from a model with such a scene.*

## 313

**Sv. Barbara**
Inv. št. **2472** / 14 x 31,5 cm / z deljeno letnico 18 54.
Končnica je bila najdena na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 314. Za motiv velja enak komentar kot pod kat. št. 41; palma je atribut vseh mučenic in mučencev, meč je včasih Barbarin atribut, ker pripoveduje legenda, da ji je z njim okrutni poganski oče odsekal glavo. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Barbara***
*Inv. no. **2472** / 14 x 31.5 cm / split date 18 54.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 314. Motif: same commentary as on cat. no. 41; the palm branch is the attribute of all martyrs, the sword is occasionally used as Barbara's attribute, because the legend says that her cruel pagan father decapitated her with a sword. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 314

**"Nismo dobri"**
Inv. št. **2472** / stara inv. št. Kranjskega deželnega muzeja 7797 / 14 x 32,5 cm. Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št.

ponovi pod kat. št. 313. Na zastavi je napis, ki ga je morda treba brati: Mi smo dobri. V inv. knjigi SEM je motiv imenovan Naborniki, najbrž zaradi napisa, vendar so vsi upodobljenci v uniformah, kar izključuje takšno opredelitev. Glede na upodobitve uniform bi v desni skupini morda lahko bili vojaki deželne brambe. Vsekakor je upodobljen spor med skupinama; natančnejši pomen še ni ugotovljen.

***"We are bad"***

*Inv. no. **2472** / Old inv. no. of the Carniolan Provincial Museum 7797 / 14 x 32.5 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 313. The flag bears an inscription which might be read as "We are good". In the SEM inv. book the motif is called "Recruits", probably based on the inscription, but all the portrayed figures are dressed in uniforms and this excludes such an assumption. The depicted uniform of the group on the right might be that of soldiers of the landwehr (militia). It is however certain that this a scene illustrating a conflict between two groups; its accurate meaning has not been established yet.*

## 315

**Sv. Duh v podobi goloba**

Inv. št. **2473** / 12,5 x 31,5 cm / z deljeno letnico 18 65.
Končnica je bila najdena na Lokovici nad Libučami. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 316. Skrajno zgoraj, levo in desno ob golobovi glavi so ostanki letnice; slikarija je bila pač že močno načeta, zato je bila obnovljena s precej grobo preslikavo. Za motiv velja enak komentar kot pod kat. št. 25.

***The Holy Spirit as a Dove***

*Inv. no. **2473** / 12.5 x 31.5 cm / split date 18 65.*
*The panel was found in Lokovica above Libuče. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 316. The remains of the date are to the top far left and right of the dove's head; the painting is extremely worn and was renovated, that is roughly repainted. Motif: same commentary as on cat. no. 25.*

## 316

**Konjeniški dvoboj**

Inv. št. **2473** / stara inv. št. Kranjskega deželnega muzeja 7486 / 12,5 x 25,5 cm / z letnico 1849.
Končnico je leta 1911 muzeju prodal Mat. Eržen z Visokega, gl. komentar pod kat. št. 230. Zaradi vodenja dvojnih inv. knjig SEM se enaka inv. št. ponovi pod kat. št. 315. Motiv ni pojasnjen; desni konjenik s samokresom ustreli levega; oblečena sta v nenavadne noše, ki morda predstavljajo panonski tip kožuhov.

***A duel between horsemen***

*Inv. no. **2473** / Old inv. no. of the Carniolan Provincial Museum 7486 / 12.5 x 25.5 cm / date: 1849.*

*The panel was sold to the museum by M. Eržen from Visoko in 1911, see the commentary on cat. no. 230. Owing to the parallel inv. books of the SEM, the same inv. number is repeated under cat. no. 315. The motif has not been clarified yet; the horseman on the right is shooting the other with a pistol; they are both dressed in unusual costumes, which may represent the Pannonian type of furs.*

## 317

**Hudič brusi babi jezik**
Inv. št. **2474** / stara inv. št. Kranjskega deželnega muzeja 7493 / 13 x 36 cm.
Končnico je leta 1911 muzeju podaril Prim. Žontar iz Kranja. Darovalec je bil znamenit čebelar, gl. kat. št. 243. Za motiv velja enak komentar kot pod kat. št. 15. Končnica je močno drugotno preslikana.

***A devil whetting a woman's tongue***
*Inv. no. **2474** / Old inv. no. of the Carniolan Provincial Museum 7493 / 13 x 36 cm.*
*The panel was donated to the museum by Prim. Žontar from Kranj in 1911. The donor was an eminent bee-keeper, see cat. no. 243. Motif: same commentary as on cat. no. 15. The panel has been repainted very roughly.*

## 318

**Hudič brusi babi jezik**
Inv. št. **2475** / stara inv. št. Kranjskega deželnega muzeja 8079 / 14,5 x 33,5 cm.
Muzej je leta 1912 pridobil končnico od župnika Antona Mrkuna s Homca. Na hrbtni strani končnice je napis z rjavo tinto: Vrabec Babi ježek brusi, ter napis s svinčnikom: 1912 Franjo Zabavnik. Gre za datacijo in ime samouškega slikarja s Šmarce pri Kamniku; končnica ni bila rabljena. Za motiv velja enak komentar kot pod kat. št. 15.

***A devil whetting a woman's tongue***
*Inv. no. **2475** / Old inv. no. of the Carniolan Provincial Museum 8079 / 14.5 x 33.5 cm.*
*The panel was acquired by the museum from the priest Anton Mrkun from Homec in 1912. An inscription on the back of the panel in brown ink reads : "A devil whets a woman's tongue" and a pencil inscription: "1912 Franjo Zabavnik". This is the date it was painted and the name of the self-taught painter from Šmarca near Kamnik; the panel was never used in a beehive. Motif: same commentary as on cat. no. 15.*

## 319

**Zena vleče moža iz gostilne**
Inv. št. **2476** / stara inv. št. Kranjskega deželnega muzeja 7510 / 12,5 x 29 cm / z deljeno letnico 18 86.
Končnico je leta 1911 muzeju daroval Iv. Lampe, lekarnar iz Kranja. Za motiv prim. komentar pod kat. št. 61. Delo Štajerske delavnice.

***A woman dragging her husband out of an inn***

*Inv. no. **2476** / Old inv. no. of the Carniolan Provincial Museum 7510 / 12.5 x 29 cm / split date 18 86.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1911. Motif: see the commentary on cat. no. 61. Origin: Styrian workshop.*

## 320

**Oče pride s palico po sina v gostilno**
Inv. št. **2477** / stara inv. št. Kranjskega deželnega muzeja 7526 / 13,5 x 33,5 cm / z letnico 1868.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj.

***A father comes to an inn for his son with a stick***
*Inv. no. **2477** / Old inv. no. of the Carniolan Provincial Museum 7526 / 13.5 x 33.5 cm / date: 1868. Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911.*

## 321

**Hudič ukrade lonec z ognjišča**
Inv. št. **2478** / stara inv. št. Kranjskega deželnega muzeja 7467 / 14 x 29 cm / z letnico 1853. Končnico je leta 1911 muzeju daroval Andrej Kozjek iz Čirčič. Upodobitev odnosa do žensk, ki ga dobro ilustrira rek: Baba je hujši od vraga, je nastala po predlogi (gl. Metken 1991b: 78–81).

***A devil steals a pot from the fire-place***
*Inv. no. **2478** / Old inv. no. of the Carniolan Provincial Museum 7467 / 14 x 29 cm / date: 1853.*
*The panel was donated to the museum by Andrej Kozjek from Čirčiče in 1911. The scene illustrates a similar attitude towards women as in the saying "Women are worse than the devil", copied from a model (see Metken 1991b: 78–81).*

## 322

**Vojak na petelinu**
Inv. št. **2479** / stara inv. št. Kranjskega deželnega muzeja 7439 / 13,5 x 29,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Glede na uniformo je najbrž upodobljen avstrijski dragonec ali kirasir iz prve polovice 19. stoletja. Jezdec na petelinu je sicer motiv, ki se je najprej pojavil na srednjeevropskih grafičnih letakih v 17. stoletju; imel je magične, komične in erotične pomene; v 19. stoletju je bil navadno prispodoba pohote ali namig na prevaranega zakonskega moža.

***A soldier riding a cockerel***
*Inv. no. **2479** / Old inv. no. of the Carniolan Provincial Museum 7439 / 13.5 x 29.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The uniform probably refers to an Austrian dragoon or cuirassier from the first half of the 19th century. The rider on a cockerel is a motif which first appeared in Central-European leaflets in the 17th century; it had*

*magical, comical and erotic connotations; in the 19th century it usually symbolised lust or hinted at a deceived husband.*

## 323

**Polž podi krojače**
Inv. št. **2480** / stara inv. št. Kranjskega deželnega muzeja 9152 / 11,5 x 32 cm / z letnico 1873 ali 1878.
Končnico je muzeju leta 1913 prodal Fr. Ravenegg iz Šiške. Spodnji del končnice manjka. Levo ob krojaču, ki drži v levici vatel, je v višini pasu letnica, desno je monogram J. M., ki pač pomeni začetnici lastnika panja. Za motiv gl. komentar pod kat. št. 52 in 205. Na izvirno razumevanje, ki motiv povezuje s pripovedko o polžu iz Višnje Gore, kaže napis s svinčnikom na hrbtni strani končnice: Spoštovani Višjani saj ste resnično Korenjaki Wsa Okolica Vas Obželuju!! Dobro Vas polž vlada!!!

***A snail chases away tailors***
*Inv. no. **2480** / Old inv. no. of the Carniolan Provincial Museum 9152 / 11.5 x 32 cm / date: 1873 or 1878.*
*The panel was sold to the museum by Fr. Ravenegg from Šiška in 1913. The bottom section of the panel is missing. Left of the tailor, who has a yardstick in his left hand, is the date at the same height as his belt; to the right is the monogram J.M., the initials of the beehive's owner. Motif: see the commentary on cat. nos. 52 and 205. The original interpretation of the scene is connected with the folktale about the Višnja Gora snail, and is confirmed by the pencil inscription on the back of the panel: "Honourable citizens of Višnja Gora, you are real heroes, We all admire you and how well you are ruled by your snail!!!"*

## 324

**Polž podi krojača**
Inv. št. **2481** / stara inv. št. Kranjskega deželnega muzeja 9560 / 12 x 21 cm / z letnico 1902. Leta 1914 je muzej pridobil končnico od župnika Janeza Jelenca iz Godoviča. Desno spodaj je ohranjen zgornji del letnice in monograma J. P. Za motiv gl. komentar pod kat. št. 52 in 205.

***A snail chases away tailors***
*Inv. no. **2481** / Old inv. no. of the Carniolan Provincial Museum 9560 / 12 x 21 cm / date: 1902.*
*The panel was acquired by the museum from the priest Janez Jelenc from Godovič in 1914. In the bottom right, the top part of the date and the monogram J.P. are preserved. Motif: see the commentary on cat. no. 52 in 205.*

## 325

**Upodobitev živali**
Inv. št. **2482** / stara inv. št. Kranjskega deželnega muzeja 9047 / 12,5 x 30 cm.
Končnico je muzej pridobil leta 1913 od župnika J. Jelenca iz Ledine. V inv. knjigi SEM je motiv

imenovan Belec. Najbrž gre za slikarijo čebelarja, ki je na zgornjem delu končnice tudi namestil zračnik, koristen ob prevažanju čebel.

***Animals***
*Inv. no. **2482** / Old inv. no. of the Carniolan Provincial Museum 9047 / 12.5 x 30 cm.*
*The panel was sold to the museum by the priest J. Jelenc from Ledina in 1913. In the SEM inv. book the motif is called "Belec" (White horse). Probably painted by a bee-keeper, who added a ventilation opening to the top of the panel, which was useful when transporting the bees.*

## 326

**Velika bela mačja zver in lev**
Inv. št. **2483** / 13 x 29 cm / z letnico 1865.
V inv. knjigi SEM je oznaka D 97; njen pomen ni jasen (Depo?). Delo Selške delavnice.

***A large white feline predator and a lion***
*Inv. no. **2483** / 13 x 29 cm / date: 1865.*
*In the SEM inv. book the note "D 97" is entered; its meaning is not clear (depository). Selca workshop.*

## 327

**Merjasec**
Inv. št. **2485** / stara inv. št. Kranjskega deželnega muzeja 7433 / 13,5 x 29,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega.

***A wild boar***
*Inv. no. **2485** / Old inv. no. of the Carniolan Provincial Museum 7433 / 13.5 x 29.5 cm. The panel was sold to the museum by Miha Vehovec from Voklo in 1911.*

## 328

**Lev**
Inv. št. **2486** / stara inv. št. Kranjskega deželnega muzeja 7495 / 14,5 x 25,5 cm / z letnico 1884.
Končnico je leta 1911 muzeju podaril Primož Žontar, posestnik iz Kranja. V desnem spodnjem kotu končnice je napis: Pinxit 1884. Na hrbtni strani končnice je napis s svinčnikom: Slikal v Loki neki dijak. Upodobitev je najbrž posneta po ilustraciji v knjigi F. Erjavca (Erjavec 1869).

***A lion***
*Inv. no. **2486** / Old inv. no. of the Carniolan Provincial Museum 7495 / 14.5 x 25.5 cm / date: 1884.*
*The panel was donated to the museum by Primož Žontar, a landowner from Kranj, in 1911. In the bottom right corner of the panel is an inscription which reads: "Pinxit 1884". On the back of the panel is a pencil inscription: "Painted in Loka by a pupil". The painting was probably copied*

*from a illustration in a book by F. Erjavec (Erjavec 1869).*

## 329

**Lovec strelja gamsa**
Inv. št. **2487** / stara inv. št. Kranjskega deželnega muzeja 7453 / 13,5 x 29 cm / z letnico 1867. Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega.

***A hunter shooting a chamois***
*Inv. no. **2487** / Old inv. no. of the Carniolan Provincial Museum 7453 / 13.5 x 29 cm / date: 1867. The panel was sold to the museum by Miha Vehovec from Voklo in 1911.*

## 330

**Lovec**
Inv. št. **2488** / stara inv. št. Kranjskega deželnega muzeja 7456 / 13,5 x 34 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Desno ob lovcu so sledovi precej velikega napisa: Simon H.

***A hunter***
*Inv. no. **2488** / Old inv. no. of the Carniolan Provincial Museum 7456 / 13.5 x 34 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. To the right of the hunter are remains of quite a large inscription: "Simon H.".*

## 331

**Ležeča figura pod drevesi**
Inv. št. **2489** / stara inv. št. Kranjskega deželnega muzeja 9153 / 12 x 26,5 cm.
Končnico je muzeju leta 1915 prodal F. Ravenegg iz Šiške.

***A figure lying under trees***
*Inv. no. **2489** / Old inv. no. of the Carniolan Provincial Museum 9153 / 12 x 26.5 cm*
*The panel was sold to the museum by F. Ravenegg from Šiška in 1915.*

## 332

**Živali neso lovca k pogrebu**
Inv. št. **2490** / stara inv. št. Kranjskega deželnega muzeja 7784 / 12 x 34,5 cm. Skici s svinčnikom in vodnimi barvami na obeh straneh končnice; na končnici je zapis: Risal Gust. Mihelič 14-letni pastir na Sidražu, v inv. knjigi je zapis: Risal 14-letni pastir Gustl Mihelič, Sidraž 1911.

***Animals carrying a hunter to his funeral***
*Inv. no. **2490** / Old inv. no. of the Carniolan Provincial Museum 7784 / 12 x 34.5 cm.*
*Sketches made with a pencil and water colours on both sides of the panel; inscription:: "Drawn by*

*Gust. Mihelič, a 14-year-old shepherd from Sidraž", in the inv. book the entry reads: "Drawn by the 14-year-old shepherd Gustl Mihelič, Sidraž 1911".*

## 333

**Turek s pipo**
Inv. št. **2491** / stara inv. št. Kranjskega deželnega muzeja 7533 / 13,5 x 25,5 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Del pokrivala okrog glave kaže, da je slikar mislil na turban; tudi sicer je obleka upodobljenca nenavadna; pipa je zelo velika: upodobitev je najbrž v zvezi z rekom: Kadi kot Turek.

***A Turk with a pipe***
*Inv. no. **2491** / Old inv. no. of the Carniolan Provincial Museum 7533 / 13.5 x 25.5 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. A part of the headgear indicates that the painter wanted to draw a turban; the dress of the portrayed person, too, is unusual; the pipe is very big; the illustration is probably connected with the saying "to smoke like a Turk".*

## 334

**Maskaron**
Inv. št. **2492** / stara inv. št. Kranjskega deželnega muzeja 7507 / 13 x 27,5 cm. Končnico je leta 1911 muzeju daroval Iv. Lampe, lekarnar iz Kranja. Upodobitev grozljivega brkatega obraza; žrelo za izletavanje čebel predstavlja usta. Na hrbtni strani končnice je napis s svinčnikom, ki ga (negotovo) preberemo: Šuštaršič Johann Svetje Medvode Kranska Dežela.

***A mascaron***
*Inv. no. **2492** / Old inv. no. of the Carniolan Provincial Museum 7507 / 13 x 27.5 cm.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1911. Portrayal of a horrifying moustached face; the hive entrance is the mouth. On the back of the panel is a pencil inscription which (presumably) reads: "Šuštaršič Johann Svetje Medvode Kranska Dežela".*

## 335

**Vlak**
Inv. št. **2493** / 14,5 x 35 cm.
Končnica je bila pridobljena od župnika Ant. Kocjančiča iz Mirne na Dolenjskem.

***A train***
*Inv. no. **2493** / 14.5 x 35 cm.*
*The panel was acquired from the priest Ant. Kocjančič from Mirna in Dolenjska.*

## 336

**Mesec junij: dekle nosi seno**
Inv. št. **2494** / stara inv. št. Kranjskega deželnega muzeja 2944 / 14 x 31,5 cm / z letnico 1915.
Muzej je leta 1915 pridobil končnico od Fr. Zabavnika iz Šmarce pri Kamniku. Nerabljena končnica, očitno izdelana po vinjeti v nekem nemškem koledarju; v levi marginalni vinjeti je številka meseca VI, v desni pa letnica 1915; levo spodaj je nemško ime za junij, zapisano v gotici. Fr. Zabavnik je bil amaterski slikar in je končnico tudi naslikal; gl. komentar pod kat. št. 337, prim. kat. št. 388–397 in 418.

***The month of June: a girl is carrying hay***
*Inv. no.* ***2494*** */ Old inv. no. of the Carniolan Provincial Museum 2944 / 14 x 31.5 cm / date: 1915.*
*The panel was acquired by the museum from Fr. Zabavnik from Šmarca near Kamnik in 1915. It was never used in a beehive; obviously copied from a vignette in a German calendar; in the left margin's vignette is the number of the month, VI, in the right one the date 1915; bottom left is the German name for June, written in Gothic script. Fr. Zabavnik, who painted this panel, was an amateur painter; see the commentary on cat. no. 337, Cf. cat. no. 388–397 in 418.*

## 337

**Mesec november: iz šole gredo**
Inv. št. **2495** / stara inv. št. Kranjskega deželnega muzeja 2949 / 14 x 32 cm / z letnico 1915. Muzej je leta 1915 pridobil končnico od Fr. Zabavnika iz Šmarce pri Kamniku. Levo je št. meseca XI, desno letnica 1915, levo nad žrelom za izletavanje čebelje slikarjeva signatura F.(ranc) Z.(abavnik). Prim. kat. št. 336, 388–397.

***The month of November: children leaving school***
*Inv. no.* ***2495*** */ Old inv. no. of the Carniolan Provincial Museum 2949 / 14 x 32 cm / date: 1915.*
*The panel was acquired by the museum from Fr. Zabavnik from Šmarca near Kamnik in 1915. To the left is the number of the month, XI, to the right the date 1915, left above the hive entrance is the painter's signature F.(ranc) Z.(abavnik). Cf. cat. no. 336, 388–397.*

## 338

**Številka 1**
Inv. št. **2496** / stara inv. št. Kranjskega deželnega muzeja 7447 / 14,5 x 33 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Številka bržčas pomeni prvenstvo ali kaj podobnega; številke panjev navadno niso imenitneje naslikane; prim. kat. št. 339, 340.

***The number 1***
*Inv. no.* ***2496*** */ Old inv. no. of the Carniolan Provincial Museum 7447 / 14.5 x 33 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The number probably refers to primacy or something similar; it was unusual for the numbers of beehives to be painted with great care; Cf. cat. no. 339, 340.*

## 339

**Številka 13**

Inv. št. **2497** / stara inv. št. Kranjskega deželnega muzeja 7513 / 12,5 x 32 cm.

Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Najbrž ne gre za tekočo številko panja, ampak za številko, ki v preprostem verovanju pomeni srečo ali nesrečo. Verovanje v srečen pomen te številke je naslonjeno na Sveto pismo stare zaveze: 13. dne meseca adarja so Judje dobili dovoljenje kralja Asuerja, da se lahko branijo pred napadalci in da pokončajo vse sovražnike, ki jih napadejo, njihove žene in otroke (Esterina knjiga 8: 10–12); 13. dan adarja je dan zmage Judove vojske nad Nikanorjevo, od katere ni preživel nihče (Prva knjiga Makabejcev 7: 43–46). Verovanje v nesrečen pomen te številke je naslonjeno na različne motive, zlasti ker vsebuje enoto več, ki kvari ducat, ker ni deljiva in ker je bil pri Kristusovi zadnji večerji trinajsti udeleženec Juda, Jezusov izdajalec.

***The number 13***

*Inv. no. **2497** / Old inv. no. of the Carniolan Provincial Museum 7513 / 12.5 x 32 cm.*

*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. The number probably does not refer to a consecutive number of the beehive, but to a number which, in simple belief, brings luck or misfortune. The belief in the lucky meaning of this number is based on the Old Testament: on the 13th day of the month of Adar the Jews were given permission by King Ahasuerus to fight for their lives against the attackers and to slay all the enemies, their wives and children (The Book of Esther 8: 10–12); the 13th day of the month Adar is the day of the victory of the Jewish army over Nicanor's army, which was totally destroyed (First Maccabees 7: 43–46). The belief in the unlucky meaning of the number is based on various motifs, especially these: because it is one unit more and spoils the (lucky) dozen, because it is a prime number, and because the thirteenth participant at the Last Supper was Judas, who betrayed Jesus.*

## 340

**Številka 1000**

Inv. št. **2498** / stara inv. št. Kranjskega deželnega muzeja 7535 / 14,5 x 27,5 cm.

Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Številka seveda ne pomeni tekoče številke panja, ampak največjo oziroma najimenitnejšo količino, s katero so v preprostem kmečkem okolju v 19. stoletju še računali; staro slovensko ime zanjo je: jezero.

***The number 1000***

*Inv. no. **2498** / Old inv. no. of the Carniolan Provincial Museum 7535 / 14.5 x 27.5 cm.*

*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. The number of course does not refer to the number of the beehive, but to the highest or most excellent quantity used in calculation in a simple peasant environment in the 19th century; the old Slovene wordfor 1000 is "jezero" (lake)*

## 341

**Marmoracija**
Inv. št. **2499** / stara inv. št. Kranjskega deželnega muzeja 7444 / 13,5 x 35 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega.

***Marbling***
*Inv. no. **2499** / Old inv. no. of the Carniolan Provincial Museum 7444 / 13.5 x 35 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911.*

## 342

**Sv. Mihael**
Inv. št. **2515** / 14,5 x 28 cm / z letnico 1846.
Za motiv velja enak komentar kot pod kat. št. 261. Delo Selške delavnice.

***St. Michael***
*Inv no. 2515 / 14.5 x 28 cm / date: 1846.*
*Motif: same commentary as on cat. no. 261. Selca workshop.*

## 343

**Kristusovo vstajenje**
Inv. št. **2516** / 14,5 x 29 cm / z letnico 1866.
Ikonografski motiv lebdečega Kristusa nad sarkofagom ob stražarjih je nastal v gotiki. Temelji na krščanskem verovanju, da je Kristus vstal od smrti; evangeliji poročajo, da so svete žene našle Kristusov grob prazen. Na upodobitvah straža navadno spi, na redkejših podobah, kot na končnici, je budna. Delo Selške delavnice.

***The Resurrection***
*Inv. no. **2516** / 14.5 x 29 cm / date: 1866.*
*The iconographic motif of Christ floating above the sarcophagus and the guards originated in the Gothic period. It is based on the Christian belief that Christ was resurrected from death; the gospel reports that the holy women found Christ's sepulchre empty. In illustrations the guards are usually sleeping, in rare ones like this panel, they are awake. Selca workshop.*

## 344

**Prizor iz legende o sv. Genovefi**
Inv. št. **2517** / 13,5 x 26 cm.
Za motiv velja enak komentar kot pod kat. št. 12. Delo Selške delavnice.

***A scene from the legend of St. Genevieve***
*Inv. no. **2517** / 13.5 x 26 cm.*
*Motif: same commentary as on cat. no. 12. Selca workshop.*

## 345

**Marijino oznanjenje**
Inv. št. **2518** / 14 x 28,5 cm.
Za motiv velja enak komentar kot pod kat. št. 113. Delo Selške delavnice.

***The Annunciation***
*Inv. no. **2518** / 14 x 28.5 cm.*
*Motif: same commentary as on cat. no. 113. Selca workshop.*

## 346

**Zgodba o izgubljenem sinu**
Inv. št. **2519** / 12,5 x 29,5 cm.
Za motiv gl. komentarje pod kat. št. 34 in 120. Delo Selške delavnice.

***The parable of the Prodigal Son***
*Inv. no. **2519** / 12.5 x 29.5 cm.*
*Motif: see commentary on cat. nos. 34 in 120. Selca workshop.*

## 347

**Sv. Lenart**
Inv. št. **2520** / 14 x 28 cm / z letnico (18) 58.
Desno ob vznožju svetnika še preberemo zadnji številki ostankov deljene letnice 18 58, prvi številki sta uničeni. Legenda pripoveduje, da je bil svetnik benediktinski opat, ki se je pri frankovskem kralju zavzemal za osvobajanje jetnikov. Zato so njegov atribut ob benediktinskem habitu in opatji palici okovi oziroma verige, v katere so bili okovani jetniki; na končnici drži svetnik verigo v levici. Delo Selške delavnice.

***St. Leonard***
*Inv. no. **2520** / 14 x 28 cm / date: (18) 58.*
*At the feet of the saint we can still read the last two numbers of the split date, 18 58, the first two are destroyed. The legend says that the saint was a Benedictine abbot who interceded with the Frankish king to free prisoners. His attributes, besides a Benedictine habit and an abbot's staff, are therefore the fetters or chains of prisoners; in the painting the saint holds a chain in his right hand. Selca workshop.*

## 348

**Kristus izganja trgovce iz templja**
Inv. št. **2521** / 13,5 x 29,5 cm.
Motiv temelji na Svetem pismu nove zaveze: Kristus meni, da so menjalci denarja in prodajalci žrtvenih živali iz božjega templja napravili tržnico, in jih v jezi z bičem, priložnostno napravljenim iz

vrvi, izžene (Janezov evangelij 2: 14–17; Matejev evangelij 21: 12–13; Lukov evangelij 19: 45–46; Markov evangelij 11: 15–18). Delo Selške delavnice, prim. kat. št. 651.

***Jesus drives the merchants from the Temple***
*Inv. no.* ***2521*** */ 13.5 x 29.5 cm.*
*The motif is based on the New Testament: Jesus is furious because the money changers and cattle merchants have turned God's temple into a market and, enraged, chases them out of the temple, using a scourge, made of small cords (John 2: 14–17; Matthew 21: 12–13; Luke 19: 45–46; Mark 11: 15–18). Selca workshop, Cf. cat. no. 651.*

## 349

**Božjepotna Marija z Detetom**
Inv. št. **2522** / 12,5 x 26,5 cm / z letnico 1860.
Za motiv velja enak komentar kot pod kat. št. 16. Delo Selške delavnice.

***Our Lady of the Pilgrimage with the baby Jesus***
*Inv. no.* ***2522*** */ 12.5 x 26.5 cm / date: 1860.*
*Motif: same commentary as on cat. no. 16. Selca workshop.*

## 350

**Zgodba o izgubljenem sinu; sklepni prizor vrnitve**
Inv. št. **2523** / 13 x 26,5 cm / z letnico 1865.
V inv. knjigi SEM je zapisano zmotno branje slabo ohranjene zadnje številke letnice kot ničle. Upodobitev je očiten posnetek zadnje sličice bidermajerske predloge, ki je rabila za sliko na steklo, omenjeno v komentarju pod kat. št. 34. Delo Selške delavnice.

***The parable of the Prodigal Son; the final scene of his return***
*Inv. no.* ***2523*** */ 13 x 26.5 cm / date: 1865.*
*In the SEM inv. book the last number of the barely visible date is erroneously recorded as a zero. The painting is an obvious copy of the last scene of a Biedermeier model, which was used for paintings on glass, mentioned in the commentary on cat. no. 34. Selca workshop.*

## 351

**Sv. Martin**
Inv. št. **2524** / 12,5 x 28 cm / z letnico 1879.
Za motiv velja enak komentar kot pod kat. št. 45. Ostanki letnice so levo ob kolenu desne sprednje konjeve noge. Delo Selške delavnice.

***St. Martin***
*Inv. no.* ***2524*** */ 12.5 x 28 cm / date: 1879.*

*Motif: same commentary as on cat. no. 45. The remains of the date are to the left of the knee of the horse's front right leg. Selca workshop.*

## 352

**Božjepotna Marija z Detetom**
Inv. št. **2525** / 12,5 x 30 cm.
Za motiv velja enak komentar kot pod kat. št. 16. Delo Selške delavnice.

***Our Lady of the Pilgrimage with baby Jesus***
*Inv. no. **2525** / 12.5 x 30 cm.*
*Motif: same commentary as on cat. no. 16. Selca workshop.*

## 353

**Sv. Pavel in sv. Peter**
Inv. št. **2526** / 13 x 26,5 cm.
Za motiv velja enak komentar kot pod kat. št. 35. Delo Selške delavnice.

***St. Paul and St. Peter***
*Inv. no. **2526** / 13 x 26.5 cm.*
*Motif: same commentary as on cat. no. 35. Selca workshop.*

## 354

**Prinašanje pogostitve godcu**
Inv. št. **2527** / 13 x 24 cm / z letnico 1888.
Pomen motiva še ni pojasnjen. V inv. knjigi SEM sta upodobljenca označena kot Maškare. Nenavadni kapi in zvezdasta ovratnika spominjata na nekatere like preprostega baročnega gledališča. Gl. kat. št. 19. Delo Selške delavnice.

***Wining and dining a musician***
*Inv. no. **2527** / 13 x 24 cm / date: 1888.*
*The meaning of the motif has not been clarified. In the SEM inv. book the two depicted persons are listed as "Masks". The unusual caps and star-shaped collars resemble figures in simple Baroque theatre. See cat. no. 19. Selca workshop.*

## 355

**Sv. Peter**
Inv. št. **2528** / 14,5 x 28,5 cm / z letnico 1889.
Upodobljenec v papeški opravi sedi na papeškem prestolu; gl. komentar pod kat. št. 57. Delo Selške delavnice.

***St. Peter***
*Inv. no. **2528** / 14.5 x 28.5 cm / date: 1889.*
*The portrayed individual in a pope's vestments sits on the papal throne; see the commentary on cat. no. 57. Selca workshop.*

## 356

**Sv. Jurij**
Inv. št. **2529** / 14 x 25 cm / z letnico 1864 ali 1866.
Za motiv velja enak komentar kot pod kat. št. 102. Delo Selške delavnice.

***St. George***
*Inv. no. **2529** / 14 x 25 cm / date: 1864 or 1866.*
*Motif: same commentary as on cat. no. 102. Selca workshop.*

## 357

**Job na gnoju**
Inv. št. **2530** / 13,5 x 29,5 cm.
Za motiv gl. komentar pod kat. št. 86; na končnici sicer ni godcev, so pa kranjski čebelnjak in trije Jobovi prijatelji iz Jobove knjige, ki sicer na upodobitvah na končnicah niso običajni. Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

*Job on a dung heap*
*Inv. no. **2530** / 13.5 x 29.5 cm.*
*Motif: see the commentary on cat. no. 86; there are no musicians in the painting, but there is a Carniolan apiary as well as Job's three friends from the Book of Job, who usually do not figure in panel paintings. Painter and dating: see the commentary on cat. no. 154.*

## 358

Šivilje pri delu
Inv. št. **2531** / 14 x 30,5 cm.
Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

*Seamstresses at work*

*Inv. no. **2531** / 14 x 30.5 cm.*
*Painter and dating: see the commentary on cat. no. 154.*

## 359

**Ogrebanje roja**
Inv. št. **2532** / 14 x 29 cm.
Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

***Catching a bee swarm***
*Inv. no. **2532** / 14 x 29 cm.*
*Painter and dating: see the commentary on cat. no. 154.*

## 360

**Par v praznični gorenjski kmečki noši**
Inv. št. **2533** / 13,5 x 29,5 cm.
Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

***Two people in festive peasant costumes from Upper Carniola***
*Inv. no. **2533** / 13.5 x 29.5 cm.*
*Painter and dating: see the commentary on cat. no. 154.*

## 361

**Evangelist sv. Matej**
Inv. št. **2534** / 13,5 x 27,5 cm.
Za motiv gl. komentar pod kat. št. 75, za avtorstvo in datacijo pa pod kat. št. 154.

***St. Matthew the Evangelist***
*Inv. no. **2534** / 13.5 x 27.5 cm.*
*Motif: see the commentary on cat. no. 75, painter and dating: see cat. no. 154.*

## 362

**Lovec strelja medveda, ki je odnesel panj**
Inv. št. **2535** / 13 x 25 cm.
Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

***A hunter shooting at a bear that has stolen a beehive***
*Inv. no. **2535** / 13 x 25 cm.*
*Painter and dating: see the commentary on cat. no. 154.*

## 363

**Lovec strelja gamsa**
Inv. št. **2536** / 13 x 25 cm.
Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

***A hunter shooting a chamois***
*Inv. no. **2536** / 13 x 25 cm.*
*Painter and dating: see the commentary on cat. no. 154.*

## 364

**Baba podi hudiča, ki ji je zvrnil lonec na ognjišču**
Inv. št. **2537** / 13 x 29 cm / z letnico 1841.
Za motiv velja enak komentar kot pod kat. št. 321. Plitvi reliefni ostanki letnice so nad žrelom za izletavanje čebel.

***A woman chases a devil, who has turned over a pot in the fire-place***
*Inv. no. **2537** / 13 x 29 cm / date: 1841.*
*Motif: same commentary as on cat. no. 321. The shallow relief remains of the date are above the hive entrance.*

## 365

**Lev**
Inv. št. **2538** / 12,5 x 29 cm / z letnico 1868.
Najbrž delo Selške delavnice.

***A lion***
*Inv. no. **2538** / 12.5 x 29 cm / date: 1868.*
*Probably Selca workshop.*

## 366

**Svetnici**
Inv. št. **2539** / 13,5 x 26,5 cm.
Fragment končnice. Desno ob zgornjem delu vaze je leva polovica deljene letnice 18, ustreznega desnega dela končnice, na katerem je bila desna polovica letnice, ni več. Leva svetnica ima v desnici palmo, torej je mučenica; če ostanek slikarije v njeni levici predstavlja klešče, je Polona (gl. komentar pod kat. št. 278). Desna svetnica ima v desnici meč, kar je atribut svetnic in svetnikov, ki so bili zaradi krščanstva obsojeni na smrtno kazen.

***Two female Saints***
*Inv. no. **2539** / 13.5 x 26.5 cm.*

*Fragment of a panel. To the right of the top section of the vase is the left half of the split date, 18, but the corresponding right part of the panel, containing the other half of the date, is missing. The right saint has a palm branch in her hand, and is thus a martyr; if the remains of the painting in her left hand represent a pair of pincers, then she would be St. Apollonia (see the commentary on cat. no. 278). The right saint has a sword in her right hand, the attribute of saints who were sentenced to death because they were Christians.*

## 367

**Sv. Primož in sv. Felicijan**
Inv. št. **2540** / 14 x 25 cm.
Legenda med drugim pripoveduje, da sta bila svetnika brata, ki so ju poganski Rimljani zaradi njunega krščanstva vrgli levom; zato so njuni atributi leva in mučeniški palmi, včasih še meča, s katerima naj bi jima odsekali glavi.

***St. Primus and St. Felician***
*The legend says among other things that the two saints were brothers and that they were thrown to the lions by the pagan Romans because they were Christians; their attributes are two lions and a martyr's palm branch, and since they were beheaded, sometimes a sword.*

## 368

**Marijino kronanje**
Inv. št. **2541** / 13,5 x 25 cm.
Za motiv velja enak komentar kot pod kat. št. 257, za avtorstvo in datacijo pa pod kat. št. 152.

***The Crowning of Mary***
*Inv. no. **2541** / 13.5 x 25 cm.*
*Motif: same commentary as on cat. no. 25; painter in dating: see cat. no. 152.*

## 369

**Prašič in čevljarji**
Inv. št. **2542** / 13,5 x 27 cm / z letnico 1894.
Za motiv prim. komentar pod kat. št. 52, za avtorstvo kat. št. 39.

***A pig and shoemakers***
*Inv. no. **2542** / 13.5 x 27 cm / date: 1894.*
*Motif: see the commentary on cat. no. 52, painter: see cat. no. 39.*

## 370

**Kristusovo vstajenje**
Inv. št. **2543** / 13 x 26 cm / z letnico 1875.

S končnico pod kat. št. 343 ima končnica enako zasnovo, čeprav sta delo različnih rok; tudi za motiv velja enak komentar kot pod kat. št. 343.

***The Resurrection***
*Inv. no.* ***2543*** */ 13 x 26 cm / date: 1875.*
*This panel employs the same concept as panel cat. no. 343, but it was not painted by the same artist; motif: same commentary as on cat. no. 343.*

**371**

**Evangelist sv. Luka**
Inv. št. **2544** / 14 x 25,5 cm / z deljeno letnico 18 34.
Za motiv gl. komentar pod kat. št. 75; na končnici so levo spodaj ob svetniku ostanki upodobitve vola.

***St. Luke the Evangelist***
*Inv. no.* ***2544*** */ 14 x 25.5 cm / split date 18 34.*
*Motif: see the commentary on no. 75; in the left bottom of the panel, beside the saint, are the remains of an ox.*

**372**

**Kristusov prihod v Jeruzalem**
Inv. št. **2545** / 14,5 x 29,5 cm.
Za motiv in vprašanje predloge gl. komentar pod kat. št. 117.

***Christ's entry into Jerusalem***
*Inv. no.* ***2545*** */ 14.5 x 29.5 cm.*
*Motif and the issue of a model: see the commentary on cat. no. 117.*

**373**

**Žena s košaro**
Inv. št. **2835** / 9 x 30 cm / z letnico 1917.
Fragment; pomen skoraj uničene slikarije ni jasen. Ostanki letnice so nad žrelom za izletavanje čebel.

***A woman with a basket***
*Inv. no.* ***2835*** */ 9 x 30 cm / date: 1917.*
*Fragment; the meaning of this almost completely destroyed painting is not clear. The remains of the date are above the hive entrance.*

**374**

**Obglavljenje sv. Janeza Krstnika**

Inv. št. **2836** / 13 x 22 cm.
Motiv je utemeljen v Svetem pismu nove zaveze: svetnik kara kralja Heroda zaradi poroke s Herodiado, ker je bila žena kraljevega brata. Kralj ga zapre v ječo. Na gostiji pleše Herodiadina hči tako lepo, da ji kralj obljubi izpolnitev skoraj vsake želje; ona si zaželi Janezovo glavo na krožniku. Janeza obglavijo, glavo prinesejo hčeri, ta jo da materi, ki je Janeza iz razumljivih vzrokov sovražila (Markov evangelij 6: 17–28). Delo Selške delavnice; tresoče poteze čopiča, kot so na tej končnici, so tudi na končnicah, ki so datirane z letnico smrti – 1891 – slikarke Marije Pavlič iz Selc. Prim. komentar pod kat. št. 746.

***The beheading of St. John the Baptist***
*Inv. no.* ***2836*** */ 13 x 22 cm.*
*The motif is based on the New Testament: the saint scolds king Herod for marrying Herodias, his brother's wife. The king locks him up in jail. At a feast Herodias' daughter dances so beautifully that the king promises her to grant her whatever she wishes; she asks for John's head on a plate. John is beheaded, they bring the daughter his head and she passes it on to her mother, who hated John for obvious reasons (Mark 6: 17–28). Selca workshop; the shaky strokes of the brush in this panel are common to the panels which are dated with the year the painter Marija Pavlič from Selca died – 1891. See the commentary on cat. no. 746.*

## 375

**Božjepotna Marija z Detetom**
Inv. št. **2837** / 13 x 26,5 cm / z letnico 1891.
Za motiv velja enak komentar kot pod kat. št. 16. Delo Selške delavnice.

***Our Lady of the Pilgrimage with the young Jesus***
*Inv. no.* ***2837*** */ 13 x 26.5 cm / date: 1891.*
*Motif: same commentary as on cat. no. 16. Selca workshop.*

## 376

**Sv. Martin**
Inv. št. **2838** / 14 x 27 cm.
Za motiv velja enak komentar kot pod kat. št. 45. Desno zgoraj sta številka 40, ki pač pomeni številko panja, in oznaka 19" kg, ki pomeni težo panja.

***St. Martin***
*Inv. no.* ***2838*** */ 14 x 27 cm.*
*Motif: same commentary as on cat. no. 45. In the top right of the panel is the number 40, which refers to the number of the beehive, and the note "19" kg", which refers to the weight of the hive.*

## 377

**Sv. Peter**

Inv. št. **2839** / 13,5 x 21,5 cm / z letnico 1882.
Za motiv velja enak komentar kot pod kat. št. 57; prim. kat. št. 355.

***St. Peter***
*Inv. no. **2839** / 13.5 x 27.5 cm / date: 1882.*
*Motif: same commentary as on cat. no. 57; cf. cat. no. 355.*

## 378

**Bratje prodajo Jožefa**
Inv. št. **2840** / 13 x 28 cm.
Za motiv in delavnico velja enak komentar kot pod kat. št. 108.

***Joseph is sold by his brothers***
*Inv. no. **2840** / 13 x 28 cm.*
*Motif and workshop: same commentary as on cat. no. 108.*

## 379

**Vojaška godba**
Inv. št. **2841** / 13,5 x 28 cm.
Delo Selške delavnice iz časa med sredino 19. stoletja in letom 1891.

***A military brass band***
*Inv. no. **2841** / 13.5 x 28 cm.*
*Selca workshop, between 1850 and 1891.*

## 380

**Konjeniška bitka**
Inv. št. **2842** / 13 x 27,5 cm.
Prim, končnico in komentar pod kat. št. 312. Delo Selške delavnice. Zgoraj v sredini je poznejša številčna oznaka panja 24.

***A battle between horsemen***
*Inv. no. **2842** / 13 x 27.5 cm.*
*Cf. the panel and commentary on cat. no. 312. Selca workshop. In the top centre is the later added number of the beehive.*

## 381

**Kovača pri delu**
Inv. št. **2843** / 13 x 28,5 cm / z letnico 1898.
Desno spodaj je ohranjen zgornji del napisa, ki ga beremo: Žiri.

***Two blacksmiths at work***
*Inv. no.* ***2843*** */ 13 x 28.5 cm / date: 1898.*
*In the right bottom of the top section an inscription is preserved which reads: "Žiri".*

## 382

**Pohod sv. Treh kraljev in Kristusovo rojstvo**
Inv. št. **2844** / 13,5 x 29 cm / z letnico 1861.
Za motiv velja enak komentar kot pod kat. št. 1.

***The Journey of the Three Kings and Christ's birth***
*Inv. no.* ***2844*** */ 13.5 x 29 cm / date: 1861.*
*Motif: same commentary as on cat. no. 1.*

## 383

**Četrta postaja križevega pota: Jezus sreča svojo mater**
Inv. št. **2845** / 14 x 30,5 cm / z letnico 1874.
V inv. knjigi SEM je vpisana zmotno prebrana, nejasno zapisana letnica kot 1814; pravilno branje je 1874, ker ima predzadnja številka repek, ki ni povsem spodaj, in ker gre za značilno delo Štajerske delavnice in se na njenih končnicah vrstijo letnice šele od 1841 naprej. Številka 4 nad letnico je seveda oznaka postaje; zraven je poznejši napis s svinčnikom: Stacijon. Za motiv velja enak komentar kot pod kat. št. 21.

***The Fourth Station of the Cross: Jesus meets his mother***
*Inv. no.* ***2845*** */ 14 x 30.5 cm / date: 1874.*
*In the SEM inv. book the indistinctly written date on the panel is erroneously entered as 1814; it is actually 1874 because the penultimate number has a little tail, which is not quite at the bottom (as in a "4") and because the panel is typical of the Styrian workshop; panels from this workshop were dated only from 1841 onwards. The number 4 above the date obviously refers to the Station of the Cross; beside it is a pencil inscription, added at a later date, which reads "Stacijon". Motif: same commentary as on cat. no. 21.*

## 384

**Zgodba, v kateri kmet opehari hudiča**
Inv. št. **2846** / 14,5 x 33 cm.
Šest pripovedno zasnovanih sličic, označenih s tekočimi številkami. 1: Po pogodbi vzame kmet zgornji del pridelka, hudič pa spodnjega; zasejano je bilo žito. 2: Sedaj zahteva hudič zgornji del pridelka; zasajena je bila repa. 3: Pri dvobojevanju se dogovorita, da sodi hudiču dolg drog, kmetu kratka gorjača; kmet se hudiču povsem približa, da je dolgi drog neuporaben, in hudiča dobro premlati. 4 in 5: Kmet in hudič tekmujeta v pokanju z bičem ali v piskanju, kmet hudiču ovije glavo z ruto, češ, zaradi varnosti pred prehudim truščem, in ga nato tresne z betom po glavi. 6. Prizor iz doslej znanih variant pripovedke še ni razložen: hudič nekaj nosi v nahrbtnem košu, kmet nekaj vozi

(prim. Kropej 1995: 34 – slika, 175, 214). Delo Štajerske delavnice.

***The story of a peasant who tricks the devil***
*Inv. no.* ***2846*** */ 14.5 x 33 cm.*
*Six scenes conceived as a narrative, marked with consecutive numbers. 1: According to their agreement the peasant's share is the top part of the crop, and the devil takes the bottom part; here the crop is grain. 2: The devil now demands the top part of the crop; but now the crop are beets. 3: For their duel they agree that the devil will fight with a long pole, and the peasant with a short club; the peasant closes in on the devil, the long pole is of no use and the peasant gives the devil a good thrashing. 4 and 5: the peasant and the devil have a competition in making a whip crack or whistle, the peasant wraps the devil's head in a scarf to "protect" him from the noise, and then hits him over the head with a club. Scene 6 cannot be clarified based on the varieties of the folktale known to date: the devil is carrying something in a basket on his back, while the peasant is driving something (cf. Kropej 1995: 34 – picture, 175, 214). Origin: Styrian workshop.*

## 385

**Cvetlični motiv**
Inv. št. **2847** / 14,5 x 31 cm.

***Flower motif***
*Inv. no.* ***2847*** */ 14.5 x 31 cm.*

## 386

**Sv. Lovrenc in sv. Benedikt**
Inv. št. **2848** / 14,5 x 33 cm.
Slikarija je slabo ohranjena, vendar v desnici levega svetnika še prepoznamo gradelo, ognjiščno rešetko; torej gre za sv. Lovrenca, o katerem pripoveduje legenda, da je bil kustos krščanske cerkvene zakladnice in ni hotel predati zakladov poganskemu rimskemu prefektu; zato ga je ta velel peči na rešetki, ki je tako postala svetnikov atribut. Pri desnem svetniku še prepoznamo škofovsko (opatjo) palico v desnici, meniški habit in knjigo v levici; torej gre za sv. Benedikta, ki je osnoval benediktinski samostan na Monte Cassinu (opatja palica in habit) ter sestavil redovniško regulo, temeljna pravila samostanskega življenja (knjiga).

***St. Lawrence and St. Benedict***
*Inv. no.* ***2848*** */ 14.5 x 33 cm.*
*The painting is in bad condition, but in the left hand of the saint we can recognise a gridiron; this means that the saint is St. Lawrence. The legend says that he was a steward of the property and wealth of the church, which he refused to turn over to the pagan Roman prefect; the prefect ordered Lawrence to be fried on a gridiron, which then became the saint's attribute. The saint on the right has a bishop's (abbot's) staff in his right hand, a monk's habit and a book in his left hand; these items identify St. Benedict, the founder of the Benedictine abbey in Monte Cassino (the*

*abbot's staff and habit) who established the famous Rule which changed and renewed monastic life in Europe, (the book).*

## 387

**Vojaška godba**
Inv. št. **2849** / 15 x 32,5 cm.
Kljub slabi ohranjenosti so še razvidne oblike pokrival, po katerih bi sodile uniforme upodobljencev v prvo polovico 19. stoletja.

***A military brass band***
*Inv. no. **2849** / 15 x 32.5 cm.*
*In spite of the poor condition of the panel the forms of the headgear can be identified as belonging to uniforms worn in the first half of the 19th century.*

## 388

**Mesec februar: pust**
Inv. št. **3051** / stara inv. št. Kranjskega deželnega muzeja 2940 / 14,5 x 31,5 cm / z letnico 1915.
Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca II, v desni marginalni vinjeti je letnica, desno zgoraj je napis: Februar., desno spodaj je slikarjeva signatura F.(ranc) S. Z.(abavnik). Prim. kat. št. 388–397, gl. kat. št. 336, 337.

***The month of February: Shrovetide***
*Inv. no. **3051** / Old inv. no. of the Carniolan Provincial Museum 2940 / 14.5 x 31.5 cm / date: 1915. The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. In the left margin's vignette is the number of the month, II, and in the right margin's vignette the date, top right is the inscription "Februar.", in the right bottom the painter's signature F.(ranc) S. Z.(abavnik). Cf. cat. no. 388–397, see cat. no. 336, 337.*

## 389

**Mesec april: nočni čuvaj in pijanec v dežju**
Inv. št. **3052** / stara inv. št. Kranjskega deželnega muzeja 2942 / 14,5 x 31,5 cm / z letnico 1915.
Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca IIII, v desni marginalni vinjeti je letnica, desno zgoraj je napis: April., desno spodaj je slikarjeva signatura F.(ranc) S. Z.(abavnik). Prim. kat. št. 388–397, gl. kat. št. 336, 337.

***The month of April: a night watchman and a drunken man in the rain***
*Inv. no. **3052** / Old inv. no. of the Carniolan Provincial Museum 2942 / 14.5 x 31.5 cm / date: 1915. The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik In the left margin's vignette is the number of the month IIII, and in the right margin's vignette the date, top right is the inscription "April.", in the right bottom the painter's signature F.(ranc) S. Z.(abavnik). Cf. cat. no. 388–397, see cat. no. 336, 337.*

## 390

**Mesec avgust: počivajoči gospod in krošnjar**
Inv. št. **3053** / stara inv. št. Kranjskega deželnega muzeja 2946 / 14 x 31,5 cm / z letnico 1915. Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca VIII, v desni marginalni vinjeti je letnica, desno spodaj je napis August. Prim. kat. št. 388–397, gl. kat. št. 336, 337.

***The month of August: a resting gentleman and a peddlar***
*Inv. no. **3053** / Old inv. no. of the Carniolan Provincial Museum 2946 / 14 x 31.5 cm / date: 1915. The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. In the left margin's vignette is the number of the month VIII, and in the right margin's vignette the date, top right is the inscription "August." Cf. cat. no. 388–397, see cat. no. 336, 337.*

## 391

**Mesec december: otroške sanje o božičnem obdarovanju**
Inv. št. **3054** / stara inv. št. Kranjskega deželnega muzeja 2950 / 14,5 x 31,5 cm / z letnico 1915. Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca XII, v desni marginalni vinjeti je letnica, desno zgoraj je napis Dezember., desno spodaj na zibelki sta letnica in slikarjeva signatura F.(ranc) S. Zabavnik. Prim. kat. št. 388–397, gl. kat. št. 336, 337.

***The month of December: children's dreams of Christmas gifts***
*Inv. no. **3054** / Old inv. no. of the Carniolan Provincial Museum 2950 / 14.5 x 31.5 cm / date: 1915. The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. In the left margin's vignette is the number of the month XII and in the right margin's vignette the date, top right is the inscription "Dezember.", bottom right, on the cradle, are the date and the painter's signature F. (ranc) S. Zabavnik. Cf. cat. no. 388–397, see cat. no. 336, 337.*

## 392

**Mesec september: planinca**
Inv. št. **3055** / stara inv. št. Kranjskega deželnega muzeja 2947 / 14,5 x 32 cm / z letnico 1915. Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca IX, v desni marginalni vinjeti je letnica, desno spodaj je napis September., nad njim je slikarjeva signatura F.(ranc) Z.(abavnik). Prim. kat. št. 388–397, gl. kat. št. 336, 337.

***The month of September: two mountaineers***
*Inv. no. **3055** / Old inv. no. of the Carniolan Provincial Museum 2947 / 14.5 x 32 cm / date: 1915. The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. In the left margin's vignette is the number of the month IX, and in the right margin's vignette the date, top right is the inscription "September.", above it the painter's signature F.(ranc) Z. (abavnik). Cf. cat. no. 388–*

*397, see cat. no. 336, 337.*

## 393

**Mesec maj: personifikacija pomladi**
Inv. št. **3056** / stara inv. št. Kranjskega deželnega muzeja 2943 / 14 x 32 cm / z letnico 1915. Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca V, v desni marginalni vinjeti je letnica, levo spodaj je napis: MAL, desno spodaj je slikarjeva signatura F.(ranc) S. Z.(abavnik). Prim. kat. št. 388–397, gl. kat. št. 336, 337.

***The month of May: a personification of Spring***
*Inv. no. **3056** / Old inv. no. of the Carniolan Provincial Museum 2943 / 14 x 32 cm / date: 1915.*
*The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. In the left margin's vignette is the number of the month V, and in the right margin's vignette the date, bottom left is the inscription "MAI", bottom right the painter's signature F.(ranc) S. Z.(abavnik). Cf. cat. no. 388–397, see cat. no. 336, 337.*

## 394

**Mesec marec: starka z butaro**
Inv. št. **3057** / stara inv. št. Kranjskega deželnega muzeja 2941 / 14 x 32 cm / z letnico 1915. Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca III, v desni marginalni vinjeti je letnica, levo spodaj je napis: Marž., desno spodaj je slikarjeva signatura F.(ranc) S. Z.(abavnik). Prim. kat. št. 388–397, gl. kat št. 336, 337.

***The month of March: an old woman with a bundle***
*Inv. no. **3057** / Old inv. no. of the Carniolan Provincial Museum 2941 / 14 x 32 cm / date: 1915.*
*The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. In the left margin's vignette is the number of the month III, and in the right margin's vignette the date, bottom left is the inscription "März.", bottom right the painter's signature F.(ranc) S. Z.(abavnik). Cf. cat. no. 388–397, see cat št. 336, 337.*

## 395

**Mesec oktober: meniha v vinski kleti**
Inv. št. **3058** / stara inv. št. Kranjskega deželnega muzeja 2948 / 14 x 32 cm / z letnico 1915. Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca X, v desni marginalni vinjeti je letnica, levo spodaj je napis: Oktober., desno spodaj je slikarjeva signatura F.(ranc) Z.(abavnik). Prim. kat. št. 388–397, gl. kat št. 336, 337.

***The month of October: two monks in a wine cellar***
*Inv no. **3058** / Old inv. no. of the Carniolan Provincial Museum 2948 / 14 x 32 cm / date: 1915.*
*The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. In the left margin's vignette is the number of the month X, and in the right margin's vignette the date, bottom left is the*

*inscription "Oktober.", bottom right the painter's signature F.(ranc) Z.(abavnik). Cf. cat. no. 388–397, see cat št. 336, 337.*

## 396

**Mesec julij: kopajoči se nimfi in speči uniformiranec**
Inv. št. **3059** / stara inv. št. Kranjskega deželnega muzeja 2945 / 14 x 32 cm / z letnico 1915. Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. V levi marginalni vinjeti je številka meseca VII, v desni marginalni vinjeti je letnica, desno spodaj sta slikarjeva signatura F.(ranc) Z. (abavnik) in napis Juli. Prim. kat. št. 388–397, gl. kat št. 336, 337.

***The month of July: two bathing nymphs and a uniformed individual asleep***
*Inv. no. **3059** / Old inv. no. of the Carniolan Provincial Museum 2945 / 14 x 32 cm / date: 1915.*
*The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. In the left margin's vignette is the number of the month VII, and in the right margin's vignette the year, bottom right the painter's signature F.(ranc) Z.(abavnik) and the inscription "Juli." Cf. cat. no. 388–397, see cat št. 336, 337.*

## 397

**Mesec januar: menih zamenja koledar**
Inv. št. **3060** / stara inv. št. Kranjskega deželnega muzeja 2939 / 14 x 31,5 cm / z letnico 1915.
Muzej je končnico pridobil od Fr. Zabavnika iz Šmarce pri Kamniku. Na koledarju, ki ga menih pribija na steno, je napis: KOLEDAR 1915. V levi marginalni vinjeti je številka meseca I, v desni marginalni vinjeti je letnica, levo spodaj je napis: Januar., desno spodaj je slikarjeva signatura F. (ranc) S. Zabavnik. Prim. kat. št. 388–397, gl. kat št. 336, 337.

***The month of January: a monk changes the calendar***
*Inv. no. **3060** / Old inv. no. of the Carniolan Provincial Museum 2939 / 14 x 31.5 cm / date: 1915.*
*The museum bought the panel from Fr. Zabavnik from Šmarca near Kamnik. The calendar the monk is nailing to the wall, has the inscription "KOLEDAR 1915". In the left margin's vignette is the number of the month I, and in the right margin's vignette the date, bottom left is the inscription "Januar.", bottom right the painter's signature F.(ranc) S. Zabavnik. Cf. cat. no. 388–397, see cat no. 336, 337.*

## 398

**Bratje prodajo Jožefa**
Inv. št. **3061** / stara inv. št. Kranjskega deželnega muzeja 7519 / 13,5 x 19 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Za motiv velja enak komentar kot pod kat. št. 108. Mrežasto razpokana plast barve kaže na rabo industrijskih barv, kar omogoča datiranje končnice v pozno 19. stoletjea ali na začetek 20. stoletja.

***Joseph is sold by his brothers***

*Inv. no. **3061** / Old inv. no. of the Carniolan Provincial Museum 7519 / 13.5 x 19 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: same commentary as on cat. no. 108. The typical reticular cracks in the paint surface indicate that industrial paints were used and this dates the panel to the late 19th or early 20th century.*

## 399

**Večerno zvonjenje**
Inv. št. **3062** / stara inv. št. Kranjskega deželnega muzeja 8078 / 15 x 33,5 cm / z letnico 1912.
Končnico je leta 1912 muzeju podaril župnik A. Mrkun. Upodobljena je kmečka družina, ko moli molitev Zdrava Marija. Na hrbtni strani končnice je napis s svinčnikom: Zdrava Mrija (!) 1912 ter pripis z drugo roko: Franc Zabavnik Šmarca, župnija Homec.

***Evening bells***
*Inv. no. **3062** / Old inv. no. of the Carniolan Provincial Museum 8078 / 15 x 33.5 cm / date: 1912.*
*The panel was donated to the museum by the priest A. Mrkun in 1912. It shows a peasant family praying Hail Mary. On the back of the panel is a pencil inscription: "Hail Mrija (!) 1912" and in a different handwriting: "Franc Zabavnik Šmarca, župnija Homec".*

## 400

**Dvoje plamenečih src**
Inv. št. **3063** / stara inv. št. Kranjskega deželnega muzeja 7446 / 14 x 28 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Na srcih ni prvin, ki bi jih opredeljevala kot Jezusovo in Marijino (trnjeva krona, trije žeblji, lilija, meč itd); plamena pa se medsebojno spajata, zato gre verjetno za srca zaljubljencev.

***Two flaming hearts***
*Inv. no. **3063** / Old inv. no. of the Carniolan Provincial Museum 7446 / 14 x 28 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The hearts show no elements which might determine them as belonging to Jesus and Mary (crown of thorns, lily, three nails, sword, or the like); the two flames join, indicating that they are probably the hearts of two people in love.*

## 401

**Boj za moške hlače**
Inv. št. **3064** / stara inv. št. Kranjskega deželnega muzeja 8203 / 16,5 x 32,5 cm.
Končnico je muzeju leta 1912 podaril F. Borštnik. Za motiv gl. Orel 1960; Metken 1991a: 67–77.

***A fight over a pair of men's trousers***
*Inv. no. **3064** / Old inv. no. of the Carniolan Provincial Museum 8203 / 16.5 x 32.5 cm. The panel was donated to the museum by Fr. Borštnik from Ljubljana in 1912. Motif: see Orel 1960; Metken*

*1991a: 67–77.*

## 402

**Hudič izkuša Kristusa v puščavi**
Inv. št. **3065** / stara inv. št. Kranjskega deželnega muzeja 7787 / 12 x 33,5 cm.
Končnico je leta 1911 muzeju podaril Kočar. Motiv temelji na Svetem pismu nove zaveze: po 40 dneh posta v puščavi pride h Kristusu hudič in mu zastavlja naloge, ki jih mora rešiti, če je res božji sin (na končnici prizori od desne proti levi): pokaže mu kamen, ki naj ga spremeni v kruh; pelje ga na goro in mu pokaže in obljubi vsa kraljestva, če se hudiču pokloni; postavi ga vrh templja in mu veli, naj se vrže dol, češ da bodo božjega sinu prestregli angeli (Matejev evangelij 4: 2–10; Lukov evangelij 4: 1–12). V inv. knjigi SEM je motiv slabo ohranjene slikarije imenovan Cerkev in hudiči.

***The Devil tempts Jesus in the Wilderness***
*Inv. no. **3065** / Old inv. no. of the Carniolan Provincial Museum 7787 / 12 x 33.5 cm.*
*The panel was donated to the museum by a person called Kočar in 1911. The motif is based on the New Testament: after 40 days fasting in the desert the Devil visits Jesus and tempts him with tasks he must perform to show he really is the son of God (the scenes in the panel from right to left): the Devil shows Jesus stones and challenges him to change them into bread; the Devil takes Jesus up a mountain, showing and promising him all the kingdoms of the world, if he subordinates to the Devil; he puts Jesus on top of a temple and tells him to throw himself down, because, surely, the angels will intercept God's son (Matthew 4: 2–10; Luke 4: 1–12). In the SEM inv. book the motif of this painting in bad condition is called "The church and the devils".*

## 403

**Kristus govori s cestninarjem Zahejem**
Inv. št. **3066** / stara inv. št. Kranjskega deželnega muzeja 7464 / 13,5 x 26 cm / z letnico 1866. Končnico je leta 1911 podaril muzeju Andrej Kozjek iz Čirčič. Motiv je utemeljen v Svetem pismu nove zaveze: bogat cestninar nizke postave Zahej spleza na divjo smokev, da vidi Kristusa, ki gre skozi Jeriho; ta se ustavi pod drevesom in reče Zaheju, naj spleza z drevesa in ga sprejme v svojo hišo; dogodek so obsojali, češ zakaj obiskovati grešnega človeka, za kakršne so veljali cestninarji (Lukov evangelij 19: 1–7).

***Jesus talks to Zacchaeus the toll collector***
*Inv. no. **3066** / Old inv. no. of the Carniolan Provincial Museum 7464 / 13.5 x 26 cm / date: 1866.*
*The panel was donated by Andrej Kozjek from Circičče in 1911. The motif is based on the New Testament: the rich toll collector Zacchaeus, who is of short stature, climbs in a sycamore to see Jesus, who is passing through Jericho; Jesus stops under the tree and tells Zacchaeus, to come down out of the tree and welcome him in his house; Jesus was criticised for visiting a sinner such as a toll collector (Luke 19: 1–7).*

## 404

**Človek ptič**
Inv. št. **3067** / stara inv. št. Kranjskega deželnega muzeja 7424 / 14 x 26 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Prim. kat. št. 421. Za motiv gl. Cevc 1962; Jahn 1991: 99–102.

***Birdman***
*Inv. no. **3067** / Old inv. no. of the Carniolan Provincial Museum 7424 / 14 x 26 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Cf. cat. no. 421. Motif: see Cevc 1962; Jahn 1991: 99–102.*

## 405

**Kristus na Oljski gori in Judovo izdajstvo**
Inv. št. **3068** / stara inv. št. Kranjskega deželnega muzeja 7804 / 14 x 30 cm.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv gl. komentar pod kat. št. 58; na končnici so desno upodobljeni še Juda, ki prihaja izdat Kristusa; z njim gredo četa in služabniki velikih duhovnikov, o katerih poroča evangelist Janez. Na končnici označuje izdajalca še napis: judeſh=.

***Jesus on the Mount of Olives and Judas's betrayal***
*Inv. no. **3068** / Old inv. no. of the Carniolan Provincial Museum 7804 / 14 x 30 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Motif: see the commentary on cat. no. 58; on the right of the panel Judas is shown, on his way to betray Jesus; he leads the Roman soldiers and the servants of the high priests, referred to by John the Evangelist. The traitor is further identified by the inscription "jude ſh=".*

## 406

**Sv. Martin**
Inv. št. **3069** / stara inv. št. Kranjskega deželnega muzeja 7795 / 12 x 28 cm.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Spodnji del končnice manjka; zaradi slabe ohranjenosti je v inv. knjigi SEM motiv pomotoma imenovan sv. Jurij. Za motiv velja enak komentar kot pod kat. št. 45.

***St. Martin***
*Inv. no. **3069** / Old inv. no. of the Carniolan Provincial Museum 7795 / 12 x 28 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. The bottom section of the panel is missing; owing to its poor condition the motif is erroneously called "St. George" in the SEM inv. book. Motif: same commentary as on cat. no. 45.*

## 407

**IHS**
Inv. št. **3070** / stara inv. št. Kranjskega deželnega muzeja 7785 / 12 x 28,5 cm / z deljeno letnico 19

11.
Končnico je muzeju leta 1911 podaril Kočar. V inv. knjigi je zapis, da je končnico risal Gustl Mihelič, 14-letni pastir v Sidražu leta 1911. Za motiv gl. komentar pod kat. št. 67; prim. kat. št. 332 in 411.

***IHS***
*Inv. no. **3070** / Old inv. no. of the Carniolan Provincial Museum 7785 / 12 x 28.5 cm / split date 19 11.*
*The panel was donated to the museum by a person called Kočar in 1911. The entry in the inv. book refers to it as having been painted by Gustl Mihelič, a 14-year-old shepherd from Sidraž in 1911. Motif: see the commentary on cat. no. 67; Cf. cat. no. 332 in 411.*

## 408

**Lisica**
Inv. št. **3071** / stara inv. št. Kranjskega deželnega muzeja 7451 / 13,5 x 32,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Alije upodobljena lisica ali morda kakšna druga žival, je seveda odprto vprašanje, na katero bi lahko z gotovostjo odgovoril le slikar; morebiti pa bo to vprašanje razjasnila najdba predloge.

***A fox***
*Inv. no. **3071** / Old inv. no. of the Carniolan Provincial Museum 7451 / 13.5 x 32.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Whether the painting represents a fox or perhaps some other animal, is still a question only the creator of the painting could answer; or the answer might be provided by the model, if it were found.*

## 409

**Kristusov krst**
Inv. št. **3072** / stara inv. št. Kranjskega deželnega muzeja 7442 / 15,5 x 27 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Za motiv velja enak komentar kot pod kat. št. 178. Kljub slabi ohranjenosti je razvidno, da gre za delo v postbaročni obrtniški slikarski tradiciji, ki verjetno sodi še na konec 18. stoletja ali v zgodnje 19. stoletje.

***Christ's Baptism***
*Inv. no. **3072** / Old inv. no. of the Carniolan Provincial Museum 7442 / 15.5 x 27 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Motif: same commentary as on cat. no. 178. In spite of its bad condition it can be identified as a product of the post-Baroque painting workshop tradition and probably dates from the late 18$^{th}$ or early 19$^{th}$ century.*

## 410

**Zadnja večerja**
Inv. št. **3073** / stara inv. št. Kranjskega deželnega muzeja 7491 / 12,5 x 30 cm / z letnico 1873 (?).

Končnico je leta 1911 muzeju prodal Eržen z Visokega, gl. komentar pod kat. št. 230. Za motiv velja enak komentar kot pod kat. št. 73. Ostanki letnice so nad žrelom za izletavanje čebel; zadnjih dveh številk ni mogoče zanesljivo prebrati. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Last Supper***

*Inv. no. **3073** / Old inv. no. of the Carniolan Provincial Museum 7491 / 12.5 x 30 cm / date: 1873 (?).*

*The panel was sold to the museum by M. Eržen from Visoko in 1911, see the commentary on cat. no. 230. Motif: same commentary as on cat. no. 73. The remains of the date are above the beehive entrance; the last two numbers of the date cannot be read with certainty. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 411

**IHS**

Inv. št. **3074** / stara inv. št. Kranjskega deželnega muzeja 7783 / 14 x 30 cm / z deljeno letnico 18 94.
Končnico je leta 1911 podaril muzeju Pregled. Za motiv gl. komentar pod kat. št. 67. Ostanki letnice so levo in desno ob žrelu za izletavanje čebel. Prim. kat. št. 407.

***IHS***

*Inv. no. **3074** / Old inv. no. of the Carniolan Provincial Museum 7783 / 14 x 30 cm / split date 18 94.*

*The panel was donated to the museum by a person called Pregled in 1911. Motif: see the commentary on cat. no. 67. The remains of the date are to the left in right of the hive entrance. Cf. cat. no. 407.*

## 412

**Številka 12**

Inv. št. **3075** / stara inv. št. Kranjskega deželnega muzeja 7512 / 12,5 x 34 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Vprašanje, ali gre samo za številko panja ali morda za simboličen pomen ali dvanajst apostolov ali mesecev ali ur ali pomen ducata kot številne in računske enote, je odprto.

***The number 12***

*Inv. no. **3075** / Old inv. no. of the Carniolan Provincial Museum 7512 / 12.5 x 34 cm.*

*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. The question whether the number 12 refers to the beehive or whether it has a symbolic meaning and refers to the twelve apostles, months, hours, or the dozen as a counting and calculation unit, cannot be answered.*

## 413

**Marijino kronanje**

Inv. št. **3076** / stara inv. št. Kranjskega deželnega muzeja 7815 / 13 x 32,5 cm / z deljeno letnico 18 48.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv velja enak komentar kot pod kat. št. 257.

***The Crowning of Mary***
*Inv. no. **3076** / Old inv. no. of the Carniolan Provincial Museum 7815 / 13 x 32.5 cm / split date 18 48.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Motif: same commentary as on cat. no. 257.*

## 414

**Marijino oznanjenje**
Inv. št. **3077** / stara inv. št. Kranjskega deželnega muzeja 7780 / 12,5 x 31,5 cm / z deljeno letnico 18 87.
Končnico je leta 1911 muzeju podaril Pregled. Sledovi letnice so spodaj, skrajno levo in desno. Za motiv velja enak komentar kot pod kat. št. 113.

***The Annunciation***
*Inv. no. **3077** / Old inv. no. of the Carniolan Provincial Museum 7780 / 12.5 x 31.5 cm / split date 18 87.*
*The panel was donated to the museum by a person called Pregled in 1911. The remains of the date are at the bottom of the panel, in the extreme left and right corners. Motif: same commentary as on cat. no. 113.*

## 415

**Neugotovljen prizor**
Inv. št. **3078** / stara inv. št. Kranjskega deželnega muzeja 7492 / 12 x 28 cm / z letnico 1830. Končnico je leta 1911 muzeju podaril Prim. Žontar iz Kranja. Darovalec je bil znamenit čebelar; gl. kat. št. 243. V inv. knjigi SEM je oznaka motiva Lovec in gams, vendar je zaradi uničenosti slikarije tudi pri najboljši volji težko prepoznati ta motiv; vsekakor je levo geometrijsko pravilen objekt, morda stavba z zatrepom.

***Unidentified scene***
*Inv. no. **3078** / Old inv. no. of the Carniolan Provincial Museum 7492 / 12 x 28 cm / date: 1830.*
*The panel was donated to the museum by Prim. Zontar from Kranj in 1911. The donor was an eminent bee-keeper; see cat. no. 243. In the SEM inv. book the motif is determined as "Hunter and chamois", but it is in such a bad condition that it is quite impossible to identify this motif; it is clear, however, that there is a geometrical structure in the left section, perhaps a building with a hipped roof.*

## 416

**Šestilne rozete in drugo**
Inv. št. **3079** / stara inv. št. Kranjskega deželnega muzeja 8793 / 13 x 28,5 cm.
Končnico je muzej pridobil leta 1913 od Fr. Gorca iz Malega Vidma pri Št. Lovrencu. Poznejša dekoracija, neke vrste čebelarski quodlibet na končnici, na kateri je prvotna slikarija uničena; opazna je samo še prvotna navpična delitev končnice na tri polja. V inv. knjigi SEM je motiv označen kot More, s čimer so pač mišljene šestilne rozete.

***Six petal rosettes and other items***
*Inv. no. **3079** / Old inv. no. of the Carniolan Provincial Museum 8793 / 13 x 28.5 cm.*
*The panel was acquired by the museum from Fr. Gorec from Mali Videm near St. Lovrenc in 1913. The ornament – something like a bee-keepers' quodlibet – was added later to the panel, on which the original painting was completely destroyed; the only still visible feature of the original is that it was divided into three sections. In the SEM inv. book the motif is determined as "More", referring to the six-petal rosettes.*

## 417

**Jezdeca na kozlu**
Inv. št. **3080** / stara inv. št. Kranjskega deželnega muzeja 7435 / 13 x 29,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Slabo viden nemški napis na končnici beremo: Gebt Acht. Najbrž gre za zasmehljivo upodobitev krojačev (prim. Bringéus 1991: 92–94).

***Two riders on a goat***
*Inv. no. **3080** / Old inv. no. of the Carniolan Provincial Museum 7435 / 13 x 29.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The hardly visible German inscription on the panel reads: "Gebt Acht" ("Take care"). Probably a scene ridiculing tailors (cf. Bringéus 1991: 92–94).*

## 418

**Kmeta se pravdata za kravo, advokat jo pa molze**
Inv. št. **3081** / stara inv. št. Kranjskega deželnega muzeja 8077 / 14,5 x 33,5 cm.
V inv. knjigi je zapis: Fr. Zabavnik, 1912. Dar župnik A. Mrkun 12. Na hrbtni strani končnice je napis s črnilom: "PRAVDA" slikal Franc Zabavnik ter in s svinčnikom: franc Zabavnik. Za avtorstvo prim. kat. 336,337,388–397. Predloga za končnico je grafika, ki je bila priloga Kmetijskih in rokodelskih novic leta 1852 (gl. G. Makarovič 1989: tabla XXXVIII; prim. Bringéus 1991b: 95–97).

***Two peasants suing one another in court over a cow, while a lawyer is milking it***
*Inv. no. **3081** / Old inv. no. of the Carniolan Provincial Museum 8077 / 14.5 x 33.5 cm. The inv. book has the entry "Fr. Zabavnik, 1912. Donated by the priest A. Mrkun 12." On the back of the panel is an inscription in ink: "'PRAVDA' painted by Franc Zabavnik" and in pencil: "franc Zabavnik". About the painter, cf. cat. nos. 336, 337, 388–397. The model for this panel was a print*

*published in the supplement of the journal "Kmetijske in rokodelske novice" (Farmer's and Craftsman's News) from 1852 (see G. Makarovič 1989: tablet XXXVIII; Cf. Bringéus 1991b: 95–97).*

## 419

**Sv. Anton Padovanski z Jezuščkom**
Inv. št. **3082** / stara inv. št. Kranjskega deželnega muzeja 7813 / 11,5 x 30,5 cm / z letnico 1879. Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Opredelitev motiva v inv. knjigi SEM niha med Antonom in Jožefom, vendar na slabo ohranjeni slikariji še prepoznamo redovniški habit upodobljenca, torej ne gre za upodobitev sv. Jožefa. Ostanki letnice so pod Jezuščkom.

***St. Anthony of Padua with the young Jesus***
*Inv. no. **3082** / Old inv. no. of the Carniolan Provincial Museum 7813 / 11.5 x 30.5 cm / date: 1879. The panel was sold to the museum by Marija Remic from Sidraž in 1911. In the SEM inv. book the determination of the motif hesitates between Anthony and Joseph, but though in bad condition, we can still identify a monk's habit and this excludes St. Joseph. The remains of the date are below Jesus.*

## 420

**Sv. Elija**
Inv. št. **3083** / stara inv. št. Kranjskega deželnega muzeja 7518 / 13,5 x 24,5 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Za motiv veljata enaka komentarja kot pod kat. št. 236 in 285. Zdi se, da je končnica skrajšana, zakaj skrajno desno zgoraj je še viden delček Elijevega plašča, padajočega na zemljo.

***St. Elijah***
*Inv. no. **3083** / Old inv. no. of the Carniolan Provincial Museum 7518 / 13.5 x 24.5 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: same commentaries as on cat. nos. 236 and 285. It looks as if the panel was shortened, because we can see a small part of Elijah's cloak falling to earth in the top right.*

## 421

***Človek ptič***
Inv. št. **3084** / stara inv. št. Kranjskega deželnega muzeja 7460 / 12,5 x 28,5 cm / z letnico 1875. Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Gl. kat. št. 404.

***Birdman***
*Inv. no. **3084** / Old inv. no. of the Carniolan Provincial Museum 7460 / 12.5 x 28.5 cm / date: 1875. The panel was sold to the museum by Miha Vehovec from Voklo in 1911. See cat. no. 404.*

## 422

**Marija Brezmadežna**
Inv. št. **3085** / stara inv. št. Kranjskega deželnega muzeja 7800 / 13 x 28 cm.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Zaradi slabega stanja slikarije določitev motiva, ki je takšna kot v inv. knjigi SEM, ni zelo zanesljiva. Na Brezmadežno kažejo oblaki in zvezde okrog glave, toda zdi se, da ima upodobljenka v levici palmo, ki je znak svetnic mučenic. Mrežasto razpokana barvna plast kaže na rabo industrijskih barv, kar omogoča datacijo končnice v pozno 19. stoletje ali na začetek 20. stoletja.

***The Immaculate Virgin***
*Inv. no. **3085** / Old inv. no. of the Carniolan Provincial Museum 7800 / 13 x 28 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Owing to the bad condition of the painting the determination of the motif as it is stated in the SEM inv. book is not very reliable. The Immaculate Virgin is referred to by the clouds and the stars around her head, but on the other hand it looks as if the figure has a palm branch in her left hand, the symbol of martyrs. The typical reticular cracks in the paint surface indicate that industrial paints were used and this dates the panel to the late 19$^{th}$ or early 20th century.*

## 423

**Hudiča brusita babi jezik**
Inv. št. **3086** / stara inv. št. Kranjskega deželnega muzeja 7788 / 12 x 22 cm / z letnico 1865(?).
Končnico je muzeju leta 1911 podaril Kočar. Ostanki letnice so skrajno desno ob hudičevem repu; zadnjih dveh številk ni mogoče zanesljivo prebrati. Za motiv velja enak komentar kot pod kat. št. 15.

***Two devils whetting a woman's tongue***
*Inv. no. **3086** / Old inv. no. of the Carniolan Provincial Museum 7788 / 12 x 22 cm / date: 1865(?).*
*The panel was donated to the museum by a person called Kočar in 1911. The remains of the date are to the extreme right of the devil's tail; the last two numbers of the date cannot be read with certainty. Motif: same commentary as on cat. no. 15.*

## 424

**Tovorjenje brusov**
Inv. št. **3087** / stara inv. št. Kranjskega deželnega muzeja 9048 / 13,5 x 27,5 cm.
Muzeju je končnico leta 1913 podaril župnik Jelenc. Najbrž ne gre za Martina Krpana, ker so brusi vidno obešeni na tovorni sedli in ker ima tovornik dva konja.

***Loading whetstones***
*Inv. no. **3087** / Old inv. no. of the Carniolan Provincial Museum 9048 / 13.5 x 27.5 cm. The panel was donated to the museum by the priest Jelenc in 1913. The figure probably is not Martin Krpan, since the whetstones are visibly attached to the freight saddle (M. Krpan smuggled things) and because there are two horses.*

## 425

**Počitek na begu v Egipt**
Inv. št. **3088** / stara inv. št. Kranjskega deželnega muzeja 7440 / 14 x 36 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. V inv. knjigi SEM je motiv določen kot Sv. družina. Slikarija je slabo ohranjena, vendar kaže na beg v Egipt osel, ki se pase in ga drži moški za povodec, ženska z detetom v naročju je pač Marija z Jezuščkom, desno spodaj je razločno vidna ročna žaga, znak sv. Jožefa. Levo zgoraj je monogram P. R., najverjetneje lastnika panja. Za motiv velja enak komentar kot pod kat. št. 68.

***Resting during the Flight into Egypt***
*Inv. no.* ***3088*** */ Old inv. no. of the Carniolan Provincial Museum 7440 / 14 x 36 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. In the SEM inv. book the motif is determined as the "Holy Family". The painting is in bad condition, but the following items certainly refer to the Flight into Egypt: the grazing donkey, kept on a lead by a man, the woman with a child in her arms, Mary and little Jesus, and in the bottom right corner a saw is clearly visible, the attribute of Joseph. In the left top is the monogram P. R., probably that of the beehive's owner. Motif: same commentary as on cat. no. 68.*

## 426

**Številka 2 in monogram M. V.**
Inv. št. **3089** / stara inv. št. Kranjskega deželnega muzeja 7455 / 13,5 x 33,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Na končnici naslikani monogram se sklada z monogramom prodajalca.

***The number 2 and the monogram M. V.***
*Inv. no.* ***3089*** */ Old inv. no. of the Carniolan Provincial Museum 7455 / 13.5 x 33.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The monogram in the painting corresponds to that of the panel's seller.*

## 427

**Številka 7**
Inv. št. **3090** / stara inv. št. Kranjskega deželnega muzeja 7443 / 15 x 33,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Nenavadna številka, ki bi sicer lahko bila številka panja, vendar bi lahko pomenila tudi tedenski ritem, sedem darov sv. Duha, sedem veselij in sedem žalosti sv. Marije ali kaj podobnega. Prim. kat. št. 338–340, 412.

***The number 7***
*Inv. no.* ***3090*** */ Old inv. no. of the Carniolan Provincial Museum 7443 / 15 x 33.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The unusual number might refer to the beehive, but could also refer to the weekly rhythm, the seven gifts of the Holy Spirit, the seven joys and seven sorrows of the Virgin Mary or something similar. Cf. cat. no. 338–340,*

*412.*

## 428

**Sv. Blaž, sv. Gregor Veliki in sv. Miklavž**
Inv. št. **3091** / stara inv. št. Kranjskega deželnega muzeja 7422 / 14,5 x 32 cm / z deljeno letnico 17 93.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Sledovi letnice so med upodobljenci v višini kolen. Sv. Blažje bil škof v Sebasti in zdravnik; na upodobitvi ima škofovsko opravo, v desnici pa svečo; po legendi mu jo je darovala mati ozdravljenega bolnika, katerega je Blaž ozdravil, ko je bil zaprt v ječi. Sv. Gregorje v papeški opravi, nad njim je sv. Duh, ki gaje razsvetlil, da je napisal imenitne teološke spise. Za atribute treh jabolk sv. Miklavža gl. komentar pod kat. št. 32.

***St. Blaise, St. Gregory the Great and St. Nicholas***
*Inv. no. **3091** / Old inv. no. of the Carniolan Provincial Museum 7422 / 14.5 x 32 cm / split date 17 93.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The remains of the date are at the height of the figure's knees. St. Blaise was a bishop of Sebaste and a doctor; in the painting he is dressed in a bishop's vestments and holds a candle in his right hand; the legend says that the candle was offered by the mother of a patient cured by Blaise when he was in jail. St. Gregory is dressed in a pope's vestments, above him is the Holy Spirit which enlightened him so he was able to write eminent theological treatises. For St. Nicholas's attribute of the three apples, see the commentary on cat. no. 32.*

## 429

**Številka 4**
Inv. št. **3092** / stara inv. št. Kranjskega deželnega muzeja 7431 / 13 x 33 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Številčna oznaka bržčas pomeni številko panja.

***The number 4***
*Inv. no. **3092** / Old inv. no. of the Carniolan Provincial Museum 7431 / 13 x 33 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The number is probably that of the beehive.*

## 430

**Lovec strelja divjad**
Inv. št. **3093** / stara inv. št. Kranjskega deželnega muzeja 7448 / 14 x 28,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega.

***A hunter shooting game***
*Inv. no. **3093** / Old inv. no. of the Carniolan Provincial Museum 7448 / 14 x 28.5 cm.*

*The panel was sold to the museum by Miha Vehovec from Voklo in 1911.*

## 431

**Potop egipčanske vojske v Rdečem morju**
Inv. št. **3094** / stara inv. št. Kranjskega deželnega muzeja 7479 / 13,5 x 29,5 cm / z letnico 1858 ali 1868.
Končnico je leta 1911 muzeju prodal Eržen z Visokega; gl. komentar pod kat. št. 230. Ostanki letnice so v desnem zgornjem kotu končnične ploskve. Za motiv in šablono gl. kat. št. 233.

***The drowning of the Egyptian army in the Red Sea***
*Inv. no. **3094** / Old inv. no. of the Carniolan Provincial Museum 7479 / 13.5 x 29.5 cm / date: 1858 or 1868.*
*The panel was sold to the museum by M. Eržen from Visoko in 1911; see the commentary on cat. no. 230. The remains of the date are in the top right of the panel. Motif and template: see cat. no. 233.*

## 432

**Marijino oznanjenje**
Inv. št. **3095** / stara inv. št. Kranjskega deželnega muzeja 7811 / 13,5 x 27,5 cm / z deljeno letnico 18 30.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv velja enak komentar kot pod kat. št. 113. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Annunciation***
*Inv. no. **3095** / Old inv. no. of the Carniolan Provincial Museum 7811 / 13.5 x 27.5 cm / split date 18 30.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Motif: same commentary as on cat. no. 113. Work in the craft painting tradition of Leopold Layer's workshop in Kranj*

## 433

**Sv. Marija Magdalena**
Inv. št. **3096** / stara inv. št. Kranjskega deželnega muzeja 7506 / 14,5 x 26,5 cm.
Končnico je leta 1911 muzeju podaril Iv. Lampe, lekarnar iz Kranja. Svetnica je bila po Svetem pismu nove zaveze spokorjena grešnica (Lukov evangelij 7: 36–48), zato sta na nekaterih njenih upodobitvah atributa pokore oziroma premišljevanja o večnem življenju po smrti: križ in lobanja. Legenda pripoveduje, da je Magdalena preživela trideset let v postu in pokori v votlini, tam pa jo je obiskoval angel ali angeli. Za avtorstvo in datacijo slikarije gl. kat. št. 39.

***St. Mary Magdalene***
*Inv. no. **3096** / Old inv. no. of the Carniolan Provincial Museum 7506 / 14.5 x 26.5 cm.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1911. According to*

*the New Testament, the saint was a repentant sinner (Luke 7: 36–48). She is therefore sometimes illustrated with the attributes of penance or reflection on the eternal life after death – a cross and a skull. The legend says that Magdalene lived in a cave, fasting and doing penance for thirty years and that she was visited by an angel or angels. Painter and dating: see cat. no. 39.*

## 434

**Lisica brije lovca**
Inv. št. **3097** / 13 x 31 cm / z letnico 1888 (?).
Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. Levo zgoraj je s svinčnikom zapisana letnica 1888, kar je najbrž zapis branja narazločnih sledov letnice, ki so levo spodaj. Za motiv in šablono gl. kat. št. 30. Delo Selške delavnice.

***A fox shaving a hunter***
*Inv. no. **3097**/13 x 31 cm / date: 1888 (?).*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič from Mirna in Lower Carniola in 1916. Top left is the pencil-written date 1888, probably a note on an attempt to read the barely visible numbers. Motif and template: see cat. no. 30. Selca workshop.*

## 435

**Srce Jezusovo**
Inv. št. **3098** / stara inv. št. Kranjskega deželnega muzeja 7802 / 13,5 x 32,5 cm / z deljeno letnico 18 67.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv gl. komentar pod kat. št. 130.

***The Sacred Heart of Jesus***
*Inv. no. **3098** / Old inv. no. of the Carniolan Provincial Museum 7802 / 13.5 x 32.5 cm / split date 18 67.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Motif: see the commentary on cat. no. 130.*

## 436

**Nepojasnjen prizor**
Inv. št. **3099** / 17 x 34 cm.
V inv. knjigi SEM je oznaka D 100 (njen pomen ni jasen: Depo?) in domnevi o določitvi motiva upodobitve Prevoz trupla in Vihar na morju, ki pa sta malo verjetni: o prevozu ne priča nič, kot morski val je bilo lahko prepoznana samo slabo ohranjena slikarija trupla. Stoječi osebi sta opravljeni v "antična" ali "biblijska" oblačila, kar morda kaže, kje bi lahko našli razlago motiva. Zdi se, da je upodobitev blizu Plutarhovi pripovedi o vojskovodji Filopemenu, za katerega so mislili, da je truplo in so ga preobrnili, da bi ga oropali (Plutarchos, Vitae parallelae 19, Philopemenos: 18).

Delo iste roke kot končnica pod kat. št. 437, na kateri tudi ni zadovoljivo pojasnjen motiv.

***Unidentified scene***
*Inv. no.* ***3099*** */ 17 x 34 cm.*
*In the SEM inv. book there is an entry which reads "D 100" (its meaning is not clear: depository?) and two assumptions about the motif: "Transporting a body" and "Storm at sea", both are, however, quite unlikely: nothing in the painting refers to transportation, and only the vaguely preserved body could be interpreted as a wave. The standing figures are dressed in "antique" or "biblical" garments, and this may point towards a possible explanation of the motif. It seems too be close to Plutarch's story about the general Philopemenos, who was thought to be dead and was turned over to be robbed (Plutarchos, Vitae parallelae 19, Philopemenos: 18). Painted by the same artist as panel cat. no. 437, the motif of which has also not been satisfactorily clarified.*

## 437

**Arhimedova smrt (?)**
Inv. št. **3100** / 16 x 30,5 cm.
V inv. knjigi SEM je oznaka D 96 (njen pomen ni jasen: Depo?) in opis upodobitve Vojak in človek s palico. Glede na nošo bi lahko bil upodobljen prizor učenjakove smrti v Sirakuzi, ko sojo osvojili Rimljani. Arhimed s palico v prah na tleh nariše načrt, k njemu vdre rimski okupatorski vojak in mu ukaže, naj gre k rimskemu vojskovodji Marcelu; učenjak je zatopljen v problem in ne uboga vojaka, ta pa ga na mestu ubije. Zgodba je znana iz klasične antične literature (Plutarchos, Vitae parallelae 16, Marcellus: 19). Delo iste roke kot končnica pod kat. št. 436, na kateri tudi ni zadovoljivo pojasnjen motiv.

***The Death of Archimedes (?)***
*Inv. no.* ***3100*** */ 16 x 30.5 cm.*
*In the SEM inv. book there is an entry which reads "D 96" (its meaning is not clear: depository?) and a description of the painting "A soldier and a man with a stick"". Based on the costume this might be an illustration of the scientist's death in Syracuse, when the town fell to the Romans. Archimedes is drawing a plan in the dust on the floor, a Roman soldier breaks in and orders him to report to the general, Marcellus; the scientist is so absorbed in the problem that he does not obey the soldier, who kills him on the spot. Well-know story from classical antique literature (Plutarchos, Vitae parallelae 16, Marcellus: 19). Painted by the same artist as panel cat. no. 436, the motif of which has also not been satisfactorily clarified.*

## 438

**Neugotovljen motiv**
Inv. št. **3101** / stara inv. št. Kranjskega deželnega muzeja 7810 / 13,5 x 35,5 cm.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. V inv. knjigi SEM je predlagano tolmačenje motiva slabo ohranjene slikarije kot Svatba v Kani Galilejski, kar ne bo držalo, ker sta desno upodobljena škof z mitro in plameneči kelih. Ali gre morda za upodobitev legende o sv. Donatu

iz Arezza, ki je čudežno sestavil razbiti kelih?

***Unidentified motif***
*Inv. no. **3101** / Old inv. no. of the Carniolan Provincial Museum 7810 / 13.5 x 35.5 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. In the SEM inv. book the suggested motif of the painting in bad condition is "The Wedding Feast in Cana", but this is not correct, because the painting shows a bishop with a mitre and a flaming chalice; another possibility is that the painting illustrates the legend of St. Donatius from Arezzo, who miraculously restored a broken chalice.*

## 439

**Obrtnik pri delu**
Inv. št. **3102** / stara inv. št. Kranjskega deželnega muzeja 7457 / 13,5 x 28,5 cm / z letnico 1846. Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Mož, ki nekaj gnete (?) na mizi, ima zavihana rokava in predpasnik; zato mislimo, da je upodobljen kakšen obrtnik. Ostanki letnice so levo ob upodobljencu.

***Craftsman at work***
*Inv. no. **3102** / Old inv. no. of the Carniolan Provincial Museum 7457 / 13.5 x 28.5 cm / date: 1846.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The man in the painting, who is kneading (?) something on the table, has his sleeves rolled up and wears a apron; this leads us to think that a craftsman is depicted. The remains of the date are to the left of the figure.*

## 440

**Adam in Eva v raju; kača nagovarja Evo, naj jé sad drevesa spoznanja**
Inv. št. **3103** / 14 x 34 cm.
Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. Za motiv velja enak komentar kot pod kat. št. 22.

***Adam and Eve in the Garden of Eden: The serpent tempts Eve to eat the fruit of the Tree of Knowledge***
*Inv. no. **3103** / 14 x 34 cm.*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič from Mirna in Lower Carniola in 1916. Motif: same commentary as on cat. no. 22.*

## 441

**Mojzes obudi vodo iz skale**
Inv. št. **3104** / stara inv. št. Kranjskega deželnega muzeja 7817 / 13 x 35 cm / z letnico 1832. Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Motiv je utemeljen v Svetem pismu stare zaveze: v puščavi Izraelci tožijo zavoljo žeje, Mojzes prosi Boga za pomoč in po njegovem ukazu udari s palico po skali, iz katere brizgne voda (Exodus 17: 1–6; Numeri 20: 6–11). Delo v slikarski

obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Moses strikes water from a rock***
*Inv. no. **3104** / Old inv. no. of the Carniolan Provincial Museum 7817 / 13 x 35 cm / date: 1832. The panel was sold to the museum by Marija Remic from Sidraž in 1911. The motif is based on the Old Testament: the Israelites in the desert complain that they are thirsty, Moses begs God for help and on His order strikes a rock with his staff and water comes out of it (Exodus 17: 1–6; Numeri 20: 6–11). Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 442

**Poklon pastirjev**
Inv. št. **3105** / stara inv. št. Kranjskega deželnega muzeja 7472 / 15 x 29 cm.
Končnico je leta 1911 podaril muzeju Fr. Strupi iz Čirčič. Za motiv velja enak komentar kot pod kat. št. 239. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Adoration of the Shepherds***
*Inv. no. **3105** / Old inv. no. of the Carniolan Provincial Museum 7472 / 15 x 29 cm.*
*The panel was donated to the museum by Fr. Strupi from Circiče in 1911. Motif: same commentary as on cat. no. 239. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 443

**Dvanajstletni Jezus v templju**
Inv. št. **3106** / stara inv. št. Kranjskega deželnega muzeja 7527 / 15,5 x 31 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Motiv temelji na Svetem pismu nove zaveze: po velikonočnem prazniku je deček Jezus ostal v Jeruzalemu; starša sta ga po treh dneh našla v templju, ko je poslušal in vpraševal učitelje, ti pa so strmeli nad njegovo razumnostjo (Lukov evangelij 2: 42–47).

***Twelve-year-old Jesus in the Temple***
*Inv. no. **3106** / Old inv. no. of the Carniolan Provincial Museum. 7527 / 15.5 x 31 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. The motif is based on the New Testament: after the Passover festival Jesus remained in Jerusalem. After searching for three days his parents found him in the temple, sitting among the teachers, listening to them and asking them questions. And all were amazed at his understanding (Luke 2: 42–47).*

## 444

**Peta postaja križevega pota: Simon iz Cirene pomaga Kristusu nositi križ**
Inv. št. **3107** / stara inv. št. Kranjskega deželnega muzeja 7429 / 16 x 39,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Levo je številka postaje, desno je Sh(tazijon). Prim. komentar pod kat. št. 21.

***The Fifth Station of the Cross; Simon of Cyrene helps carry the cross***
*Inv. no. **3107** / Old inv. no. of the Carniolan Provincial Museum 7429 / 16 x 39.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. To the left is the number of the station (of the Cross), to the right "Sh"(tazijon) is written. See the commentary on cat. no. 21.*

## 445

**Sv. Neža. Zmaj**
Inv. št. **3108** / stara inv. št. Kranjskega deželnega muzeja 7528 / 18 x 26,5 cm / z letnico 1861.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. V inv. knjigi SEM je motiv pomotoma imenovan Oznanjenje. Gre za končnico s podobo zmaja, ki je zgoraj povečana z zgornjim delom končnice, na kateri je bila upodobljena sv. Neža. Ta kombinacija je bila napravljena kajpak zato, da je bila končnica primerna za višji, modernizirani (dzierzonizirani) panj s premičnim satjem. Zgornji fragment končnice je datiran z letnico 1861. Jagnje je postalo svetničin atribut zaradi podobnosti njenega imena (Agnes) z latinskim imenom za jagnje (agna).

***St. Agnes. A dragon***
*Inv. no. **3108** / Old inv. no. of the Carniolan Provincial Museum 7528 / 18 x 26.5 cm / date: 1861.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. In the SEM inv. book the motif is erroneously called "Annunciation". The painting shows a dragon, the top of its body widening in the top section of the panel, on which St. Agnes is portrayed. This combination was used to make the panel fit a higher, modernised (Dzierzon-modified) beehive with movable frames. The top fragment of the panel is dated 1861. The lamb became the saint's attribute because of the similarity of her name (Agnes) and the Latin word for lamb (agna).*

## 446

**Mož s psom**
Inv. št. **3109** / stara inv. št. Kranjskega deželnega muzeja 7445 / 13,5 x 37 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega.

***A man with a dog***
*Inv. no. **3109** / Old inv. no. of the Carniolan Provincial Museum 7445 / 13.5 x 37 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911.*

## 447

**Marija z Detetom**
Inv. št. **3110** / stara inv. št. Kranjskega deželnega muzeja 7806 / 14 x 34 cm.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Slikarija je skoraj povsem uničena, vendar skrajno zgoraj v sredini prepoznamo večji in manjši obstret, v katerih sta prav takšni kroni; vsaj v zgornjem delu končnice je bila potemtakem upodobljena Marija z Jezuščkom.

***Madonna and Child***

*Inv. no. **3110** / Old inv. no. of the Carniolan Provincial Museum 7806 / 14 x 34 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. The painting is almost completely destroyed, but in the extreme top centre a small and a large halo can be recognised, both containing corresponding crowns; as far as the top section of the panel is concerned, it is certainly a painting of Mary with the baby Jesus.*

## 448

**Spodnja fragmenta dveh panjskih končnic**
Inv. št. **3111** / stara inv. št. Kranjskega deželnega muzeja 7462/3 / eden je dolg 30 cm, drugi 31 cm.
Oba dela je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Na enem fragmentu so vidni dva psa in noge večje živali in dveh ljudi.

***Two bottom fragments of two beehive panels***
*Inv. no. **3111** / Old inv. no. of the Carniolan Provincial Museum 7462/3 / on is 30 cm long, the other 31 cm.*
*Both panels were sold to the museum by Miha Vehovec from Voklo in 1911. On one fragment two dogs can be identified, as well as the legs of a bigger animal and of two people.*

## 449

**Sv. Jurij**
Inv. št. **3112** / 13 x 34,5 cm / z deljeno letnico 18 77.
Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. Pod zgornjim robom končnice je monogram M P; gre pač za začetnici naročnika slikarije oziroma lastnika panja. Za motiv velja enak komentar kot pod kat. št. 102.

***St. George***
*Inv. no. **3112** / 13 x 34.5 cm / split date 18 77.*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič from Mirna in Lower Carniola in 1916. Below the top edge of the panel is the monogram M P, standing for the initials of the commissioner of the painting or the owner of the beehive. Motif: same commentary as on cat. no. 102.*

## 450

**Navidezno mrtva lisica oživi in ugrizne lovca**
Inv. št. **3113** / stara inv. št. Kranjskega deželnega muzeja 7496 / 16 x 29 cm.
Končnico je leta 1911 muzeju podaril Prim. Žontar iz Kranja. Darovalec je bil znamenit čebelar; gl. kat. št. 243. V inv. knjigi je motiv označen kot Lovec, kmet in psi, zraven je opomba, da je končnico naslikala "neka ženska v Tolminu". V opombi je stvarno zrno: glede na osebni slog ni dvoma, da je končnica delo Selške delavnice oz. Marije Pavlič iz Selc.

***A seemingly dead fox comes to life and bites a hunter***

*Inv. no. **3113** / Old inv. no. of the Carniolan Provincial Museum 7496 / 16 x 29 cm.*
*The panel was donated to the museum by Prim. Zontar from Kranj in 1911. The donor was an eminent bee-keeper; see cat. no. 243. In the inv. book the motif is determined as "A hunter, a peasant and dogs", and there is a note stating that the panel was painted by "a woman from Tolmin"; there is some truth in this note: the panel, though from the Selca workshop and not Tolmin, was painted by Marija Pavlič, also known as Blaževčeva Micka.*

## 451

**Marijina poroka**
Inv. št. **3114** / stara inv. št. Kranjskega deželnega muzeja 8201 / 15,5 x 29,5 cm / z deljeno letnico 18 29.
Muzeju je končnico leta 1912 podaril F. Borštnik. Poročilo o Marijini poroki je v apokrifnih spisih; v srednjem veku gaje Jakob de Voragine vključil v Zlato legendo, zbirko nabožnih folklornih pripovedi; prim. komentar pod kat. št. 62. Da je na končnici upodobljena Marijina poroka, in ne zaroka, priča na sredi končnice upodobljeni veliki duhovnik.

***Mary's Wedding***
*Inv. no. **3114** / Old inv. no. of the Carniolan Provincial Museum 8201 / 15.5 x 29.5 cm / split date 18 29.*
*The panel was donated to the museum by Fr. Borštnik from Ljubljana in 1912. Mary's marriage is reported in apocryphal literature; in the Middle Ages Jacobus de Voragine included it in the Golden Legend, a collection of religious folktales; see the commentary on cat. no. 62. That the painting depicts Mary's wedding, and not her engagement, is confirmed by the high priest in the centre of the painting.*

## 452

**Goloba**
Inv. št. **3115** / stara inv. št. Kranjskega deželnega muzeja 7423 / 14 x 30 cm / z deljeno letnico 18 54.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Nad prvima številkama letnice je monogramska črka H, nad zadnjima številkama je bila na pokrovu za zračenje panja, ki manjka, druga črka. Najbrž sta upodobljena golob in golobica, ki sta atribut Venere, boginje ljubezni, in simbolizirata ljubezen.

***Two doves***
*Inv. no. **3115** / Old inv. no. of the Carniolan Provincial Museum 7423 / 14 x 30 cm / split date 18 54.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Above the first two numbers of the date is the monogram letter H, the second letter was above the last two on the lid for airing the beehive, which is however missing. Depicted are probably a pair of doves, the attribute of Venus, the goddess of love, symbolising love.*

## 453

**Marijin monogram**
Inv. št. **3116** / stara inv. št. Kranjskega deželnega muzeja 7449 / 14 x 29 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Za motiv velja enak komentar kot pod kat. št. 137.

***Mary's monogram***
*Inv. no. **3116** / Old inv. no. of the Carniolan Provincial Museum 7449 / 14 x 29 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Motif: same commentary as on cat. no. 137.*

## 454

**Pegam in Lambergar**
Inv. št. **3117** / stara inv. št. Kranjskega deželnega muzeja 7494 / 15 x 26,5 cm.
Končnico je leta 1911 muzeju podaril Prim. Žontar iz Kranja. Darovalec je bil znamenit čebelar; gl. kat. št. 243. Za motiv velja enak komentar kot pod kat. št. 69. Delo v slikarski obrtniški tradiciji, značilni za delavnico Leopolda Layerja iz Kranja.

***Pegam and Lambergar***
*Inv. no. **3117** / Old inv. no. of the Carniolan Provincial Museum 7494 / 15 x 26.5 cm.*
*The panel was donated to the museum by Prim. Žontar from Kranj in 1911. The donor was an eminent bee-keeper; see cat. no. 243. Motif: same commentary as on cat. no. 69. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 455

**Zgodba o izgubljenem sinu**
Inv. št. **3118** / stara inv. št. Kranjskega deželnega muzeja 7483 / 13,5 x 44 cm.
Končnico je leta 1911 muzeju prodal M. Eržen z Visokega, gl. komentar pod kat. št. 230. Spodnji del končnice manjka. Za motiv velja enak komentar kot pod kat. št. 34; prim. kat. št. 120, 237.

***The parable of the Prodigal Son***
*Inv. no. **3118** / Old inv. no. of the Carniolan Provincial Museum 7483 / 13.5 x 44 cm.*
*The panel was sold to the museum by M. Eržen from Visoko in 1911, see the commentary on cat. no. 230. The bottom section of the panel is missing. Motif: same commentary as on cat. no. 34; cf. cat. nos. 120, 237.*

## 456

**Ptici kljuvata jagode**
Inv. št. **3119** / 14 x 29 cm / z deljeno letnico 18 44.
V inv. knjigi SEM sta ptici označeni kot goloba; zraven je nepojasnjena oznaka D 94 (Depo?).

***Two birds pecking at berries***
*Inv. no.* ***3119*** */ 14 x 29 cm / split date 18 44.*
*In the SEM inv. book the birds are determined as doves; the entry also contains the unclarified note "D 94" (depository?).*

## 457

**Sv. Duh v podobi goloba**
Inv. št. **3120** / 13 x 27,5 cm.
Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča v Mirni na Dolenjskem. Za motiv velja enak komentar kot pod kat. št. 25.

***The Holy Spirit as a dove***
*Inv. no.* ***3120*** */ 13 x 27.5 cm.*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič in Mirna in Lower Carniola in 1916. Motif: same commentary as on cat. no. 25.*

## 458

**Svetnica mučenica**
Inv. št. **3121** / 13 x 29,5 cm / z deljeno letnico 18 64 (?) ali 18 67 (?).
Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. V inv. knjigi SEM je, najbrž zaradi zelo slabe ohranjenosti slikarije, upodobljenka označena za Madono, vendar v njeni desnici še prepoznamo palmo, znak za mučenico. Upodobitev je ohranjena skoraj samo še reliefno tam, kjer je bila plast barve dvojna in je bil les bolje zaščiten pred soncem in vremenskimi vplivi; videti je, da so levo in desno ob spodnjem osrednjem cvetličnem motivu ostanki deljene letnice, od katere prvi dve številki 18 bolj uganemo kot prepoznamo, drugi dve številki pa negotovo beremo: 64 ali 67.

***A saint martyress***
*Inv. no.* ***3121*** */ 13 x 29.5 cm / split date 1864 (?) or 1867 (?).*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič from Mirna in Lower Carniola in 1916. Owing to the bad condition of the painting, in the SEM inv. book the figure in it is determined as the Madonna, but in her right hand we can still recognise a palm branch, the symbol of martyrs. The painting is preserved only as a relief in the areas which were painted over, providing better protection for the wood against sunlight and atmospheric substances; it appears that the remains of a split date are to the left and right of the bottom centre flower motif; the first two numbers can be guessed, rather than read, as 18, the other two are very uncertain: either 64 or 67.*

## 459

**Lovca streljata jelena**
Inv. št. **3122** / 15 x 50 cm / z letnico 1864.

Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. V inv. knjigi SEM je motiv pomotoma označen kot Sv. Hubert, vendar sta upodobljena dva lovca in dva jelena, oba brez križa med rogovi. Končnica z dvema žreloma za izletavanje čebelje rabila dvojnemu panju.

***Two hunters shooting stags***
*Inv. no.* ***3122*** */ 15 x 50 cm / date: 1864.*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič from Mima in Lower Carniola in 1916. In the SEM inv. book the motif is erroneously determined as "St. Hubert", but two hunters and two stags are depicted, both without a cross between the horns. The panel with two entrances for bees was used in a double beehive.*

## 460

**Kajn ubije Abela**
Inv. št. **3123** / 14 x 33 cm.
Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. Zgoraj levo in desno je napis: ABEL IN KAINJ. Upodobitev je utemeljena v Svetem pismu stare zaveze: brata, poljedelec Kajn in živinorejec Abel damjeta Bogu svoje dobrine na žrtvenikih; ta sprejme samo živinorejčev dar; poljedelec v jezi ubije brata (Genesis 4: 2–8).

***Cain kills Abel***
*Inv. no.* ***3123*** */ 14 x 33 cm.*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič in Mirna in Lower Carniola in 1916. Top left and right is the inscription: "ABEL IN KAINJ". The painting is based on the Old Testament: two brothers – Abel keeps flocks, and Cain works the soil – bring offerings to the Lord on the sacrificial altar; but the Lord looks with favour only on Abel; and Cain is very angry and kills his brother (Genesis 4: 2–8).*

## 461

**Polž podi krojača**
Inv. št. **3124** / stara inv. št. Kranjskega deželnega muzeja 8705 / 14 x 32 cm.
Muzej je končnico leta 1913 pridobil od F. Gorca iz Malega Vidma pri Št. Lovrencu. Za motiv prim. komentar pod kat. št. 205.

***A snail chases away a tailor***
*Inv. no.* ***3124*** */ Old inv. no. of the Carniolan Provincial Museum 8705 / 14 x 32 cm.*
*The museum bought the panel from F. Gorec from Mali Videm near Št. Lovrenc in 1913. Motif: see the commentary on cat. no. 205.*

## 462

**Šestilna rozeta**

Inv. št. **3125** / stara inv. št. Kranjskega deželnega muzeja 7430 / 12,5 x 32 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega.

***A six-leaved rosette***
*Inv. no. **3125** / Old inv. no. of the Carniolan Provincial Museum 7430 / 12.5 x 32 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911.*

## 463

**Vejica vrtnice**
Inv. št. **3126** / stara inv. št. Kranjskega deželnega muzeja 7427 / 13 x 30 cm / z deljeno letnico 18 64.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Spodnji rob končnice manjka. Zgoraj v sredini je naslikan monogram S. O.; ker so na drugih končnicah, ki jih je naslikala ista roka, različni monogrami, vemo, da gre za začetnici imena lastnika panjev, in ne slikarja (gl. npr. kat. št. 452).

***A rose twig***
*Inv. no. **3126** / Old inv. no. of the Carniolan Provincial Museum 7427 / 13 x 30 cm / split date 18 64.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The bottom edge of the panel is missing. In the top centre is the monogram S. O.; on other panels, painted by the same artist, different monograms appear, and this tells us that the initials belong to the owner of the beehives, not to the painter (see e.g.. cat. no. 452).*

## 464

**Kristus oživi mladeniča iz Naima**
Inv. št. **3127** / stara inv. št. Kranjskega deželnega muzeja 7805 / 14 x 38 cm.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Levo nad Kristusom je napis: Jejus gaje ojhivou. Nad osrednjim prizorom je napis: Sin te Udove. Desno zgoraj je napis: Mejto Nairn. Motiv temelji na Svetem pismu nove zaveze: pri vratih mesta Naima sreča Kristus pogrebni sprevod edinega vdovinega sina; iz usmiljenja Kristus mrliča oživi (Lukov evangelij 7: 11–15).

***Jesus returns to life a young man from Naim***
*Inv. no. **3127** / Old inv. no. of the Carniolan Provincial Museum 7805 / 14 x 38 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. To the left of Christ is the inscription: "Je ſus ga je o ſhivou" (Jesus returned him to life). Above the central scene is the inscription: "Sin te Udove" (The son of a widow). In the right top is the inscription: "Me ſto Naim" (The town of Naim). The motif is based on the New Testament: at the gate of the town of Naim Christ meets the funeral procession of the only son of a widow; Christ takes pity on her and brings the deceased back to life (Luke 7: 11–15).*

## 465

**Živali neso lovca k pogrebu**

Inv. št. **3128** / stara inv. št. Kranjskega deželnega muzeja 7794 / 12,5 x 33,5 cm. Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv velja enak komentar kot pod kat. št. 40. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Animals carrying a hunter to his funeral***
*Inv. no.* ***3128*** */ Old inv. no. of the Carniolan Provincial Museum 7794 / 12.5 x 33.5 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Motif: same commentary as on cat. no. 40. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 466

**Nepojasnjen prizor**
Inv. št. **3129** / stara inv. št. Kranjskega deželnega muzeja 7420 / 13 x 33 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. V inv. knjigi SEM je motiv opisno opredeljen kot Trije možje v krajini. Oblačila "biblijskega" tipa kažejo, kje bi bilo treba iskati pojasnitev motiva; srednja figura je morda angel.

***Unidentified scene***
*Inv. no.* ***3129*** */ Old inv. no. of the Carniolan Provincial Museum 7420 / 13 x 33 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. In the SEM inv. book the motif is listed as "Three men in a landscape". The clothes of a "biblical" type indicate how the motif might be clarified; the central figure might be an angel.*

## 467

**Nepojasnjen prizor**
Inv. št. **3130** / stara inv. št. Kranjskega deželnega muzeja 7450 / 14,5 x 32 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Osrednji prizor je nejasen, ker manjka pokrov odprtine za zračenje panja ob prevozu na pašo. Levo je hiša, desno mož, sedeč ob mizi. Od delno ohranjenega napisa na desni preberemo le: Luſtig gelebet .. geſtorben Das heiſt den Teufel den rechnung verderbt.

***Unidentified scene***
*Inv. no.* ***3130*** */ Old inv. no. of the Carniolan Provincial Museum 7450 / 14.5 x 32 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The central scene is not clear, because the lid of the ventilation opening (used when transporting the bees to pasture) is missing. Left is a house, right a man sitting at a table. Of the partially preserved inscription to the right the following can be read: "Luſtig gelebet. geſtorben Das heiſt den Teufel den rechnung verderbt".*

## 468

**Marija z Detetom**
Inv. št. **3131** / stara inv. št. Kranjskega deželnega muzeja 7792 / 14,5 x 26,5 cm.

Končnico je muzeju leta 1911 podaril Kočar. V inv. knjigi SEM je motiv imenovan "Rože z Madono; ostanki upodobitve Marije z Detetom v osredju končnice so zelo nejasni.

***Madonna and Child***
*Inv. no. **3131** / Old inv. no. of the Carniolan Provincial Museum 7792 / 14.5 x 26.5 cm.*
*The panel was donated to the museum by a person called Kočar in 1911. In the SEM inv. book the motif is called "Flowers with the Madonna"; the remnants of the image of Mary and child in the centre of the panel are very vague.*

## 469

**Nepojasnjena upodobitev**
Inv. št. **3132** / stara inv. št. Kranjskega deželnega muzeja 7421 / 13 x 33 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. V ostankih slikarije prepoznamo nekaj cvetličnega okrasja in v sredini zgoraj križ; njegov zgornji del manjka, kar kaže, da zgornjega dela končnice ni več.

***Unidentified scene***
*Inv. no. **3132** / Old inv. no. of the Carniolan Provincial Museum 7421 / 13 x 33 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The remnants of the painting reveal a flower ornament and a cross in the top centre; the top part is missing, indicating that the panel had a top section which is also missing.*

## 470

**Nepojasnjen prizor**
Inv. št. **3133** / 13 x 27 cm.
Končnica je bila za muzej pridobljena od Mihe Gašperšiča, Gomila pri Mirni, hišna številka 2. Po podatkih v inv. knjigi SEM je panj s to končnico kupil oče lastnika M. G. leta 1860; motiv je opisno imenovan Ženska nese zver. Glede na "antična" oblačila ni nujno, da je upodobljena ženska; motiv namreč spominja na upodobitve Herkula, ko na ramenih nosi pošastnega erimantskega vepra.

***Unidentified scene***
*Inv. no. **3133** / 13 x 27 cm.*
*The panel was acquired by the museum from Miha Gašperšič, Gomila near Mirna house no. 2. According to the data in the SEM inv. book the beehive with this panel was bought by the owner's father in 1860; the motif is listed as "A woman carries a beast". In view of the "antique" clothes the depicted person is not necessarily a woman; the motif is reminiscent of the image of Hercules bearing the monstrous boar of Mount Erimanthos on his shoulders.*

## 471

**Sv. Jurij in vojaka**
Inv. št. **3134** / 13 x 28,5 cm.

Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. Za svetnika prim. kat. št. 102; ker je bil sv. Jurij zavetnik vitezov, so najbrž po popačeni logiki enačenja viteštva z vojaštvom zraven njega postavili dva vojaka v avstrijski uniformi, ki jo je približno mogoče datirati v drugo polovico 19. stoletja.

***St George and two soldiers***
*Inv. no.* ***3134*** */ 13 x 28.5 cm.*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič from Mirna in Lower Carniola in 1916. About the saint, cf. cat. no. 102; because St. George was the patron saint of knights, a twisted logic equalled knights with soldiers and therefore two soldiers in Austrian uniforms are shown together with the saint; the uniforms can be dated to the latter half of the 19th century.*

## 472

**Hiša, cerkev in znamenje**
Inv. št. **3135** / stara inv. št. Kranjskega deželnega muzeja 8704 / 13,5 x 27,5 cm.
Končnico je muzej pridobil od Fr. Gorca iz Malega Vidma pri Št. Lovrencu.

***A house, a church and a cross***
*Inv. no.* ***3135*** */ Old inv. no. of the Carniolan Provincial Museum 8704 / 13.5 x 27.5 cm.*
*The panel was sold to the museum by Fr. Gorec from Mali Videm near St. Lovrenc.*

## 473

**Friderik Wilhelm III. Pruski in prestolonaslednik**
Inv. št. **3136** / stara inv. št. Kranjskega deželnega muzeja 7502 / 13 x 48 cm / z deljeno letnico 18 36.
Končnico je leta 1911 muzeju podaril Iv. Lampe, lekarnar iz Kranja. Zgoraj levo in desno je oznaka: N. 7, ki najbrž pomeni številko panja, v srednji višini končnice levo in desno je deljena letnica, spodaj je slabo ohranjen napis, ki ga beremo: "Friedrich v.preußen mit seine majestat. // Seine königliche hoheit Der Kronprinz".

***Frederick William III of Prussia and the successor to the throne***
*Inv. no.* ***3136*** */ Old inv. no. of the Carniolan Provincial Museum 7502 / 13 x 48 cm / split date 18 36.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1911. Top left and right is the note "N. 7", which probably refers to the number of the beehive; halfway up the panel is the split date to the left and right, at the bottom is a barely visible inscription, which reads "Friedrich v.preußen mit seine majestat. // Seine königliche hoheit Der Kronprinz".*

## 474

**Sv. Frančišek Asiški**
Inv. št. **3137** / stara inv. št. Kranjskega deželnega muzeja 7789 / 17,5 x 28,5 cm.

Končnico je muzeju leta 1911 podaril Kočar. V inv. knjigi SEM je kot upodobljenec zapisan sv. Jožef, najbrž zaradi cvetja levo ob svetniku, ki je bilo razumljeno kot Jožefova razcvetena palica. Toda ob svetniku (okrog glave ima obstret!) prhutajo kar štiri ptice, to pa kaže, da je mišljen sv. Frančišek, ko pridiga pticam.

***St. Francis of Assisi***

*Inv. no. **3137** / Old inv. no. of the Carniolan Provincial Museum 7789 / 17.5 x 28.5 cm.*
*The panel was donated to the museum by a person called Kočar in 1911. In the SEM inv. book the portrayed person is identified as St. Joseph, probably because of the flowers in his left hand, interpreted as Joseph's flowering staff. But close to the saint (who has a halo around his head) four birds are fluttering, indicating that this is St. Francis, preaching to the birds.*

## 475

**Sv. Peter in sv. Pavel**

Inv. št. **3138** / stara inv. št. Kranjskega deželnega muzeja 7437 / 14 x 29 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Na sicer slabo ohranjeni in nejasni slikariji prepoznamo ključ v desnici levega upodobljenca in meč v levici desnega upodobljenca. Gl. komentar pod kat. št. 35.

***St. Peter and St. Paul***

*Inv. no. **3138** / Old inv. no. of the Carniolan Provincial Museum 7437 / 14 x 29 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The painting is in bad condition and quite unclear, but it reveals a key in the right hand of the figure on the left and a sword in the left hand of the other figure. See the commentary on cat. no. 35.*

## 476

**Slaba lovca**

Inv. št. **3139** / stara inv. št. Kranjskega deželnega muzeja 7458 / 13 x 37 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Po zapisu v inv. knjigi izvira končnica iz Mojstrane. Desno zgoraj je slabo čitljiv napis, ki ga beremo: "Es güngen zvij Jäger auf die Jagdt. Einer hat in Has nicht gekant. Der Has entlauft, der andere erſpart ſein Schüſs in Büchſsen lauf. So tragt keiner nichts mit nach haus. Welche waren dieſe Jäger der Hoher u. der Altenſperger."

***Bad hunters***

*Inv. no. **3139** / Old inv. no. of the Carniolan Provincial Museum 7458 / 13 x 37 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. According to the entry in the inv. book the panel originates from Mojstrana. Top right is a barely legible inscription which reads: "Es güngen zvij Jäger auf die Jagdt. Einer hat in Has nicht gekant. Der Has entlauft, der andere er ſpart ſein Schüſs in Büch ſsen lauf. So tragt keiner nichts mit nach haus. Welche waren die ſe Jäger der Hoher u. der Alten ſperger."*

## 477

**Sv. Janez Nepomuk**
Inv. št. **3140** / stara inv. št. Kranjskega deželnega muzeja 7812 / 13 x 27 cm / z deljeno letnico 18 61.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Ostanki letnice so levo in desno ob svetnikovih kolenih. Za motiv velja enak komentar kot pod kat. št. 59. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. John Nepomucene***
*Inv. no. **3140** / Old inv. no. of the Carniolan Provincial Museum 7812 / 13 x 27 cm / split date 18 61.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. The remains of the date are to the left and right of the saint's knees. Motif: same commentary as on cat. no. 59. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 478

**Angel varuh**
Inv. št. **3141** / stara inv. št. Kranjskega deželnega muzeja 7459 / 14 x 29 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Motiv je nastal na podlagi pripovedi v biblijski starozavezni Tobijevi knjigi: arhangel Rafael spremlja mladega Tobijo na poti v Medijo; od renesančnih upodobitev naprej motiv največkrat pomeni angela varuha, ki varuje kateregakoli otroka.

***A guardian angel***
*Inv. no. **3141** / Old inv. no. of the Carniolan Provincial Museum 7459 / 14 x 29 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. The motif is based on a story in the Book of Tobias (Old Testament): the archangel Raphael accompanies young Tobias on his journey to Media; beginning with Renaissance paintings, the motif usually refers to the guardian angel who protects every child.*

## 479

**Monštranca in dve ptici**
Inv. št. **3142** / stara inv. št. Kranjskega deželnega muzeja 8706 / 13 x 28 cm / z letnico 1906.
Muzej je končnico leta 1913 pridobil od F. Gorca iz Malega Vidma pri Št. Lovrencu. V tričetrtinski višini končnice so ostanki razprto zapisane letnice 1 9 0 6; enaka, deljena letnica se ponovi v skrajnem spodnjem levem in desnem kotu 19 06. Za motiv velja enak komentar kot pod kat. št. 55. Škarjasta repa ptic kažeta na lastovki; ta ptica je v krščanstvu simbol vstajenja, ker so verovali, da zmrznjena prezimi in se oživljena pojavi pomladi.

***A monstrance and two birds***
*Inv. no. **3142** / Old inv. no. of the Carniolan Provincial Museum 8706 / 13 x 28 cm / date: 1906.*
*The panel was sold to the museum by Fr. Gorec from Mali Videm near St. Lovrenc in 1913. Three*

*quarters of the way up the panel are the remains of the date written apart: 19 06; the same date is repeated in the extreme bottom left and right corners as 19 06. Motif: same commentary as on cat. no. 55. The scissors-like tail of the bird indicates a swallow; in Christianity the swallow symbolises the Resurrection, because it was believed to over-winter in a frozen state and to come to life again in the spring.*

## 480

**Monštranca in stražarja**
Inv. št. **3143** / 12,5 x 28 cm.
Kranjski deželni muzej je končnico pridobil leta 1916 od župnika Antona Kocjančiča iz Mirne na Dolenjskem. Za motiv velja enak komentar kot pod kat. št. 55.

***A monstrance and two guards***
*Inv. no. **3143** / 12.5 x 28 cm.*
*The Carniolan Provincial Museum bought the panel from the priest Anton Kocjančič from Mirna in Lower Carniola in 1916. Motif: same commentary as on cat. no. 55.*

## 481

**Monštranca**
Inv. št. **3144** / stara inv. št. Kranjskega deželnega muzeja 7786 / 12,5 x 33 cm / z deljeno letnico 18 58.
Končnico je muzeju leta 1911 podaril Kočar. Za motiv velja enak komentar kot pod kat. št. 55.

***A monstrance***
*Inv. no. **3144** / Old inv. no. of the Carniolan Provincial Museum 7786 / 12.5 x 33 cm / split date 18 58.*
*The panel was donated to the museum by a person called Kočar in 1911. Motif: same commentary as on cat. no. 55.*

## 482

**Dvoglavi avstrijski heraldični cesarski orel**
Inv. št. **3145** / stara inv. št. Kranjskega deželnega muzeja 7474 / 13,5 x 27 cm. Končnico je leta 1911 podaril muzeju Janez Strupi iz Rupe pri Kranju. Gl. komentar pod kat. št. 494.

***A two-headed Austrian heraldic imperial eagle***
*Inv. no. **3145** / Old inv. no. of the Carniolan Provincial Museum 7474 / 13.5 x 27 cm.*
*The panel was donated to the museum by Janez Strupi from Rupa near Kranj in 1911. See the commentary on cat. no. 494.*

## 483

**Neugotovljen prizor**
Inv. št. **3146** / stara inv. št. Kranjskega deželnega muzeja 7782 / 11,5 x 30,5 cm.
Končnico je leta 1911 muzej pridobil od Pregleda. Slikarija je skoraj uničena. V inv. knjigi SEM je opis Figuri v krajini in poskus določitve motiva kot Izidor?. Desno je upodobljena stavba, v sredini sta pod drevesom tesno skupaj dve figuri: najbrž gre za upodobitev vrnitve izgubljenega sina.

***Unidentified scene***
*Inv. no. **3146** / Old inv. no. of the Carniolan Provincial Museum 7782 / 11.5 x 30.5 cm.*
*The panel was acquired by the museum from a person called Pregled in 1911. The painting is almost completely destroyed. In the SEM inv. book the description given is "Two figures in a landscape" and an attempt to determine the motif: "Isidore?". To the right is a building, in the centre under the tree two figures stand close together: probably an illustration of the return of the prodigal son.*

## 484

**Zadnja večerja**
Inv. št. **3147** / stara inv. št. Kranjskega deželnega muzeja 7532 / 15,5 x 29 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Slikarija je skoraj popolnoma uničena. Za motiv velja enak komentar kot pod kat. št. 73.

***The Last Supper***
*Inv. no. **3147** / Old inv. no. of the Carniolan Provincial Museum 7532 / 15.5 x 29 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. The painting is almost completely destroyed. Motif: same commentary as on cat. no. 73.*

## 485

**Deseta postaja križevega pota: Kristusa slačijo**
Inv. št. **3148** / stara inv. št. Kranjskega deželnega muzeja 7515 / 14 x 33 cm.
Muzeju je končnico leta 1911 podaril nadučitelj Vinko Krek iz Trboj. Za motiv gl. komentar pod kat. št. 21. Delo iste roke in morda iste serije kot peta postaja pod kat. št. 247.

***The Tenth Station of the Cross: Jesus is stripped of his garments***
*Inv. no. **3148** / Old inv. no. of the Carniolan Provincial Museum 7515 / 14 x 33 cm.*
*Donated to the museum by Vinko Krek, a teacher from Trboje, in 1911. Motif: see the commentary on cat. no. 21. Painted by the same artist and perhaps from the same series as the Fifth Station, cat. no. 247.*

## 486

**Sv. Ana uči malo Marijo branja**
Inv. št. **3149** / stara inv. št. Kranjskega deželnega muzeja 7808 / 13 x 31,5 cm / z deljeno letnico 18 80.

Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Motiv je nastal ob koncu srednjega veka kot izraz naraščajočega čaščenja Marijine matere sv. Ane, ki je postala zavetnica mater in otrok, priprošnjica za lahek porod; priljubljen pa je postal v novem veku (gl. npr. Pigler 1956: 412).

***St Anne teaches the young Mary how to read***
*Inv. no. **3149** / Old inv. no. of the Carniolan Provincial Museum 7808 / 13 x 31.5 cm / split date 18 80.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. The motif originated towards the end of the Middle Ages as an expression of the increasing worship of the Virgin's mother, St. Anne, who became the patron saint of mothers and children and intercessor for women in labour. She became popular in the modern era (see e.g. Pigler 1956: 412).*

## 487

Inv. št. **3150** / stara inv. št. Kranjskega deželnega muzeja 6752 / 15,5 x 27 cm / z letnico 179?.
Končnica ima staro inv. št. Kranjskega deželnega muzeja 6752, vendar je v inv. knjigi pod to številko vpisan kameninast kos. Spodnji del končnice manjka, vendar so levo in desno ob levi vazi ter levo ob desni vazi še delno ohranjeni zgornji deli letnice, od katere zanesljivo preberemo prve tri številke, zadnja je negotova. Za motiv velja enak komentar kot pod kat. št. 67.

***IHS***
*Inv. no. **3150** / Old inv. no. of the Carniolan Provincial Museum 6752 / 15.5 x 27 cm / date: 179?.*
*The panel has the old inv. no. of the Carniolan Provincial Museum, 6752, but in the inv. book under this number an item of stone is referred to. The bottom section of the panel is missing, but on either side of the vase on the left and to the left of the other vase the partially preserved top sections of the date's number are preserved, the first three of which can be read with certainty, while the last one is uncertain. Motif: same commentary as on cat. no. 67.*

## 488

**Lisica brije lovca**
Inv. št. **3151** / stara inv. št. Kranjskega deželnega muzeja 8267 / 16 x 32,5 cm / z letnico 1857. Končnico je muzeju leta 1912 podaril prof. Fr. Borštnik. V inv. knjigi SEM je zapisana zmotno prebrana letnica 1887. Ob letnici je napis: Lisica in jager – in je pomembno pričevanje za določitev tovrstnih upodobitev. Za motiv prim. komentar pod kat. št. 30.

***A fox shaving a hunter***
*Inv. no. **3151** / Old inv. no. of the Carniolan Provincial Museum 8267 / 16 x 32.5 cm / date: 1857.*
*The panel was donated to the museum by Fr. Borštnik from Ljubljana in 1912. In the SEM inv. book the date is erroneously read as 1887. Beside the date is an inscription: "Fox and hunter", which is important evidence for the determination of motifs of this kind. Motif: see the commentary on cat. no. 30.*

## 489

**Sv. Anton Padovanski kleči pred Jezuščkom**
Inv. št. **3152** / stara inv. št. Kranjskega deželnega muzeja 9561 / 12,5 x 27 cm / z letnico 1874. Muzej je končnico pridobil leta 1912 od župnika Jelenca iz Godoviča. Sledovi letnice so skrajno desno spodaj. Delo Selške delavnice.

***St. Antony of Padua kneels before the young Jesus***

*Inv. no. **3152** / Old inv. no. of the Carniolan Provincial Museum 9561 / 12.5 x 27 cm / date: 1874. The museum bought the panel from the priest Jelenc from Godovič in 1912. Remains of the date in the extreme top right. Selca workshop.*

## 490

**Lovca popivata z jelenom in medvedom**
Inv. št. **3153** / stara inv. št. Kranjskega deželnega muzeja 8168 / 13 x 31,5 cm / z letnico 1843. Končnico je leta 1912 muzeju podaril F. Cepuder iz Prapreč pri Lukovici. Sledovi letnice so v srednji višini končnice, med drevesom in jelenom. Gre za prizor iz motivne skupine, v kateri nastopajo živali v človeških vlogah.

***Two hunters drinking with a stag and a bear***
**Inv. no. 3153 / Old inv. no. of the Carniolan Provincial Museum 8168 / 13 x 31.5 cm / date: 1843.**
*The panel was donated to the museum by F. Cepuder from Prapreče near Lukovica in 1912. The remains of the date are half way up the panel, between the tree and the stag. A scene from the group of motifs, in which animals appear in human roles.*

## 491

**Volk ali lisica**
Inv. št. **3154** / stara inv. št. Kranjskega deželnega muzeja 7428 / 13,5 x 32,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. V inv. knjigi SEM je kot motiv označena lisica; ker slikar živali ni naslikal košatega repa, ki je v preprostih predstavah bistveni del lisice, je morda pri slikanju mislil na volka.
*A wolf or fox*
*Inv. no. **3154** / Old inv. no. of the Carniolan Provincial Museum 7428 / 13.5 x 32.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. In the SEM inv. book the motif is determined as a fox; the painter did not paint a bushy tail, which in simple representations is an essential attribute of foxes, and may have depicted a wolf.*

## 492

**Podoba moža**
Inv. št. **3155** / stara inv. št. Kranjskega deželnega muzeja 7814 / 10,5 x 27 cm.

Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Zgornji in spodnji del končnice manjkata. Ni pojasnjeno, kdo je upodobljenec. Desnico drži na prsih kot Napoleon, pod levo pazduho drži koničast klobuk.

***Picture of a man***

*Inv. no. **3155** / Old inv. no. of the Carniolan Provincial Museum 7814 / 10.5 x 27 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. The bottom and top sections of the panel are missing. It is has not been established who the portrayed person is. His right hand rests on his breast in the manner of Napoleon, and he holds a conical hat under his left arm.*

## 493

**Ptič**

Inv. št. **3156** / stara inv. št. Kranjskega deželnega muzeja 7461 / fragment meri 7,5 x 29 cm. Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega.

***Bird***

*Inv. no. **3156** / Old inv. no. of the Carniolan Provincial Museum 7461 / the fragment's dimensions are 7.5 x 29 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911.*

## 494

**Dvoglavi avstrijski heraldični cesarski orel**

Inv. št. **3157** / stara inv. št. Kranjskega deželnega muzeja 7473 / 14 x 27,5 cm / z letnico 1808.
Končnico je muzeju leta 1911 prodal Janez Strupi iz Rupe pri Kranju. Spodaj skrajno levo in desno ter takoj nad levim in desnim koncem žrela za izletavanje čebel so razprte številke reliefno ohranjene letnice. Od poznega srednjega veka je bil dvoglavi orel heraldični motiv rimsko-nemškega cesarstva; od leta 1806 pa avstrijskega cesarstva.

***A two-headed Austrian heraldic imperial eagle***

*Inv. no. **3157** / Old inv. no. of the Carniolan Provincial Museum 7473 / 14 x 27.5 cm / date: 1808.*
*The panel was sold to the museum by Janez Strupi, from Rupa near Kranj in 1911. In the far left and right sections of the panel, and directly above the left and right ends of the beehive entrances, are the split numbers of the date, preserved in relief. From the Late Middle Ages onwards the two-headed eagle was the heraldic motif of the Roman German Empire; from 1806 onwards of the Austrian Empire.*

## 495

**Judita s Holofernovo glavo**

Inv. št. **3158** / stara inv. št. Kranjskega deželnega muzeja 7803 / 14,5 x 30,5 cm.
Muzeju je končnico leta 1911 prodala Marija Remic iz Sidraža. Za motiv velja enak komentar kot

pod kat. št. 20.

***Judith with the head of Holofernes***
*Inv. no. **3158** / Old inv. no. of the Carniolan Provincial Museum 7803 / 14.5 x 30.5 cm.*
*The panel was sold to the museum by Marija Remic from Sidraž in 1911. Motif: same commentary as on cat. no. 20.*

## 496

**Ris**
Inv. št. **3159** / stara inv. št. Kranjskega deželnega muzeja 7454 / 13 x 38 cm.
Muzeju je končnico leta 1911 prodal Miha Vehovec iz Voklega.

***A lynx***
*Inv. no. **3159** / Old inv. no. of the Carniolan Provincial Museum 7454 / 13 x 38 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911.*

## 497

**Job na gnoju**
Inv. št. **3160** / stara inv. št. Kranjskega deželnega muzeja 7441 / 14 x 28,5 cm.
Končnico je muzeju leta 1911 prodal Miha Vehovec iz Voklega. Za motiv gl. komentar pod kat. št. 86.

***Job on a dung heap***
*Inv. no. **3160** / Old inv. no. of the Carniolan Provincial Museum 7441 / 14 x 28.5 cm.*
*The panel was sold to the museum by Miha Vehovec from Voklo in 1911. Motif: see the commentary on cat. no. 86.*

## 498

**Sv. Urban**
Inv. št. **3161** / stara inv. št. Kranjskega deželnega muzeja 7503 / 14 x 32 cm / z deljeno letnico 18 44.
Končnico je leta 1911 muzeju podaril Iv. Lampe, lekarnar iz Kranja. Za motiv velja enak komentar kot pod kat. št. 134. Reliefni ostanki deljene letnice so desno ob vratu leve vaze in levo ob vratu desne vaze.

***St. Urban***
*Inv. no. **3161** Old inv. no. of the Carniolan Provincial Museum 7503 / 14 x 32 cm / split date 18 44.*
*The panel was donated to the museum by Iv. Lampe, a pharmacist in Kranj, in 1911. Motif: same commentary as on cat. no. 134. The relief remains of the split date are to the right of the neck of the vase on the left and to the left of the neck of the vase on the right.*

## 499

**Zgodba o izgubljenem sinu**
Inv. št. **3162** / 13,5 x 29 cm.
Za motiv velja enak komentar kot pod kat. št. 34. Delo Selške delavnice.

***The parable of the Prodigal Son***
*Inv. no. **3162** / 13.5 x 29 cm.*
*Motif: same commentary as on cat. no. 34. Selca workshop.*

## 500

**Prizor iz legende o sv. Izidorju**
Inv. št. **3163** / 13 x 30,5 cm / z letnico 1841 (?) ali 1871 (?).
Pod plugom so reliefni ostanki letnice; v inv. knjigi SEM je zapisano branje: 1841, vendar se zaradi okoliščin avtorstva končnice zdi verjetnejše branje: 1871. Za motiv velja enak komentar kot pod kat. št. 47. Delo Selške delavnice.

***A scene from the legend of St. Isidore***
*Inv. no. **3163** / 13 x 30.5 cm / date: 1841 (?) or 1871 (?).*
*The relief remains of the date are below the plough; in the SEM inv. book the date is read as 1841, but some circumstances make it more likely that the date is 1871. Motif: same commentary as on cat. no. 47. Selca workshop.*

## 501

**Babji mlin**
Inv. št. **3164** / 13 x 27 cm / z letnico 1866.
Za motiv gl. Kuret 1955; Metken 1991d: 84–91. Delo Selške delavnice.

***Women being milled***
*Inv. no. **3164** / 13 x 27 cm / date: 1866.*
*Motif: see Kuret 1955; Metken 1991d: 84–91. Selca workshop.*

## 502

**Sv. Florijan**
Inv. št. **3165** / 14 x 29 cm / z letnico 1868 (?).
V tretjinski višini končnice so desno ob svetniku ostanki letnice, ki jo negotovo beremo. Za motiv velja enak komentar kot pod kat. št. 53. Delo Selške delavnice.

***St. Florian***
*Inv. no. **3165** / 14 x 29 cm / date: 1868 (?).*
*The remains of the date, which can be read only with difficulty, are one third of the way up the panel, to the right of the saint. Motif: same commentary as on cat. no. 53. Selca workshop.*

## 503

**Božjepotna Marija z Detetom**
Inv. št. **3166** / 13 x 27,5 cm / z letnico 1860.
Reliefni ostanki letnice so desno spodaj pod Marijinim plaščem. Delo Selške delavnice.

***Our Lady of the Pilgrimage with baby Jesus***
*Inv. no. **3166** / 13 x 27.5 cm / date: 1860.*
*The relief remains of the date are to the right below the Virgin Mary's cloak. Selca workshop.*

## 504

**Pies in godba**
Inv. št. **3167** / 12,5 x 30 cm / z letnico 1840 ali 1846.
Ko je bila barvna plast slikarije že precej uničena, je bila z barvami nespretno obnovljena. Slabo ohranjena letnica je med plesalcema.

***A dance and a brass band***
*Inv. no. **3167** / 12.5 x 30 cm / date: 1840 or 1846.*
*The panel was repainted clumsily when the original surface was already substantially destroyed. The barely visible date is between the dancers.*

## 505

**Kristusovo vstajenje**
Inv. št. **3168** / 13 x 26,5 cm / z letnico 1864.
Za motiv in avtorstvo velja enak komentar kot pod kat. št. 343.

***The Resurrection***
*Inv. no. **3168** / 13 x 26.5 cm / date: 1864.*
*Motif and painter: same commentary as on cat. no. 343.*

## 506

**Hudič izkuša Kristusa v puščavi**
Inv. št. **3169** / 14 x 24 cm / z letnico 1841 ali 1844.
Reliefni ostanki letnice, ki jo lahko beremo: 1841 (kot je zapisano v inv. knjigi SEM) ali verjetneje: 1844, so pod templjem. Za motiv velja enak komentar kot pod kat. št. 402.

***The Devil tempts Jesus in the Wilderness***
*Inv. no. **3169** / 14 x 24 cm / date: 1841 or 1844.*
*The relief remains of the date, which can be read as 1841 (as entered in the SEM inv. book) or, more likely, as 1844, are below the temple. Motif: same commentary as on cat. no. 402.*

## 507

**Samson nese vrata na goro**
Inv. št. **3170** / 13 x 22 cm / z letnico 1841 ali 1847.
Spodnji rob končnice manjka. Levo spodaj so ostanki letnice, ki jo beremo: 1841 ali 1847; branje: 1897, ki je zapisano v inv. knjigi SEM, je izključeno, ker gre za tipičen izdelek Selške delavnice, ki zamre s smrtjo slikarke Marije Pavlič leta 1891. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 234.

***Samson carries off the gates of Gaza***
*Inv. no. **3170** / 13 x 22 cm / date: 1841 or 1847.*
*The bottom section of the panel is missing; the remains of the date are bottom left and can be read as 1841 or 1847; 1897, as entered in the SEM inv. book, can be excluded, because the panel is a typical product of the Selca workshop, which stopped operating when the painter Marija Pavlič died in 1891. Motif and painter: same commentary as on cat. no. 234.*

## 508

**S polja gredo**
Inv. št. **3171** / 13,5 x 21 cm.
Najbrž gre za upodobitev prizora ob večernem zvonjenju; fantič kaže na cerkvico z dvema zvonikoma. Delo Selške delavnice.

***Going home from the field***
*Inv. no. **3171** / 13.5 x 21 cm.*
*Probably an illustration of a scene at the time of the evening bell; a boy points towards a church with two bell towers. Selca workshop.*

## 509

**Marija z Detetom**
Inv. št. **3172** / 12 x 20 cm / z deljeno letnico 18 30 ali 18 39.
V dvetretjinski višini končnice so levo in desno ob Mariji številke letnice, ki jo lahko beremo: 18 30 ali 18 39. Končnica je obžagana in delno preslikana. Letnica je bržčas poznejša ponovitev (napačno prebrane?) izvirne letnice. Delo je glede na tip obrazov in cvetlično okrasje namreč prvotno nedvomno nastalo v Selški delavnici; najstarejša (nedvomna) znana letnica na končnicah te delavnice je 1840.

***Madonna and Child***
*Inv. no. **3172** / 12 x 20 cm / split date 18 30 or 18 39.*
*The numbers of the date are to the right and left of Mary, two-thirds of the way up the panel and they can be read as 18 30 or 18 39. The panel was shortened and some sections were repainted. The date is probably a later repetition of the (erroneously read) original date. Judging from the types of faces and flower ornament, the panel is undoubtedly a product of the Selca workshop; the*

*oldest (definite) known date on a panel from this workshop is 1840.*

## 510

**Noetova daritev**
Inv. št. **3173** / 13 x 23,5 cm.
Za motiv in predlogo gl. kat. št. 103. Delo Selške delavnice.

***Noah's Sacrifice***
*Inv. no. **3173** / 13 x 23.5 cm.*
*On the motif and the issue of its model, see cat. no. 103. Selca workshop.*

## 511

**Marija rožnovenska**
Inv. št. **3174,** 14 x 20,5 cm.

***Our Lady of the Rosary***
*Inv. no. **3174**, 14 x 20.5 cm.*

## 512

**Slikar pri portretiranju**
Inv. št. **3175** / 13 x 25 cm.
Upodobitev je ohranjena skoraj samo še v reliefnih obrisih tam, kjer je dvojna plast barve bolj ščitila les; vendar je način slikanja tipov obrazov tako značilen, da moremo končnico s precejšnjo verjetnostjo pripisati Selški delavnici, ki je glede na upodobljeno okolje in motiv tu pač uporabila neko predlogo.

***Painter painting a portrait***
*Inv. no. **3175** / 13 x 25 cm.*
*The illustration is preserved only in relief contours in the areas where a double layer of paint provided better protection for the wood; the types of the faces and the way they are painted are so typical that the panel can be attributed with near certainty to the Selca workshop. The depicted environment and motif suggest that a model was used.*

## 513

**Sv. Peter in sv. Pavel**
Inv. št. **3228** / 13 x 30 cm / z letnico 186?.
Desno spodaj ob desnem upodobljencu so ostanki letnice, od katere lahko preberemo le prve tri številke. V inv. knjigi SEM je motiv imenovan S. Trojica. Ta opredelitev velja za oko v trikotniškem obstretu nad figurama, ki simbolično predstavlja sv. Trojico. Leva figura ima v desnici ključa, desna ima v desnici meč, od katerega je ohranjena upodobitev ročaja s ščitnikom; upodobljena sta torej

Peter in Pavel v božji milosti. Prim. komentar pod kat. št. 35.

***St. Peter and St. Paul***
*Inv. no.* ***3228*** */ 13 x 30 cm / date: 186?.*
*The remains of the date, of which only the first three numbers can be read, are below the figure to the right. In the SEM inv. book the motif is called "The Holy Trinity". The determination seems correct in view of the triangular halo above the figures which symbolically represent the Holy Trinity. However, the figure on the left has a key in his right hand, and the one on the right a sword (the handle and guard are preserved) in his right hand; the figures are thus St. Peter and St. Paul in the grace of God. See the commentary on cat. no. 35.*

## 514

**Adam in Eva v raju**
Inv. št. **3229** / 14 x 32,5 cm.
Za motiv velja enak komentar kot pod kat. št. 22.

***Adam and Eve in the Garden of Eden***
*Inv. no.* ***3229*** */ 14 x 32.5 cm.*
*Motif: same commentary as on cat. no. 22.*

## 515

**Vojaki ter jadrnici pred pomorsko trdnjavo**
Inv. št. **7077** / 13 x 31,5 cm.
Končnica je bila najdena v Volčjem potoku pri Kamniku. Upodobitve trdnjave in uniform navajajo k mnenju, da je končnica naslikana po predlogi; prekrižani prsni pasici in pokrivala kažejo na uniformo, ki bržkone sodi v pozno 18. stoletje ali zgodnje 19. stoletje.

***Soldiers and sailing ships in front of a sea fortress***
*Inv. no. 7077 / 13 x 31.5 cm.*
*The panel was found in Volčji potok near Kamnik. The fortress and uniforms in the painting suggest that the panel was copied from a model; the crossed sashes and headgear indicate uniforms, which may date from the late 18$^{th}$ or early 19$^{th}$ century.*

## 516

**Sv. Marija Brezmadežna**
Inv. št. **7078** / 13 x 31,5 cm / z letnico 1876.
Končnica je bila najdena v Volčjem potoku pri Kamniku. Prim. komentar pod kat. št. 28.

***The Immaculate Virgin***
*Inv. no.* ***7078*** */ 13 x 81.5 cm / date: 1876.*

*The panel was found in Volčji potok near Kamnik. See the commentary on cat. no. 28.*

## 517

**Sv. Jernej apostol**
Inv. št. **7079** / 13,5 x 32 cm / z deljeno letnico 18 48.
Končnica je bila najdena v Volčjem potoku pri Kamniku. Legenda pripoveduje, da so svetnika, ko se je vračal iz Armenije, kjer je bil širil krščanstvo, ujeli domačini. Ker ni hotel počastiti njihovih bogov, so ga z nožem živega odrli; zato je nož svetnikov atribut, palma pa je splošni znak mučeništva.

***St. Bartholomew the Apostle***
*Inv. no. **7079** / 13.5 x 32 cm / split date 18 48.*
*The panel was found in Volčji potok near Kamnik. The legend says that the saint, when returning from Armenia, where he had been spreading Christianity, was captured by the local population. Because he refused to worship their gods, he was skinned alive; the saint's attribute is therefore a knife, the palm branch is the general symbol of martyrs.*

## 518

**Sv. Jernej apostol**
Inv. št. **7080** / 13 x 31 cm / z deljeno letnico 18 71 ali 18 91.
Končnica je bila najdena v Volčjem potoku pri Kamniku. Rahli reliefni ostanki deljene letnice so v tretjinski višini končnice levo in desno ob svetniku. Svetnika določa nož v dvignjeni desnici. Gl. komentar pod kat. št. 517.

***St. Bartholomew the Apostle***
*Inv. no. **7080** / 13 x 31 cm / split date 18 71 or 18 91.*
*The panel was found in Volčji potok near Kamnik. The shallow relief remains of the split date are one third of the way up the panel, to the left and right of the saint. The saint is determined by the knife in his raised right hand. See the commentary on cat. no. 517.*

## 519

**Beg sv. Jožefa, sv. Marije in Jezuščka v Egipt**
Inv. št. **7081** / 14,5 x 33,5 cm / z letnico 1865.
Končnica je bila najdena v Volčjem potoku pri Kamniku. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 68.

***The Flight into Egypt***
*Inv. no. **7081** / 14.5 x 33.5 cm / date: 1865.*
*The panel was found in Volčji potok near Kamnik. Same commentary on the motif and painter as on cat. no. 68.*

## 520

**Sv. Martin in sv. Jurij**
Inv. št. **7082** / 13 x 31 cm.
Končnica je bila najdena v Volčjem potoku pri Kamniku. V inv. knjigi SEM je imenovan motiv samo Sv. Martin. Za motiva veljata enaka komentarja kot pod kat. št. 45 in 102. Ta svetnika na konjih včasih nastopata v paru; k njima so se npr. v cerkvi v Šmartnem pri Cerkljah zatekali kmetje s prošnjo za živino. Delo Štajerske delavnice.

***St. Martin and St. George***
*Inv. no. **7082** / 13 x 31 cm.*
*The panel was found in Volčji potok near Kamnik. In the SEM inv. book the motif is called merely "St. Martin". Same commentaries on the motif as on cat. nos. 45 in 102. The two saints on horseback sometimes appear together; peasants used to pray to them in the church of Šmartno near Cerklje to protect their livestock. Origin: Styrian workshop.*

## 521

**Sv. Duh v podobi goloba**
Inv. št. **7106** / 13,5 x 27,5 cm / z deljeno letnico 18 42.
Končnica je bila najdena v Gabrku pri Poljanah. Reliefni ostanki letnice so desno ob vratu leve vaze in levo ob vratu desne vaze. Za motiv velja enak komentar kot pod kat. št. 25. Prim. kat. št. 522.

***The Holy Spirit as a Dove***
*Inv. no. **7106** / 13.5 x 27.5 cm / split date 18 42.*
*The panel was found in Gabrk near Poljane. The relief remains of the date are to the right of the neck of the vase on the left and to the left of the neck of the vase on the right. Motif: same commentary as on cat. no. 25. Cf. cat. no. 522.*

## 522

***Sv. Peter***
Inv. št. **7107** / 13,5 x 27,5 cm / z deljeno letnico 18 42.
Končnica je bila najdena v Poljanski dolini. Za motiv velja enak komentar kot pod kat. št. 35. Prim. kat. št. 521.

***St. Peter***
*Inv. no. **7107** / 13.5 x 27.5 cm / split date 18 42.*
*The panel was found in the Poljane Valley. Motif: same commentary as on cat. no. 35. Cf. cat. no. 521.*

## 523

**Voznik**

Inv. št. **7108** / 13 x 25 cm / z letnico 1871.
Končnica je bila najdena v Poljanski dolini. Končnica kljub slabi ohranjenosti še kaže številne slogovne značilnosti Selške delavnice.

***A wagoner***
*Inv. no. **7108** / 13 x 25 cm / date: 1871.*
*The panel was found in the Poljanske Valley. Despite its deteriorated condition the panel reveals a range of stylistic characteristics that are typical of the Selca workshop.*

## 524

**Job na gnoju**
Inv. št. **7109** / 14 x 23 cm / z letnico 1866.
Končnica je bila najdena v okolici Lučin. Ostanki letnice so v četrtinski višini končnice med figurama. Za motiv velja enak komentar kot pod kat. št. 86. Končnica kljub slabi ohranjenosti še kaže številne slogovne značilnosti Selške delavnice.

***Job on a dung heap***
*Inv. no. **7109** / 14 x 23 cm / date: 1866.*
*The panel was found in the environs of Lučine. The remains of the date are one quarter of the way up the panel, between the figures. Motif: same commentary as on cat. no. 86. Despite its deteriorated condition the panel reveals a range of stylistic characteristics that are typical of the Selca workshop.*

## 525

***Abrahamova daritev***
Inv. št. **7110** / 14 x 25,5 cm.
Končnica je bila najdena v okolici Poljan. Za motiv velja enak komentar kot pod kat. št. 9.

***Abraham's Sacrifice***
*Inv. no. **7110** / 14 x 25.5 cm.*
*The panel was found in the environs of Poljane. Motif: same commentary as on cat. no. 9.*

## 526

**Sv. Duh v podobi goloba**
Inv. št. **7111** / 12,5 x 29,5 cm / z deljeno letnico 18 69.
Končnica je bila najdena v okolici Lučin. Ostanki letnice so spodaj skrajno levo in desno. Za motiv velja enak komentar kot pod kat. št. 25.

***The Holy Spirit as a Dove***

*Inv. no. **7111** / 12.5 x 29.5 cm / split date 18 69.*
*The panel was found in the environs of Lučine. The remains of the date are in the bottom left and right corners. Motif: same commentary as on cat. no. 25.*

## 527

**Hudič izkuša Kristusa v puščavi**
Kat. št. **7112** / 14 x 29 cm.
Končnica je bila najdena v okolici Poljan. Na hrbtni strani končnice je prilepljen kasnejši listek, na katerem je zapis s črnilom, ki sporoča, da je bila končnica najdena leta 1952 v bližini Poljan, in letnico 1905; ta letnica je bržkone zapis izročila. Za motiv velja enak komentar kot pod kat. št. 402.

***The Devil tempts Jesus in the Wilderness***
*Cat. no. **7112** / 14 x 29 cm.*
*The panel was found in the environs of Poljane. A note of a more recent date is stuck to the back of the panel, and the text states that the panel was found in the environs of Poljane in 1952 and dating it to 1905; this date was probably based on oral information. Motif: same commentary as on cat. no. 402.*

## 528

**Kristusovo vstajenje**
Inv. št. **7113** / 14 x 33,5 cm / z letnico 1859.
Končnica je bila najdena v Poljanski dolini. Letnica je levo nad ograjo ob drevesnem deblu. Za motiv velja enak komentar kot pod kat. št. 343. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Resurrection***
*Inv. no. **7113** / 14 x 33.5 cm / date: 1859.*
*The panel was found in the Poljane Valley. The date is to the left above the fence by the tree trunk. Motif: same commentary as on cat. no. 343. Work in the craft painting tradition of Leopold Layer's workshop in Kranj*

## 529

**Lazar in bogatin**
Inv. št. **7114** / 13,5 x 30,5 cm.
Najdeno v Breznici pri Škofji Loki. Motiv je utemeljen v Svetem pismu nove zaveze: revež Lazarje ležal ob hišnih vratih bogataša, ki se je dan za dnem sijajno gostil; Lazar se je želel najesti drobtin z bogataševe mize; mimo so prihajali psi in mu lizali ture (Lukov evangelij 16: 19–21). Delo Selške delavnice.

***Lazarus and the Rich Man***

*Inv. no. **7114** / 13.5 x 30.5 cm.*
*Found in Breznica near Škofja Loka. The motif is based on the New Testament: Lazarus, a poor man, was lying at the gate of a rich man, who feasted sumptuously every day; Lazarus desired to be fed with what fell from the rich man's table; passing dogs came and licked his sores (Luke 16: 19–21). Selca workshop.*

## 530

**Kmetje vodijo bika**
Inv. št. **7115** / 15 x 29 cm.
Končnica je bila najdena v okolici Poljan. Za avtorstvo prim. komentar pod kat. št. 154.

***Peasants leading a bull***
*Inv. no. **7115** / 15 x 29 cm.*
*The panel was found in the environs of Poljane. Author: see the commentary on cat. no. 154.*

## 531

**Sv. Družina na poti**
Inv. št. **7116** / 14 x 27 cm.
Končnica je bila najdena v Bodovljah. Za motiv velja enak komentar kot pod kat. št. 46. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The Holy Family on a journey***
*Inv. no. **7116** / 14 x 27 cm.*
*The panel was found in Bodovlje. Motif: same commentary as on cat. no. 46. Work in the craft painting tradition of Leopold Layer's workshop in Kranj*

## 532

**Grob svetnice**
Inv. št. **7167** / 12 x 24 cm / z letnico 1898.
Končnica je bila najdena na Studorju nad Hotavljami. Slikarija nakazuje skalnat grob; zato ni zelo verjetno, da gre za kakšno mumificirano truplo pod oltarno menzo. Tudi angela kažeta, da ne gre za navadno svetnico. Lahko pa je z upodobitvijo mišljen zelo čaščen kiparski nagrobnik sv. Cecilije v cerkvi te svetnice v Rimu; da je na končnici svetnica obrnjena na hrbet (izvirno leži drugače), bi lahko bil samo popravek končničarja, ki ni razumel smisla upodobitve; angela z nagrobnika pa sta se zaradi formata končnice z vrha nagrobnika samo preselila levo in desno.

***The grave of a female saint***
*Inv. no. **7167** / 12 x 24 cm / date: 1898.*
*The panel was found in Studor above Hotavlje. The painting suggests a rocky tomb; it is therefore unlikely that there is a mummified body under the mensa. And the angels also indicate that this is*

*not an ordinary saint. The illustration might refer to the highly worshipped sculpted tombstone of St. Cecilia and the saint's church in Rome; that the saint is lying on her back (originally her position is different) may be just a "correction" made by the panel painter, who did not understand the meaning of the illustration; the angels were moved from the top of the tombstone to the left and right owing to the panel's dimensions.*

## 533

**Sv. Lovrenc**
Inv. št. **7168** / 12 x 26 cm / z letnico 1898.
Končnica je bila najdena na Dobravi nad Hotavljami. Za motiv velja enak komentar kot pod kat. št. 386.

***St. Lawrence***
*Inv. no. **7168** / 12 x 26 cm / date: 1898.*
*The panel was found in Dobrava above Hotavlje. Motif: same commentary as on cat. no. 386.*

## 534

**Bitka pešcev s konjenikoma**
Inv. št. **7169** / 13 x 28 cm.
Končnica je bila najdena na Leskovici nad Hotavljami. Prim. kat. št. 310.

***A battle between footmen and two horsemen***
*Inv. no. **7169** / 13 x 28 cm.*
*The panel was found in Leskovica above Hotavlje. Cf. cat. no. 310.*

## 535

**Postiljon jaha na polžu**
Inv. št. **7170** / 12 x 29 cm / z letnico 1903.
Končnica je bila najdena na Volaki. Za motiv velja enak komentar kot pod kat. št. 177.

***A mail-coach driver riding a snail***
*Inv. no. **7170** / 12 x 29 cm / date: 1903.*
*The panel was found in Volaka. Motif: same commentary as on cat. no. 177.*

## 536

**Božjepotna Marija z Detetom**
Inv. št. **7171** / 14,5 x 30 cm.
Končnica je bila najdena v Čabračah. V srednji višini končnice je desno ob Mariji nekaj reliefnih sledov zadnjih dveh številk deljene letnice; predzadnja številka bi utegnila biti: 9 ali 0; v prvem primeru bi bili prvi številki letnice: 17, v drugem primeru seveda: 18.

***Our Lady of the Pilgrimage with baby Jesus***
*Inv. no. **7171** / 14.5 x 30 cm.*
*The panel was found in Čabrače. Half way up the panel, to the right of Mary, there are relief traces of the last two numbers of the split date; the penultimate number may be 9 or: 0; in the first case the first two numbers of the date would be 17, in the second, of course, 18.*

## 537

**Sv. Jedrt**
Inv. št. **7191** / 15 x 31 cm / z deljeno letnico 18 91.
Končnica je bila najdena v Čabračah. Legenda pripoveduje, da je bila svetnica redovnica in jez molitvijo pregnala miši in podgane; te so zato ob nunskemu habitu postale njen atribut, navadno plezajoče po romarski palici ali preslici.

***St Gertrude***
*Inv. no. **7191** / 15 x 31 cm / split date 18 91.*
*The panel was found in Čabrače. The legend says that the saint was a nun who chased away mice and rats by praying; in addition to the nun's habit, these became her attributes, usually crawling on a pilgrim's staff or distaff.*

## 538

**Monštranca**
Inv. št. **7192** / 27,5 x 25 cm / z letnico 1904.
Končnica je bila najdena v Čabračah. Spodnji del končnice manjka. Očitno gre za končnico moderniziranega (dzierzoniziranega) panja s premičnim satjem, ki sodi v zadnjo četrtino 19. stoletja ali v zgodnje 20. stoletje. Za motiv velja enak komentar kot pod kat. št. 55.

***A monstrance***
*Inv. no. **7192** / 27.5 x 25 cm / date: 1904.*
*The panel was found in Čabrače. The bottom section of the panel is missing. Obviously a panel used in a modernised (Dzierzon-modified) beehive with movable frames, which date from the last quarter of the 19$^{th}$ century of the early 20$^{th}$ century. Motif: same commentary as on cat. no. 55.*

## 539

**Sv. Jurij**
Inv. št. **7220** / 14 x 24,5 cm / z letnico 1923.
Končnica je bila najdena v Cerknem. Za motiv velja enak komentar kot pod kat. št. 102. Končnica sodi že v čas po prvi svetovni vojni, ko je slikanje na končnicah zamrlo, čeprav so bili potem poslikani panji seveda še dolgo v rabi. Zato mislimo, da monogram J. D. v desnem spodnjem kotu lahko pomeni ali lastnika panja ali slikarja ali morda kar oba v osebi čebelarja.

***St. George***

*Inv. no. **7220** / 14 x 24.5 cm / date: 1923.*
*The panel was found in Cerkno. Motif: same commentary as on cat. no. 102. The panel belongs to the period after the First World War when painting beehive panels were no longer produced; but those which existed continued to be used for a long time. The monogram J. D. in the bottom right corner may therefore refer to the beehive's owner or painter, or perhaps they were one person – the bee-keeper.*

## 540

**Adam in Eva v raju; kača nagovarja Evo, naj jé sad drevesa spoznanja**
Inv. št. **7221** / 13 x 27,5 cm / z letnico 1921.
Končnica je bila najdena v Cerknem. Za motiv velja enak komentar kot pod kat. št. 22. Za avtorstvo gl. delo iste roke pod kat. št. 539.

***Adam and Eve in the Garden of Eden: the serpent tempts Eve to eat the fruit of the Tree of Knowledge***
*Inv. no. **7221** / 13 x 27.5 cm / date: 1921.*
*The panel was found in Cerkno. Motif: same commentary as on cat. no. 22. Another painting by the same artist is that under cat. no. 539.*

## 541

**Monštranca z angeloma**
Inv. št. **7222** / 13,5 x 25,5 cm / z letnico 186?.
Končnica je bila najdena v Hudajužni na Gorenjih Novakih. Ostanki letnice so na šestinski višini končnice skrajno desno. Za motiv velja enak komentar kot pod kat. št. 55.

***A monstrance with two angels***
*Inv. no. **7222** / 13.5 x 25.5 cm / date: 186?.*
*The panel was found in Hudajužna, Gorenji Novaki. The remains of the date are one sixth of the way up the panel, on the extreme right. Motif: same commentary as on cat. no. 55.*

## 542

**Sv. Matija apostol**
Inv. št. **7234** / 12 x 31 cm / z letnico 1900.
Končnica je bila najdena na Podolševi. Za motiv velja enak komentar kot pod kat. št. 77.

***St. Matthias the Apostle***
*Inv. no. **7234** 12 x 31 cm / date: 1900.*
*The panel was found in Podolševa. Motif: same commentary as on cat. no. 77.*

## 543

**Sv. Uršula**
Inv. št. **7235** / 13 x 34,5 cm / z deljeno letnico 18 86.
Končnica je bila najdena na Podolševi. Slabo ohranjeni ostanki letnice so v zgornji višini vaz desno ob levi vazi in levo ob desni vazi. Legenda pripoveduje, da se je svetnica vračala z božje poti v Rim v spremstvu enajst tisoč devic, ki gaje bila zahtevala od snubca, angleškega princa. Pri Kolnu jih srečajo Huni in pobijejo device (ali so bile po srečanju z njimi to še vedno, ni poročil); Uršula zavrne snubitev hunskega kneza, in ta jo usmrti s tremi puščicami. Svetničini atributi so tako največkrat device in tri puščice, mučeniška palma in navadno tudi nesojena angleška kraljevska krona.

***St. Ursula***
*Inv. no. **7235** / 13 x 34.5 cm / split date 18 86.*
*The panel was found in Podolševa. The barely visible remains of the date are at the height of the top of the vases, that is to the right of the vase on the left and to the left of the vase on the right. The legend says that the saint was returning from a pilgrimage to Rome, accompanied by eleven thousand virgins, which she had demanded from her suitor, an English prince. Near Cologne they were attacked by Huns, who killed the virgins (it is not reported whether they were killed in that condition); Ursula refused to marry the Huns' leader and was shot with three arrows. The saint's attributes are usually virgins and three arrows, a martyr's palm branch, and an English crown, which she never wore.*

## 544

**Beg sv. Jožefa, sv. Marije in Jezuščka v Egipt**
Inv. št. **7236** / 13 x 32 cm / z letnico 1897.
Končnica je bila najdena na Podolševi. Za motiv velja enak komentar kot pod kat. št. 68.

***The Flight into Egypt***
*Inv. no. **7236** / 13 x 32 cm / date: 1897.*
*The panel was found in Podolševa. Motif: same commentary as on cat. no. 68.*

## 545

**Pes in mačka**
Inv. št. **7287** / 13,5 x 42,5 cm.
Končnica je bila najdena pri Andrejčniku v Gornjem Gradu.

***A cat and a dog***
*Inv. no. **7287** / 13.5 x 42.5 cm.*
*The panel was found in a house called "pri Andrejčniku" in Gornji Grad.*

## 546

**Izraelci malikujejo zlato tele**

Inv. št. **7288** / 13 x 28 cm / z letnico 1888.
Končnica je bila najdena pri Andrejčniku v Gornjem Gradu. Levo je končnica skrajšana, zato prva številka letnice ni ohranjena. V inv. knjigi SEM je motiv pomotoma imenovan Babilonski stolp. Motiv temelji na Svetem pismu stare zaveze: ko je Mojzes na gori Sinaj, Izraelci iz zlatega nakita ulijejo kip boga teleta, ga častijo in plešejo okrog njega; potem prideta Mojzes in Jozue z gore s tablama postave; Mojzes v jezi razbije tabli in uniči še tele (Exodus 32: 1–20).

***The Israelites worship the Golden Calf***
*Inv. no. **7288** / 13 x 28 cm / date: 1888.*
*The panel was found in a house called "pri Andrejčniku" in Gornji Grad. The left side of the panel was shortened, and the first number of the date is not preserved. In the SEM inv. book the motif is erroneously called "The Tower of Babylon". The motif is based on the Old Testament: when Moses ascended Mt. Sinai, the Israelites cast a statue of the Golden Calf from their jewellery, worshipped it and danced around it; when Moses and Joshua returned from the mountain with the tablets of laws, Moses was furious: he smashed the tablets and destroyed the calf (Exodus 32: 1–20).*

## 547

**Konj**
Inv. št. **7289** / 13 x 31,5 cm.
Končnica je bila najdena pri Andrejčniku v Gornjem Gradu. Značilno razpokana barvna plast priča o rabi industrijskih barv, zato lahko končnico datiramo v pozno 19. stoletje ali na začetek 20. stoletja.

***A horse***
*Inv. no. **7289** / 13 x 31.5 cm.*
*The panel was found in a house called "pri Andrejčniku" in Gornji Grad. The typical reticular cracks in the paint surface indicate the use of industrial paints and date the panel to the late 19$^{th}$ or early 20$^{th}$ century.*

## 548

**Vojaki**
Inv. št. **7290** / 13 x 27 cm / z letnico 1910.
Končnica je bila najdena pri Andrejčniku v Gornjem Gradu. Pozneje s šablono napisana št. 54 pomeni številko panja. Delo Štajerske delavnice; letnica pomeni ob drugih enakih najmlajša datirana dela zelo natančne zadnje roke te delavnice (gl. G. Makarovič 1963–1964: 188).

***Soldiers***
*Inv. no. **7290** / 13 x 27 cm / date: 1910.*
*The panel was found in a house called "pri Andrejčniku" in Gornji Grad. The number 54, added at a later date with a template, is the number of the beehive. Origin: Styrian workshop; the date means that this, together with some others, is the latest dated painting from this workshop and the work of a very precise painter, the last one to be active at the workshop (see G. Makarovič 1963–*

*1964: 188).*

## 549

**Sv. Katarina Aleksandrijska in sv. Barbara**
Inv. št. **7291** / 13,5 x 27,5 cm / z deljeno letnico 18 67.
Končnica je bila najdena pri Andrejčniku v Gornjem Gradu. Na levi strani je končnica skrajšana, tako da sta od deljene letnice ostali le zadnji številki. Za motiv veljajo enaki komentarji kot pod kat. št. 41,172,268. Delo Štajerske delavnice.

***St. Catherine of Alexandria and St. Barbara***
*Inv. no. **7291** / 13.5 x 27.5 cm / split date 18 67.*
*The panel was found in a house called "pri Andrejčniku" in Gornji Grad. The left side of the panel was shortened and only the last two numbers of the split date are left. Same commentaries on the motif as on cat. nos. 41, 172, 268. Origin: Styrian workshop.*

## 550

**Marijino kronanje**
Inv. št. **7292** / 13,5 x 30 cm.
Končnica je bila najdena pri Knebelnu v Gornjem Gradu. Za motiv velja enak komentar kot pod kat. št. 121. Značilno delo Štajerske delavnice. Po izročilu je končnico naslikal eden od dveh bratov starih Knebelnov (prim. G. Makarovič 1963–1964: 189). Prim. kat št. 551–555.

***The Crowning of Mary***
*Inv. no. **7292** / 13.5 x 30 cm.*
*The panel was found in a house called "pri Knebelnu" in Gornji Grad. Motif: same commentary as on cat. no. 121. Typical product of the Styrian workshop. The panel is traditionally attributed to one of the two Knebeln brothers (cf. G. Makarovič 1963–1964: 189). Cf. cat nos. 551–555.*

## 551

**Sv. Martin**
Inv. št. **7293** / 15 x 33 cm.
Končnica je bila najdena pri Knebelnu v Gornjem Gradu. Polovični fragment končnice dvojnega panja; na njem sta zato samo prvi številki letnice 18. Značilno delo Štajerske delavnice. Po izročilu je končnico naslikal eden od dveh bratov starih Knebelnov, bil je čebelar (prim. G. Makarovič 1963–1964: 189). Prim. kat. št. 550–555.

***St. Martin***
*Inv. no. **7293** / 15 x 33 cm.*
*The panel was found in a house called "pri Knebelnu" in Gornji Grad. The fragment is one half of a double panel and contains only the first two numbers of the date: 18. Typical product of the Styrian workshop. The panel is traditionally attributed to one of two Knebeln brothers (cf. G.*

*Makarovič 1963–1964: 189). Cf. cat. no. 550–555.*

## 552

**Jezdeca**
Inv. št. **7294** / 13,5 x 30,5 cm.
Končnica je bila najdena pri Knebelnu v Gornjem Gradu. Po izročilu je končnico poslikal eden od dveh bratov Knebelnov, čebelar. S slikarskega vidika nima končnica nič skupnega z deli Štajerske delavnice in je povsem samouško delo. Prim. kat. št. 550–555.

***Two horsemen***
*Inv. no. **7294** / 13.5 x 30.5 cm.*
*The panel was found in a house called "pri Knebelnu" in Gornji Grad. The panel is traditionally attributed to one of the two Knebeln brothers, a bee-keeper. With regard to painting, this panel has nothing in common with the works of the Styrian workshop and is the work of a self-taught painter. Cf. cat. no. 550–555.*

## 553

**Moža in konj**
Inv. št. **7295** / 14 x 30 cm.
Končnica je bila najdena pri Knebelnu v Gornjem Gradu. Po izročilu je končnico poslikal eden od dveh bratov Knebelnov, čebelar. S slikarskega vidika nima končnica nič skupnega s deli Štajerske delavnice in je povsem samouško delo. Prim. kat. št. 550–555.

***Two men and a horse***
*Inv. no. **7295** / 14 x 30 cm.*
*The panel was found in a house called "pri Knebelnu" in Gornji Grad. The panel is traditionally attributed to one of the two Knebeln brothers, a bee-keeper. With regard to painting, this panel has nothing in common with the works of the Styrian workshop and is the work of a self-taught painter. Cf. cat. no. 550–555.*

## 554

**Sv. Trojica, prestol milosti**
Inv. št. **7296** / 13 x 28 cm / z deljeno letnico 18 61 ali 18 67.
Končnica je bila najdena pri Knebelnu v Gornjem Gradu. Za motiv gl. komentar pod kat. št. 111, prim. kat. št. 226. Značilno delo Štajerske delavnice. Po izročilu je končnico poslikal eden od bratov starih Knebelnov, čebelar. Prim. kat št. 550–555.

***The Holy Trinity, the "Throne of Grace"***
*Inv. no. **7296** / 13 x 28 cm / split date 18 61 or 18 67.*
*The panel was found in a house called "pri Knebelnu" in Gornji Grad. Motif: see the commentary on cat. no. Ill, cf. cat. no. 226. Typical product of the Styrian workshop. The panel is traditionally*

*attributed to one of the two Knebeln brothers, a bee-keeper. Cf. cat. no. 550–555.*

## 555

**Kristusovo posmrtno delovanje v petih zaporednih slikah**
Inv. št. **7297** / 14,5 x 33 cm / z letnico 1898.
Končnica je bila najdena pri Knebelnu v Gornjem Gradu. To je končnica iz serije treh končnic z upodobitvami predstav za pobožno razmišljanje med molitvijo rožnega venca. Prizori so označeni s številkami: 11. vstajenje; 12. vnebohod; 13. prihod sv. Duha; 14. Marijino vnebovzetje; 15. Marijino kronanje. Ti prizori so ilustracije tako imenovanih skrivnosti tretjega dela serialne molitve rožni venec: "1. ki je od mrtvih vstal; 2. ki je v nebesa šel; 3. ki je svetega Duha poslal; 4. ki je tebe, Devica, v nebesa vzel; 5. ki je tebe, Devica, v nebesih kronal". Prim. kat. št. 753. Po izročilu je končnico poslikal eden od dveh bratov Knebelnov, čebelar. Prim. kat. št. 550–555.

***Christ after the Resurrection, in five consecutive pictures***
*Inv. no. **7297** / 14.5 x 33 cm / date: 1898.*
*The panel was found in a house called "pri Knebelnu" in Gornji Grad. It is part of a series of three panels with illustrations of scenes intended for pious reflections when praying with the rosary. The scenes are numbered: 11. The Resurrection; 12. The Ascension; 13. The Arrival of the Holy Spirit; 14. The Assumption; 15. The Crowning of Mary. These scenes are illustrations of the Glorious Mystery of the rosary's third decade: "1. Who resurrected from the dead. 2. Who ascended into Heaven. 3. Who sent us the Holy Spirit. 4. Who raised you, Blessed Virgin, up into Heaven. 5. Who crowned you, Blessed Virgin, in Heaven." Cf. cat. no. 753 The panel is traditionally attributed to one of the two Knebeln brothers, a beekeeper. Cf. cat. no. 550–555.*

## 556

**Marijino oznanjenje**
Inv. št. **7647** / 13 x 28,5 cm / z letnico 1888.
Končnica je bila najdena pri Smrekarju na Smrečju nad Vrhniko. Za motiv velja enak komentar kot pod kat. št. 113.

***The Annunciation***
*Inv. no. **7647** / 13 x 28.5 cm / date: 1888.*
*The panel was found in a house called "pri Smrekarju" in Smrečje above Vrhnika. Motif: same commentary as on cat. no. 113.*

## 557

**Usmiljeni Samarijan**
Inv. št. **7648** / 14 x 32,5 cm.
Končnica je bila najdena v Poljanski dolini. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 14.

***The Good Samaritan***
*Inv. no. **7648** / 14 x 32.5 cm.*
*The panel was found in the Poljane Valley. Motif and painter: same commentary as on cat. no. 14.*

## 558

**Sv. Barbara**
Inv. št. **7649** / 13,5 x 28 cm / z deljeno letnico 18 46.
Končnica je bila najdena pri Andrejčniku v Gornjem Gradu. Za motiv veljata enaka komentarja kot pod kat. št. 41 in 172.

***St. Barbara***
*Inv. no. **7649** / 13.5 x 28 cm / split date 18 46.*
*The panel was found in a house called "pri Andrejčniku" in Gornji Grad. Motif: same commentaries as on cat. nos. 41 in 172.*

## 559

**Nabuhodonozor opazuje mladeniče v peči**
Inv. št. **7650** / 13,5 x 29 cm.
Končnica je bila najdena na Studorju nad Hotavljami. V inv. knjigi SEM je motiv opisan kot 4 figure. Motiv temelji na Svetem pismu stare zaveze: babilonski kralj Nabuhodonozor ukaže Judom po imenu Sidrah, Misah in Abdenago, naj molijo njegovega boga; ker odklonijo, jih veli zvezane vreči v razbeljeno peč; na pomoč jim pride angel in sredi ognja jim ni nič hudega (Danijel 3: 13–25). Delo Selške delavnice.

***Nebuchadnezzar watches the young men in the furnace***
*Inv. no. **7650** / 13.5 x 29 cm.*
*The panel was found in Studor above Hotavlje. In the SEM inv. book the motif is listed as "4 figures". The motif is based on the Old Testament: the Babylonian king Nebuchadnezzar requests three Jews, called Shadrach, Meshach and Abednego, to pray to his god; they refuse and he has them thrown tied up in a fiery furnace; an angel comes to their assistance and they are unharmed amidst the fire (Daniel 3: 13–25). Selca workshop.*

## 560

**Luter in Katrca se gostita, hudiča jima godeta**
Inv. št. **7661** / 14 x 27,5 cm.
Končnica je bila najdena na Klancu v Kranju. Hudiča igrata na gosli in oprekelj. Gl. komentar pod kat. št. 88. Glede na dvorogelj ne jedilne vilice in deloma tudi obliko visokega klobuka najbrž sodi končnica vsaj v prvo polovico 19. stoletja.

***Luther and Catherine are having a feast, two devils play music for them***

*Inv. no. **7661** / 14 x 27.5 cm.*
*The panel was found in Klanec, Kranj. The devils play the fiddle and dulcimer. See the commentary on cat. no. 88. In view of the two-pronged fork and partly also the form of the tall hat, the panel probably dates from the first half of the 19th century or earlier.*

## 561

**Sv. Valentin**
Inv. št. **7662** / 14 x 45 cm.
Končnica je bila najdena na Klancu v Kranju in je za dvojni panj. Levo in desno ob svetniku je razmaknjeno zapisano število 6 7; najbrž gre za oštevilčenje panja. Za motiv velja enak komentar kot pod kat. št. 276.

***St. Valentine***
*Inv. no. **7662** / 14 x 45 cm.*
*The panel was found in Klanec, Kranj. It was used in a double beehive. To the left and right of the saints is the split number 6 7, probably that of the beehive. Motif: same commentary as on cat. no. 276.*

## 562

**Kozel podi krojače**
Inv. št. **7663** / 13,5 x 28,5 cm / z letnico 1843.
Končnica je bila najdena v Lomu pri Sv. Katarini. Lastnik je bil čebelar Soklič, po domače Jožovc, ki je bil tudi župan. Za motiv gl. komentar pod kat. št. 52.

***A goat chases away tailors***
*Inv. no. **7663** / 13.5 x 28.5 cm / date: 1843.*
*The panel was found in Lom near Sv. Katarina. It was owned by the beekeeper Soklič, also known as Jožovc, who was also the local mayor. Motif: see the commentary on cat. no. 52.*

## 563

**Boj z zmajem**
Inv. št. **7773** / 19,5 x 31,5 cm.
Končnica je bila najdena pri Bodovljah. Jezdec ima tul s puščicami, pod figurama je slabo ohranjena podoba mrtve zveri, ki leži na hrbtu, kar izključuje možnost, da bi šlo za upodobitev sv. Jurija. Najbrž je naslikan sv. Teodor, beneški svetnik, v boju z zmajem; k njegovi upodobitvi večkrat spada krokodil, katerega morda predstavlja slabo ohranjena, na hrbtu ležeča zverska figura. Za avtorstvo gl. komentar pod kat. št. 154.

***A fight with a dragon***
*Inv. no. **7773** / 19.5 x 31.5 cm.*

*The panel was found near Bodovlje. The horseman has a quiver of arrows; below the two figures is the vaguely preserved figure of a dead beast, lying on its back. This excludes the possibility that the painting refers to St. George. The portrayed person probably is St. Theodore of Venice; paintings of this saint often include a crocodile, perhaps represented by the beast on its back. Author: see the commentary on cat. no. 154.*

## 564

**Boj z zmajem**
Inv. št. **7785** / 16,5 x 33,5 cm.
Končnica je bila najdena pri Bodovljah. Glede na upodobljeno nošo ter preprostost orožja – vejo in palico, ki jo je moški brezobzirno zasadil nesrečnemu zmaju v oko, je verjetno, da gre za pravljičen prizor iz kmečkega okolja v naših krajih.

***A fight with a dragon***
*Inv. no. **7785** / 16.5 x 33.5 cm.*
*The panel was found near Bodovlje. In view of the depicted costume and the simple weapons – a branch and a stick, which the man has driven ruthlessly in the unfortunate dragon's eye, the panel probably illustrates a fairytale scene from a peasant environment.*

## 565

**Ogrebanje roja**
Inv. št. **7812** / 19 x 26 cm / z letnico 1905.
Končnica je bila najdena na Volaki nad Hotavljami in je za višji, modernizirani (dzierzonizirani) panj s premičnim satjem. Na hrbtni strani končnice je napis: Delal Miklavčič iz Voljake, Hotavlje 11.

***Catching a bee swarm***
*Inv. no. **7812** / 19 x 26 cm / date: 1905.*
*The panel was found in Volaka above Hotavlje. It was used in a higher, modernised (Dzierzon-modified) beehive with movable frames. On the back of the panel is an inscription which reads: "Made by Miklavčič from Voljaka, Hotavlje 11".*

## 566

**Žena vleče moža iz gostilne**
Inv. št. **7813** / 13 x 28,5 cm.
Končnica je bila najdena na Trati. Gre za redkejšo varianto tega motiva: žena drži možev klobuk, dva moška sta pijana,, eden še pije, na gostilni nad gostilničarjem je vejičast znak za gostilno.

***A woman dragging her husband out of an inn***
*Inv. no. **7813** / 13 x 28.5 cm.*
*The panel was found in Trata. A rare variety of a well-known motif: the wife holds her husband's hat; two drunken men, one is still drinking; above the inn-keeper is the twig-shaped sign of an inn.*

## 567

**IHS**
Inv. št. **7815** / 11,5 x 33 cm / z letnico 1861 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Reliefni ostanki letnice, ki je v inv. knjigi SEM pomotoma zapisana: 1860, so pod srcem v monogramu. Za motiv velja enak komentar kot pod kat. št. 67.

***IHS***
*Inv. no. **7815** / 11.5 x 33 cm / date: 1861 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The relief remains of the date, which in the SEM inv. book is erroneously entered as 1860, are below the heart in the monogram. Motif: same commentary as on cat. no. 67.*

## 568

**Sv. Mihael**
Inv. št. **7816** / 12,5 x 27,5 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Spodnji del končnice manjka. Za motiv velja enak komentar kot pod kat. št. 261.

***St. Michael***
*Inv. no. **7816** / 12.5 x 27.5 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The bottom section of the panel is missing. Motif: same commentary as on cat. no. 261.*

## 569

**Marijino oznanjenje**
Inv. št. **7817** / 13,5 x 32,5 cm / z letnico 186? / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. V inv. knjigi SEM je zapisana zmotno prebrana letnica: 1785. Takšno branje je izključeno; nastalo je zaradi slabe ohranjenosti in ker ima prva številka, enojka, dvojno obliko. Skoraj gotovo je končnica izdelek Štajerske delavnice, katere datirane končnice zajemajo obdobje med letoma 1841 in 1910 (gl. G. Makarovič 1963–1964: 188). Letnica je reliefno ohranjena pod angelom: prve tri številke so 186, ostanek zadnje številke ni jasen. Za motiv velja enak komentar kot pod kat. št. 113.

***The Annunciation***
*Inv. no. **7817** / 13.5 x 32.5 cm / date: 186? / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. In the SEM inv. book the date is erroneously entered as 1785. This can be excluded and was due to the deteriorated state of the panel and because the first number had a double form. The panel is almost certainly a product of the Styrian workshop; its datedpanels are from the 1841–1910 period (see G. Makarovič 1963–*

*1964: 188). The date is preserved in relief under the angel: the first three numbers are 186, the remains of the last numbers are not clear enough to be read. Motif: same commentary as on cat. no. 113.*

## 570

**Božji grob**
Inv. št. **7818** / 14 x 30,5 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 33.

***Christ's Sepulchre***
*Inv. no. **7818** / 14 x 30.5 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 33.*

## 571

**Sv. Mihael**
Inv. št. **7819** / 15,5 x 31 cm / z deljeno letnico 18 33 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 261. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Michael***
*Inv. no. **7819** / 15.5 x 31 cm / split date 18 33 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 261. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 572

**Vesoljni potop**
Inv. št. **7820** / 14,5 x 33 cm / z deljeno letnico 18 73 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 230. Delo Štajerske delavnice.

***The Flood***
*Inv. no. **7820** / 14.5 x 33 cm / split date 18 73 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 230. Origin: Styrian workshop.*

## 573

**Pohod sv. Treh kraljev in Kristusovo rojstvo**
Inv. št. **7821** / 14 x 38 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 1.

***The Journey of the Three Kings and Christ's birth***
*Inv. no. **7821** / 14 x 38 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 1.*

## 574

**Kamenjanje sv. Štefana**
Inv. št. **7822** / 13,5 x 25 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 8.

***The stoning of St. Stephen***
*Inv. no. **7822** / 13.5 x 25 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 8.*

## 575

**Noetova daritev**
Inv. št. **7823** / 14 x 29,5 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 103.

***Noah's Sacrifice***
*Inv. no. **7823** / 14 x 29.5 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 103.*

## 576

**Sv. Lucij**
Inv. št. **7824** / 15 x 33 cm / z deljeno letnico 18 86 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Legenda pripoveduje, da je bil svetnik krščanski britanski kralj in prvi škof v Chum; umrl je mučeniške smrti. Njegova najbolj navadna atributa sta krona in žezlo; palma je znak vseh mučenikov. Na Slovenskem skoraj neznan, v Švici (S. Luži) čaščen svetnik.

***St. Lucius***
*Inv. no. **7824** / 15 x 33 cm / split date 18 86 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The legend says that the saint was a Christian British king and the first bishop of Chur, and that he died as a martyr. His most common attributes are a crown and a sceptre; the palm branch is the attribute of all martyrs. The saint is hardly known in Slovenia, but highly regarded in Switzerland (where he is known as S. Luzi).*

## 577

**Sv. Valentin**
Inv. št. **7825** / 15 x 31,5 cm / z deljeno letnico 18 81 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. V inv. knjigi SEM je zaradi slabe ohranjenosti slikarije upodobljenec pomotoma imenovan sv. Lovrenc; zapisana je tudi zmotno prebrana letnica: 1861. Vendar svetnik nima rešetke ampak knjigo, ostanki slikarije še pričajo o upodobitvi ležečega bolnika; od slabo in samo reliefno ohranjenih ostankov deljene letnice v tretjinski višini končnice skrajno levo in desno pa s precejšnjo zanesljivostjo razberemo zadnji številki: 81, torej gre za letnico: 18 81. Za motiv velja enak komentar kot pod kat. št. 276.

***St. Valentine***
*Inv. no. **7825** / 15 x 31.5 cm / split date 18 81 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. In the SEM inv. book the deteriorated painting caused the figure to be identified erroneously as St. Lawrence; the date 1861 is another error. The saint in this painting has no gridiron, but a book; the remains of the painting indicate a prone person who is ill; of the remains of the barely visible date, preserved only in relief – one third of the way up the panel, at the far left and right – the last two numbers can be read with near certainty as 81, the complete date is thus 18 81. Motif: same commentary as on cat. no. 276.*

## 578

**Monštranca, sv. Jurij in sv. Martin**
Inv. št. **7826** / 13,5 x 33 cm / z deljeno letnico 18 80 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Zaradi slabe ohranjenosti je bil eden od svetnikov zmotno prepoznan za Florijana in tako zapisan v inv. knjigo SEM. Ostanki letnice so spodaj ob monštranci levo in desno. Za motiv gl. komentarje pod kat. št. 45, 55, 102, 520.

***A monstrance, St. George and St. Martin***
*Inv. no. **7826** / 13.5 x 33 cm / split date 18 80 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20.*
*Owing to the panel's deteriorated condition one of the saints was erroneously identified as St. Florian and as such entered in the SEM inv. book. The remains of the date are left and right below the monstrance. Motif: see the commentary on cat. nos. 45, 55, 102, 520.*

## 579

**Obglavljenje sv. Janeza Krstnika**
Inv. št. **7827** / 15 x 31 cm / z letnico 1877 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv gl. komentar pod kat. št. 374. Delo Mojstra črnih obrisov; gl. kat št. 39.

***The beheading of St. John the Baptist***
*Inv. no. **7827** / 15 x 31 cm / date: 1877 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: see the commentary on cat. no. 374. The work of the "black-contour painter"; see cat no. 39.*

## 580

**Kristusov krst**
Inv. št. **7828** / 13,5 x 31,5 cm / z deljeno letnico 18 57 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Letnica je levo zgoraj. Za motiv gl. komentar pod kat. št. 178.

***Christ's Baptism***
*Inv. no. **7828** / 13.5 x 31.5 cm / split date 18 57 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Domžale, Industrijska 20. The date is in the top left corner of the panel. Motif: see the commentary on cat. no. 178.*

## 581

**Božjepotna Marija z Detetom; ikonografski tip s škapulirjema**
Inv. št. **7829** / 14,5 x 31 cm / z deljeno letnico 18 56 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Ostanki letnice so v tretjinski

višini končnice levo in desno ob Marijinem plašču. Za motiv prim. komentar pod kat. št. 16.

***Our Lady of the Pilgrimage with the baby Jesus; monographic type with scapular***
*Inv. no. **7829** / 14.5 x 31 cm / split date 18 56 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The remains of the date are one third of the way up the panel, to the left and right of Mary's coat. Motif: see the commentary on cat. no. 16.*

## 582

**Sv. Miklavž**
Inv. št. **7830** / 15 x 26,5 cm / z letnico 18?8 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. V četrtinski višini končnice so levo in desno ob svetniku reliefno ohranjeni ostanki deljene letnice, od katere preberemo prvi dve in zadnjo številko; od predzadnje številke ni ostalo skoraj nič. Za motiv gl. komentar pod kat. št. 32. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Nicholas***
*Inv. no. **7830** / 15 x 26.5 cm / date: 18?8 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The relief remains of the split date are a quarter of the way up the panel, to the left and right of the saint. The first two and the last one can be read, but almost nothing is left of the third number. Motif: see the commentary on cat. no. 32. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 583

**Svetnik s knjigo in palico in sv. Martin**
Inv. št. **7831** / fragment meri 11 x 31,5 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Zgornji del končnice manjka. Za sv. Martina gl. komentar pod kat. št. 45.

***Saint with book and stick and St Martin***
*Inv. no. **7831** / the fragment's dimensions are 11 x 31.5 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The top section of the panel is missing. On St. Martin, see the commentary on cat. no. 45.*

## 584

Lazar in bogatin
Inv. št. **7832** / 12,5 x 28,5 cm / z letnico 1870 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 529. Delo Štajerske delavnice.

***Lazarus and the rich man***
*Inv. no. **7832** / 12.5 x 28.5 cm / date: 1870 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 529. Origin: Styrian workshop.*

## 585

Sv. Jošt
Inv. št. **7833** / 13 x 31 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. V inv. knjigi SEM je svetnik pomotoma imenovan sv. Miklavž; vendar na knjigi v svetnikovi levici še lahko z gotovostjo razločimo ribo, ki je Joštov atribut, in ne tri zlata jabolka, ki so Miklavžev atribut; hkrati določata sv. Jošta še romarska obleka in angel, ki mu po legendi sicer sname kraljevsko krono, na končnici pa po podeželski interpretaciji snema mitro, kakršna je upodobljena tudi na slovenskih podobicah iz prve polovice 19. stoletja z zelo obiskane božje poti sv. Jošta nad Kranjem. Na končnici namreč tudi v upodobitvi cerkve, "svetih šteng" in drugih stavb z gotovostjo prepoznamo božjo pot sv. Jošta nad Kranjem. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Josse***
*Inv. no. **7833** / 13 x 31 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. In the SEM inv. book the saint is erroneously called St. Nicholas, but on the book in the saint's left hand we can identify a fish, the attribute of St. Josse and not the three golden apples, which are St. Nicholas' attribute; St. Josse is further determined by the pilgrim's outfit and the angel who, as the legend says, removes the saint's royal crown but in this panel he removes a mitre. This corresponds with a countryside interpretation of the legend and illustrations found on Slovene devotional cards from the first half of the 19th century related to the popular pilgrimage to Sv. Jošt (Josse) above Kranj. A church is indeed depicted on the panel, "the holy stairway" as well as other buildings, which can be identified on the road to Sv. Jošt above Kranj. Work in the craft painting tradition of Leopold Layer's workshop in Kranj*

## 586

**Pegam in Lambergar**
Inv. št. **7834** / 14,5 x 29 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 69.

***Pegam and Lambergar***
*Inv. no. **7834** / 14.5 x 29 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 69.*

## 587

**Kristus in Samarijanka pri vodnjaku**
Inv. št. **7835** / 14 x 33 cm / z deljeno letnico 18 61 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot pod kat. št. 6. Delo Štajerske delavnice.

***Jesus and the Samaritan Woman at the Well***
*Inv. no. **7835** / 14 x 33 cm / split date 18 61 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 6. Origin: Styrian workshop.*

## 588

**Sprevod cirkusantov**
Inv. št. **7836** / 11,5 x 36,5 cm / z deljeno letnico 18 68 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Nepojasnjen prizor; na cirkuško okolje kažeta udeleženec v sprevodu, ki nosi komedijantski čarovniški kostum, in vprežena kamela. Delo Štajerske delavnice.

***Circus parade***
*Inv. no. **7836** / 11.5 x 36.5 cm / split date 18 68 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Unidentified scene; that it refers to a circus is indicated by the participant in the procession, who wears a magician's costume, which is typical of a comedian, and by the harnessed camel. Origin: Styrian workshop.*

## 589

**Marijino kronanje**
Inv. št. **7837** / 13 x 32,5 cm / z deljeno letnico 18 55 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Levo in desno ob žrelu za izletavanje čebelje deljena letnica. Za motiv gl. komentar pod kat. št. 121. Delo Štajerske delavnice.

***The Crowning of Mary***
*Inv. no. **7837** / 13 x 32.5 cm / split date 18 55 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The split date is to the left and right of the hive entrance. Motif: see the commentary on cat. no. 121. Origin: Styrian workshop.*

## 590

**Sv. Lovrenc**
Inv. št. **7838** / 13,5 x 34 cm / z deljeno letnico 18 60 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Za motiv velja enak komentar kot

pod kat. št. 386. Delo Štajerske delavnice.

***St. Lawrence***
*Inv. no. **7838** / 13.5 x 34 cm / split date 18 60 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Motif: same commentary as on cat. no. 386. Origin: Styrian workshop.*

## 591

**Bog Oče**
Inv. št. **7839** / 15 x 32 cm / z deljeno letnico 18 54 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Zgoraj levo in desno ob upodobljencu je monogram I. K.; najbrž pomeni prvega lastnika panja. Bog je upodobljen z znamenjema vrhovne oblasti: zemeljsko kroglo in žezlom.

***God the Father***
*Inv. no. **7839** / 15 x 32 cm / split date 18 54 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. At the top of the panel, left and right of the figure, is the monogram I. K., probably that of the beehive's first owner. God is portrayed with the two signs of his supreme power and authority: a globe and a sceptre.*

## 592

**Sv. Andrej apostol**
Inv. št. **7840** / 13 x 27 cm / z letnico 1860 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Legenda pripoveduje, da je svetnik ozdravil in potem spreobrnil v krščanstvo Maksimilo, ženo prokonzula Egeja, ta gaje zato velel križati na križu v obliki črke X, ki je zato pozneje dobil ime Andrejev križ. Delo Selške delavnice.

***St. Andrew the Apostle***
*Inv. no. **7840** / 13 x 27 cm / date: 1860 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The legend says that the saint cured and later converted to Christianity Maximilia, the wife of the governor of Patra, Aegeatos, who then ordered Andrew to be crucified on an X-shaped cross now known by his name. Selca workshop.*

## 593

**Prizor iz legende o sv. Vidu**
Inv. št. **7841** / 13,5 x 22 cm / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Fragment: končnica je levo in desno obžagana, spodnji rob tudi manjka. Legenda pripoveduje, da je Vid postal kristjan, zato gaje oče zaprl v ječo, da se spreobrne, toda v ječo je prišel angel in plesal zanj. Zato je svetnik postal

zavetnik plesalcev; po nenavadni logiki verovanj je tu tudi izvir imenovanja božjastnega napada kot ples sv. Vida. Ker je odklonil čaščenje rimskih bogov, ga je cesar ukazal vreči v kotel z raztopljenim svincem in razbeljeno smolo, toda svetniku to ni nič škodilo. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Scene from the legend of St. Vitus***
*Inv. no. **7841** / 13.5 x 22 cm / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. Fragment: the panel was shortened on the left and right sides, and the bottom edge is also missing. The legend says that when Vitus converted to Christianity, his father locked him up in jail to make him renounce Christianity, but an angel visited Vitus in jail and danced for him. Vitus thus became the patron saint of dancers and, following the unusual logic of popular beliefs, this is also the origin of the expression "St. Vitus dance" for an epileptic attack. Because Vitus refused to worship the Roman gods, the emperor ordered him to be thrown in a cauldron of molten lead and boiling resin, but the saint remained unharmed. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 594

**Sv. Martin in sv. Jurij**
Inv. st. **7842** / 14 x 31 cm / z letnico 1861 / Domžale.
Končnica je bila v čebelnjaku Helene Oberwalder, Industrijska 20. Letnica je v kartuši sredi končnice. Za motiv gl. komentarje pod kat. št. 45, 102, 520.

***St. Martin and St. George***
*Inv. no. **7842** / 14 x 31 cm / date: 1861 / Domžale.*
*The panel was used in the apiary of Helena Oberwalder, Industrijska 20. The date is in the cartouche in the centre of the panel. Motif: see the commentaries on cat. no. 45, 102, 520.*

## 595

**Sv. Duh v podobi goloba**
Inv. št. **7873** / 15 x 26 cm.
Končnico je muzeju prodala Marija Drol iz Sorice 34. Za motiv velja enak komentar kot pod kat. št. 25. Za avtorstvo prim. komentar pod kat. št. 154.

***The Holy Spirit as a dove***
*Inv. no. **7873** / 15 x 26 cm.*
*The panel was sold to the museum by Mary Drol from Sorica 34. Motif: same commentary as on cat. no. 25. Author: see the commentary on cat. no. 154.*

## 596

**Sv. Notburga**

Inv. št. **7940** / 10 x 24,5 cm / z letnico 1905 / Stari trg pri Slovenjgradcu.
Končnica je bila v čebelnjaku Ivana Slamnika iz Starega trga pri Slovenjgradcu 6. Levo ob upodobljenki je napis: Sveta Notburga. Kmečka svetnica; o njej pripoveduje legenda, da je bila kmečka dekla, ki ji je gospodar za časa sobotnega počitka, ko je molila v cerkvi, ukazal, naj gre žet. Svetnica je dvignila srp in ga izpustila; srp je čudežno lebdel v zraku. Ta trenutek je upodobljen na končnici.

***St. Notburga***
*Inv. no. **7940** / 10 x 24.5 cm / date: 1905 / Stari trg near Slovenjgradec.*
*The panel was used in the apiary of Ivan Slamnik, Stari trg 6, near Slovenjgradec. Left of the figure is the inscription: "Saint Notburga. A Peasant Saint"; the legend says that Notburga, a farmgirl, was ordered by her master to go and reap during her Saturday's rest, when she was praying in church. The saint lifted the sickle and dropped it, but it remained suspended in the air. This moment is illustrated in the panel.*

597

**Domačini iz eksotičnih krajev v boju s pošastnimi zvermi**
Inv. št. **7941** / 16 x 50,5 cm / Goričane pri Medvodah.
Končnica je bila v čebelnjaku Matije Sušnika v Goričanah pri Medvodah 24 in je za dvojni panj. Z upodobitvami so najbrž mišljeni Indijanci: pošasti so sicer fantazijske, vendar se zdi, da so upodobljenci in vsaj leva pošast nasledniki De Bryjevih grafik v Zgodovini Floride iz leta 1591, na katerih se domačini borijo z zvermi, aligatorji so upodobljeni kot zmaji itd. Vsekakor gre za evropsko videnje tujih dežel, kakršno je moralo na končnico priti s predloge.

***Natives of exotic places fighting horrible beasts***
*Inv. no. **7941** / 16 x 50.5 cm / Goričane near Medvode.*
*The panel was used in the apiary of Matija Sušnik, Goričane near Medvode 24. Panel for a double beehive. The figures are probably intended to represent Indians: the monsters are fantasy products, but it seems that the figures and at least the left monster are copies from De Bry's engravings in "The History of Florida" from 1591, in which the natives fight wild beasts and the alligators are represented as dragons etc. This is certainly a European view of foreign countries and the painting was copied from a model.*

**598**

**Srce Jezusovo**
Inv. št. **7951** / 13,5 x 32 cm / z deljeno letnico 18 56 / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Za motiv prim. komentar pod kat. št. 130. Letnica je v dvotretjinski višini končnice levo in desno ob upodobljencu.

***The Sacred Heart of Jesus***
*Inv. no. **7951** / 13.5 x 32 cm / split date 18 56 / Moste near Komenda.*

*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. Motif: see the commentary on cat. no. 130. The date is two-thirds of the way up the panel, to the left and right of the figure.*

## 599

**Lovec strelja žival**
Inv. št. **7952** / 13,5 x 29,5 cm / z deljeno letnico 18 96 / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Ostanki letnice so v tretjinski višini končnice nad žrelom za izletavanje čebel.

***A hunter shooting an animal***
*Inv. no. **7952** / 13.5 x 29.5 cm / split date 18 96 / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. The remains of the date are one third of the way up the panel, above the hive entrance.*

## 600

**Trobentač**
Inv. št. **7953** / 13,5 x 32,5 cm / z deljeno letnico 18 63 / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. V inv. knjigi SEM je upodobljenec pomotoma označen za čebelarja; v predmetu, ki ga drži v desnici, nedvomno prepoznamo trobento. Letnica je vrezana v les.

***A trumpet player***
*Inv. no. **7953** / 13.5 x 32.5 cm / split date 18 63 / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. In the SEM inv. book the figure is erroneously listed as a beekeeper; the object he holds in his right hand can definitely be identified as a trumpet. The date is cut into the wood.*

## 601

**Sv. Alojzij Gonzaga**
Inv. št. **7954** / 12,5 x 43 cm / z letnico 1861 / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Mladostni videz upodobljenca ob križu in lobanji zanesljivo določa sv. Alojzija, čeprav zaradi slabe ohranjenosti slikarije ne prepoznamo več jezuitskega habita, niti lilije in molka, ki sta bila morda naslikana in sta še navadna atributa tega svetnika, umrlega zaradi okužbe, ko je imel 23 let; tedaj je skrbel za kužne bolnike v Rimu. Ostanki letnice so nad lobanjo.

***St. Aloysius Gonzaga***
*Inv. no. **7954** / 12.5 x 43 cm / date: 1861 / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. The youthful appearance of the figure beside the cross and the skull identify with certainty St. Aloysius, though*

*the deteriorated condition of the painting makes it impossible to identify a Jesuit habit, lily or rosary, which may have been in the painting and which are the usual attributes of this saint, who died, aged 23, because of an infection when taking care of patients affected by the plague in Rome. The remains of the date are above the skull.*

## 602

**Pegam in Lambergar**
Inv. št. **7955** / 13 x 27,5 cm / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Za motiv velja enak komentar kot pod kat. št. 69.

***Pegam and Lambergar***
*Inv. no. **7955** / 13 x 27.5 cm / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. Motif: same commentary as on cat. no. 69.*

## 603

**Božjepotna Marija z detetom**
Inv. št. **7956** / 12,5 x 27 cm / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Ikonografski tip Marija Pomagaj. Najbrž gre za Marijo z Brezij na Gorenjskem; ostanki naslikane cerkve na desni strani končnice bi ustrezali podobi stare brezijske cerkve sv. Vida s kapelo Marije Pomagaj pred samim koncem 19. stoletja, ko je bila postavljena sedanja božjepotna cerkev.

***Our Lady of the Pilgrimage with the baby Jesus***
*Inv. no. **7956** / 12.5 x 27 cm / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. The iconographic type is that of Our Lady of Perpetual Help, probably from Brezje in Upper Carniola; the remains of a church in the painting are on the right of the panel, and would correspond with the appearance of the old church of St. Vitus in Brezje and its chapel of Our Lady of Perpetual Help before the end of the 19$^{th}$ century, when the present pilgrimage church was erected.*

## 604

**Hudič izkuša Kristusa v puščavi**
Inv. št. **7957** / 13 x 31,5 cm / z deljeno letnico 18 88 / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Za motiv velja enak komentar kot pod kat. št. 402.

***The Devil tempts Jesus in the Wilderness***
*Inv. no. **7957** / 13 x 31.5 cm / split date 18 88 / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. Motif: same*

*commentary as on cat. no. 402.*

## 605

**Sv. Frančišek Ksaverij**
Inv. št. **7958** / 13,5 x 33,5 cm / z deljeno letnico 18 55 / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Ostanki letnice so v srednji višini končnice levo in desno ob figuralni skupini. V inv. knjigi SEM je (pač zaradi slabe ohranjenosti slikarije) svetnik imenovan sv. Martin, vendar nista upodobljena niti konj niti meč; v svetnikovi desnici pa z gotovostjo prepoznamo skodelo z blagoslovljeno vodo, s katero krsti polgolega klečečega in molečega upodobljenca. Za motiv gl. komentar pod kat. št. 66.

***St. Francis Xavier***
*Inv. no. **7958** / 13.5 x 33.5 cm / split date 18 55 / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. The remains of the date are half way up the panel, to the left and right of the group of figures. In the SEM inv. book (owing to the deteriorated condition of the painting) the saint is called St. Martin, but there is no horse or sword in the painting; in the saint's right hand we can identify with certainty a vessel with holy water, which the saint uses to baptise a half-naked, kneeling figure. Motif: see the commentary on cat. no. 66.*

## 606

**Marija z Detetom**
Inv. št. **7959** / 13 x 28 cm / z deljeno letnico 18 60 / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. V inv. knjigi SEM je zaradi slabe ohranjenosti motiv imenovan Dva svetnika vendar v sredi z gotovostjo prepoznamo stoječo Marijo z Detetom, oba imata levo in desno v iztegnjenih rokah rožna venca; pri klečečih angelih levo in desno so vidne peruti.

***Madonna and Child***
*Inv. no. **7959** / 13 x 28 cm / split date 18 60 / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. In the SEM inv. book owing to the deteriorated condition of the painting the motif is called "Two saints" but in the centre we can identify with certainty the Virgin Mary and child; both have rosaries in their extended left and right hands; to the left and right of the kneeling angels we can still see their wings.*

## 607

**Sv. Boštjan**
Inv. št. **7960** / 14 x 29 cm / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Nad žrelom za izletavanje čebelje napis: Sv. Boštjan. V gajici zapisana črka š omogoča datacijo v drugo polovico 19. stoletja

ali na začetek 20. stoletja. Za motiv gl. komentar pod kat. št. 80.

***St. Sebastian***
*Inv. no.* ***7960*** */ 14 x 29 cm / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. Above the hive entrance is the inscription: "St. Sebastian". The letter "š" written in the gajica alphabetic script dates the panel to the latter half of the 19th century or the early 20th century. Motif: see the commentary on cat. no. 80.*

## 608

**Sv. Rok**
Inv. št. **7961** / 14 x 27 cm / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Za motiv gl. komentar pod kat. št. 80.

***St. Roch***
*Inv. no.* ***7961*** */ 14 x 27 cm / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. Motif: see the commentary on cat. no. 80.*

## 609

**Vidra**
Inv. št. **7962** / 14 x 28,5 cm / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Prepoznavnost upodobljene živali je precejšnja; zdi se, da je končnici rabila za predlogo naravoslovna oziroma slikarsko vešča ilustracija.

***An otter***
*Inv. no.* ***7962*** */ 14 x 28.5 cm / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. The represented animal can be identified with near certainty; it appears that the painting copied a illustration from the natural sciences or one produced by a skilled painter.*

## 610

**Sv. Barbara**
Inv. št. **7963** / 13,5 x 27,5 cm / z deljeno letnico 18 04 / Moste pri Komendi.
Končnica je iz čebelnjaka Franca Lukanca iz Most pri Komendi 101. Na končnici ni več barve, vendar so ostale precej jasne reliefne sledi tam, kjer je bila plast barve dvojna. Tako z gotovostjo preberemo letnico spodaj ob upodobljenki levo in desno ter jasno prepoznamo svetničina atributa kelih s hostijo in mučeniško palmo. Za motiv gl. komentarja pod kat. št. 41 in 313.

***St Barbara***
*Inv. no. **7963** / 13.5 x 27.5 cm / split date 18 04 / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. There is no paint left on the panel, but quite visible relief traces in the areas where a second coat was added. The date can be read with certainty to the left and right below the figure, and the saint's attributes, a chalice with the host and a martyr's palm branch, can be clearly identified Motif: see commentary cat. no. 41 in 313.*

## 611

Sv. Uršula
Inv. št. **7964** / 13,5 x 33 cm / z deljeno letnico 18 60 / Moste pri Komendi.
Končnica je bila v čebelnjaku Franca Lukanca iz Most pri Komendi 101. Za motiv velja enak komentar kot pod kat. št. 543.

***St. Ursula***
*Inv. no. **7964** / 13.5 x 33 cm / split date 18 60 / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. Motif: same commentary as on cat. no. 543.*

## 612

**Sv. Jožef z Jezuščkom**
Inv. št. **7965** / 14 x 29,5 cm / z deljeno letnico 18 69 (?) / Moste pri Komendi.
Končnica je bila v čebelnjaku Franca Lukanca iz Most pri Komendi 101. V tretjinski višini končnice so levo in desno ob upodobljencu nejasni reliefni ostanki letnice. V inv. knjigi SEM je upodobitev imenovana Marija, toda na obrazu stoječe figure so ostanki upodobitve brade in v njeni levici ni lilija, ampak cvetoča palica. Gl. komentar pod kat. št. 62.

***St. Joseph with the young Jesus***
*Inv. no. **7965** / 14 x 29.5 cm / split date 18 69 (?) / Moste near Komenda.*
*The panel was used in the apiary of Franc Lukanc, Moste near Komenda 101. There are unidentifiable relief remains of the date one third of the way up the panel, to the left and right of the figure. In the SEM inv. book the motif is called Mary, but the face of the standing figure reveals traces of a painted beard, and the object in the figure's left hand is not a lily, but a blossoming staff. See the commentary on cat. no. 62.*

## 613

**Hudič izkuša Kristusa v puščavi**
Inv. št. **7966** / 14,5 x 31,5 cm / z deljeno letnico 18 61 / Moste pri Komendi.
Končnica je bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. Za motiv velja enak komentar kot pod kat. št. 402.

***The Devil tempts Jesus in the Wilderness***
*Inv. no. **7966** / 14.5 x 31.5 cm / split date 18 61 / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. Motif: same commentary as on cat. no. 402.*

## 614

**Sv. Katarina Aleksandrijska**
Inv. št. **7967** / 14,5 x 30 cm / z deljeno letnico 18 47 / Moste pri Komendi.
Končnica je bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. Končnica je bila z barvami naknadno popravljena. Spodaj, levo in desno ob svetnici so ostanki letnice; v inv. knjigi SEM je zapis branja: 1849, vendar gre pri zadnji številki za sedmico, pri kateri se vodoravni del konča z repkom, ki se nikakor ne zaokroži kot pri devetici; letnico beremo: 18 47. Za motiv velja enak komentar kot pod kat. št. 268.

***St. Catherine of Alexandria***
*Inv. no. **7967** / 14.5 x 30 cm / split date 18 47 / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. The panel was repainted. The remains of the date are in the bottom of the panel, to the left and right of the saint. In the SEM inv. book the date is entered as 1849, but the last number is a 7, in which the vertical part ends in a little tail, which is not rounded like in a 9; the date is thus 18 47. Motif: same commentary as on cat. no. 268.*

## 615

**Kristus govori s cestninarjem Zahejem**
Inv. št. **7968** / 14 x 34,5 cm / z letnico 1866 / Moste pri Komendi.
Končnicaje bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. Za motiv velja enak komentar kot pod kat. št. 403. Delo Štajerske delavnice.

***Jesus talks to Zacchaeus the toll collector***
*Inv. no. **7968** / 14 x 34.5 cm / date: 1866 / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. Motif: same commentary as on cat. no. 403. Origin: Styrian workshop.*

## 616

**Pegam in Lambergar**
Inv. št. **7969** / 13 x 31 cm / z letnico 1857 / Moste pri Komendi.
Končnica je iz čebelnjaka Petra Lukanca, Moste pri Komendi 101. Ostanki letnice so desno ob Lambergarjevem vratu. Za motiv velja enak komentar kot pod kat. št. 69.

***Pegam and Lambergar***

*Inv. no. **7969** / 13 x 31 cm / date: 1857 / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. The remains of the date are to the right of Lambergar's neck. Motif: same commentary as on cat. no. 69.*

## 617

**Sv. Ana uči malo Marijo branja**
Inv. št. **7970** / 14,5 x 34,5 cm / Moste pri Komendi.
Končnica je bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. V inv. knjigi SEM je motiv imenovan Sv. družina; najbrž je treba določneje omeniti, da gre za družino Marijinih staršev sv. Ane in Joahima, o katerih poročajo apokrifni spisi. Motiv učenja branja (gl. komentar pod kat. št. 486) je tu obogaten s prisotnostjo Joahima in sv. Duhom, ki sije milost na malo Marijo.

***St. Anne teaches the young Mary how to read***
*Inv. no. **7970** / 14.5 x 34.5 cm / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. In the SEM inv. book the motif is called "The Holy Family"; it is probably necessary to add that this is the family of the Virgin's parents, St. Anne and Joachim, on which the apocryphal literature reports. The motif of little Mary being taught how to read (see the commentary on cat. no. 486) is here enriched with the presence of Joachim and the Holy Spirit, who casts his rays of light on little Mary.*

## 618

**Marijino oznanjenje**
Inv. št. **7974** / 13,5 x 23,5 cm / z letnico 1888.
Letnica je v levem spodnjem kotu; v inv. knjigi SEM je zapisano zmotno branje: 1880. Za motiv velja enak komentar kot pod kat. št. 113. Delo Selške delavnice.

***The Annunciation***
*Inv. no. **7974** / 13.5 x 23.5 cm / date: 1888.*
*The date is in the left bottom corner; In the SEM inv. book the date is erroneously entered as 1880. Motif: same commentary as on cat. no. 113. Selca workshop.*

## 619

**Kmeta in gospoda**
Inv. št. **7975** / 12 x 30,5 cm / z letnico 1889 (?).
Končnica je bila najdena v Praprotnem v Selški dolini. V inv. knjigi SEM je motiv zapisan kot Fantje in dekleta vendar ob natančnem pregledovanju prepoznamo pri drugem in tretjem upodobljencu sprednjo stran dolgega plašča in hrbtno stran fraka; druga upodobljenca pa nimata suknjičev. Pomen upodobitve še ni pojasnjen. Levo ob smrekinem deblu so nejasni ostanki letnice. Delo Selške delavnice.

***Two peasants and a gentlemen***

*Inv. no. **7975** / 12 x 30.5 cm / date: 1889 (?).*
*The panel was found in Praprotno in the Selca Valley. In the SEM inv. book the motif is called "Boys and girls", but a closer inspection revealed the fronts of long coats worn by the second and third figures, and the back of a tailcoat; the other two figures are not wearing jackets. The meaning of the painting has not been clarified yet. The vague remains of the date are to the left of the pine's trunk. Selca workshop.*

## 620

**Pohod sv. Treh kraljev in Kristusovo rojstvo**
Inv. št. **7976** / 14 x 32 cm.
Končnica je bila najdena v Praprotnem v Selški dolini. Za motiv velja enak komentar kot pod kat. št. 1.

***The Journey of the Three Kings and Christ's birth***
*Inv. no. **7976** / 14 x 32 cm.*
*The panel was found in Praprotno in the Selca Valley. Motif: same commentary as on cat. no. 1.*

## 621

**Sv. Luka in sv. Matija**
Inv. št. **7977** / 13 x 34 cm / z letnico 1863.
Končnica je bila najdena v Bodovljah. V inv. knjigi SEM je Luka pomotoma zapisan kot Lenart. Za motiva gl. komentarja pod kat. št. 75 in 77. Delo Selške delavnice.

***St. Luke and St. Matthias***
*Inv. no. **7977** / 13 x 34 cm / date: 1863.*
*The panel was found v Bodovlje. In the SEM inv. book the name Lenart is entered instead of Luke by mistake. On the motif, see the commentary cat. nos. 75 in 77. Selca workshop.*

## 622

**Merjasec podi lovca**
Inv. št. **7978** / 16,5 x 26 cm.
Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

***A wild boar chasing a hunter***
*Inv. no. **7978** / 16.5 x 26 cm.*
*Author and dating: see the commentary on cat. no. 154.*

## 623

**Osma postaja križevega pota: Kristus tolaži jeruzalemske žene**
Inv. št. **7979** / 14,5 x 30 cm / z letnico 1880.

V inv. knjigi SEM je podatek, da je bila končnica najdena na Kovku pri Sv. Tomažu v Selški dolini; ker pri Sv. Tomažu nad Praprotnim ni Kovka, pač pa je samotna kmetija Kovkar, bo najdišče pač pri tem kmetu. Za motiv in avtorstvo gl. kat. št. 21 in 23.

***The Eight Station of the Cross: Jesus tells the Women of Jerusalem not to weep for him***
*Inv. no. **7979** / 14.5 x 30 cm / date: 1880.*
*The SEM inv. book states that the panel was found in Kovk near St. Tomaž in the Selca Valley; but since there is no place called Kovk near Sv. Tomaž above Praprotno, but only the isolated Kovkar homestead, this must be the correct site. On the motif and the painter see cat. no. 21 in 23.*

## 624

**Sv. Peter**
Inv. št. **7980** / 14 x 29,5 cm.
Končnica je bila najdena v Bodovljah. Za motiv velja enak komentar kot pod kat. št. 35.

***St. Peter***
*Inv no. **7980** / 14 x 29.5 cm.*
*The panel was found in Bodovlje. Motif: same commentary as on cat. no. 35.*

## 625

**Prizor iz legende o sv. Izidorju**
Inv. št. **7981** / 15 x 27 cm / z letnico 1884.
Končnica je bila najdena na Lomu nad Tržičem. Letnica je levo od pete desnega svetnikovega čevlja. Za motiv velja enak komentar kot pod kat. št. 47.

***Scene from the legend of St. Isidore***
*Inv no. **7981** / 15 x 27 cm / date: 1884.*
*The panel was found in Lom above Tržič. The date is to the left of the heel of the saint's right shoe. Motif: same commentary as on cat. no. 47.*

## 626

**Smledniška legenda**
Inv. št. **7982** / 13 x 32 cm.
Končnica je bila najdena na Lomu nad Tržičem. Za motiv velja enak komentar kot pod kat. št. 150. Za avtorstvo in datacijo gl. komentar pod kat. št. 39.

***The Smlednik Legend***
*Inv. no. **7982** / 13 x 32 cm.*
*The panel was found in Lom above Tržič. Motif: same commentary as on cat. no. 150. Author and dating: see the commentary on cat. no. 39.*

## 627

**Kristus na Oljski gori**
Inv. št. **7983** / 13 x 30 cm / z letnico 1885.
Končnica je bila najdena v Praprotnem v Selški dolini. Za motiv velja enak komentar kot pod kat. št. 58. Delo Selške delavnice.

***Jesus on the Mount of Olives***
*Inv. no. **7983** / 13 x 30 cm / date: 1885.*
*The panel was found in Praprotno in the Selca Valley. Motif: same commentary as on cat. no. 58. Selca workshop.*

## 628

**Vladarski par**
Inv. št. **7984** / 15 x 23,5 cm / z letnico 1867 ali 1887.
Končnica je bila najdena v Praprotnem v Selški dolini. Ostanki letnice so v četrtinski višini končnice skrajno desno. V inv. knjigi SEM je motiv imenovan Dva cesarja, vendar na levi strani z gotovostjo prepoznamo upodobljenko z dekoltejem. Upodobljenec ima čez rame lento; zdi se, da je imel na prsih grozd odlikovanj, od katerih je še nedvoumno prepoznavna velika zvezda. Verjetno gre za posnetek ilustracije cesarskih mladoporočencev v letu 1854; takrat se je štiriindvajsetletni Franc Jožefi, poročil z vojvodinjo Elizabeto Bavarsko. Delo Selške delavnice.

***The imperial couple***
*Inv. no. **7984** / 15 x 23.5 cm / date: 1867 or 1887.*
*The panel was found v Praprotno in the Selca Valley. The remains of the date are a quarter of the way up the panel, to the extreme right. In the SEM inv. book the motif is called "Two Emperors", but the figure on the left side is certainly a woman with a low-necked dress. The male figure has a sash across his shoulder; it seems that he has a range of medals on his breast and one of them can be identified with certainty as a large star. Probably a copy of an illustration showing the newly-wed imperial couple, that is the 24-year-old Francis Joseph I and the Duchess Elizabeth of Bavaria, who married in 1854. Selca workshop.*

## 629

**Božjepotna Marija z Detetom**
Inv. št. **7985** / 14 x 29 cm.
Končnica je bila najdena v Praprotnem v Selški dolini. Za motiv velja enak komentar kot pod kat. št. 16.

***Our Lady of the Pilgrimage with the baby Jesus***
*Inv. no. **7985** / 14 x 29 cm.*
*The panel was found in Praprotno in the Selca Valley. Motif: same commentary as on cat. no. 16.*

## 630

**Lovec strelja divjega lovca**
Inv. št. **7986** / 14,5 x 32 cm.
Končnica je bila najdena v Bodovljah. Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

***A hunter shooting at a poacher***
*Inv. no. **7986** / 14.5 x 32 cm.*
*The panel was found in Bodovlje. Author and dating: see the commentary on cat. no. 154.*

## 631

**Bik napade lončarja**
Inv. št. **7987** / 14,5 x 32 cm.
Končnica je bila najdena v Bodovljah. Za avtorstvo in datacijo gl. komentar pod kat. št. 154.

***A bull attacks a potter***
*Inv. no. **7987** / 14.5 x 32 cm.*
*The panel was found in Bodovlje. Author and dating: see the commentary on cat. no. 154.*

## 632

**Sv. Anton Puščavnik in sv. Anton Padovanski**
Inv. št. **7989** / 14 x 31,5 cm / z deljeno letnico 18 55 / Moste pri Komendi.
Končnica je bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. Ostanki letnice so spodaj desno ob Puščavniku in levo ob Padovanskem. Za motiva gl. komentarja pod kat. št. 136 in 273.

***St. Antony the Hermit and St. Antony of Padua***
*Inv. no. **7989** / 14 x 31.5 cm / split date 18 55 / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. The remains of the date are at the bottom of the painting, to the right of the hermit, and to the left of St. Anthony of Padua. On the motif, see the commentaries on cat. nos. 136 in 273.*

## 633

**Marijino kronanje**
Inv. št. **7990** / 13 x 33 cm / z deljeno letnico 18 62 / Moste pri Komendi.
Končnicaje bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. Za motiv velja enak komentar kot pod kat. št. 121.

***The Crowning of Mary***
*Inv. no. **7990** / 13 x 33 cm / split date 18 62 / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. Motif: same commentary as on cat. no. 121.*

## 634

**Hudiča vozita Lutra in Katrco v pekel**
Inv. št. **7991** / 12,5 x 34,5 cm / z letnico 1855 / Moste pri Komendi.
Končnica je bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. Za motiv velja enak komentar kot pod kat. št. 88.

***Two devils driving Luther and his wife to hell***
*Inv. no. **7991** / 12.5 x 34.5 cm / z date 1855 / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. Motif: same commentary as on cat. no. 88.*

## 635

**Sv. Marjeta**
Inv. št. **7992** / 13 x 33 cm / z letnico 1861 / Moste pri Komendi.
Končnica je bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. Legenda pripoveduje, da je Marjeta Antiohijska zavrnila snubljenje antiohijskega prokuratorja, češ da se kristjanka ne more poročiti z nekristjanom. Zato je bila zaprta v ječo, tam jo je obiskal hudič v podobi zmaja in jo požrl. Toda zvita svetnica se je prekrižala in križ, ki gaje imela za zaščito, je rastel, dokler ni prepolovil zmaja, iz katerega je Marjeta prišla nepoškodovana. Na podlagi te pripovedi je po nenavadni logiki verovanja postala silno priljubljena priprošnjica za lahek porod in zaščitnica nosečih žena. Značilno delo Štajerske delavnice.

***St. Margaret***
*Inv. no. **7992** / 13 x 33 cm / date: 1861 / Moste near Komenda.*
*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. The legend says that Margareth of Antioch refused to marry the prefect Olybrius, because as a Christian she could not marry a pagan. She was locked up in jail where she was visited by the devil in the form of a dragon who swallowed her. But the cunning saint crossed herself, and the cross which she wore for protection kept on growing until it cut the dragon in half and Margaret came out of it unharmed. This legend was the basis for the unusual logic of popular beliefs, which made her an immensely popular intercessor for women in labour and the patron saint of pregnant women. Typical product of the Styrian workshop.*

## 636

**Spoved grešnice in spoved pravičnika**
Inv. št. **7993** / 14,5 x 31,5 cm / Moste pri Komendi.
Končnicaje bila v čebelnjaku Petra Lukanca iz Most pri Komendi 101. Za motiv velja enak komentar kot pod kat. št. 64.

***The confessions of a righteous man and a sinful woman***
*Inv. no. **7993** / 14.5 x 31.5 cm / Moste near Komenda.*

*The panel was used in the apiary of Peter Lukanc, Moste near Komenda 101. Motif: same commentary as on cat. no. 64.*

## 637

**Sv. Mihael**
Inv. št. **8000** / 14,5 x 30 cm / z letnico 1865 / Zagradišče.
Končnica je bila v čebelnjaku Antona Prusnika iz Zagradišča nad Sostrom 8. Levo spodaj je napis: Mihel. Za motiv velja enak komentar kot pod kat. št. 261.

***St. Michael***
*Inv. no. **8000** / 14.5 x 30 cm / date: 1865 / Zagradišče.*
*The panel was used in the apiary of Anton Prusnik, Zagradišče above Sostro 8. Bottom left is the inscription: "Mihel". Motif: same commentary as on cat. no. 261.*

## 638

**Adam in Eva v raju**
Inv. št. **8001** / 14,5 x 32 cm / z deljeno letnico 18 64 / Zagradišče.
Končnica je bila v čebelnjaku Antona Prusnika iz Zagradišča nad Sostrom 8. Nejasne predzadnje številke že zaradi velikosti ni mogoče brati kot ničlo (prim. tudi kat. št. 639). Za motiv velja enak komentar kot pod kat. št. 22.

***Adam and Eve in the Garden of Eden***
*Inv. no. **8001** / 14.5 x 32 cm / split date 18 64 / Zagradišče.*
*The panel was used in the apiary of Anton Prusnik, Zagradišče above Sostro 8. The unclear last number cannot be a zero because of its size alone (cf. also cat. no. 639). Motif: same commentary as on cat. no. 22.*

## 639

**Kristus nese križ**
Inv. št. **8002** / 14,5 x 32 cm / z deljeno letnico 18 64 / Zagradišče.
Končnica je bila v čebelnjaku Antona Prusnika iz Zagradišča nad Sostrom 8.

***Jesus carrying the cross***
*Inv. no. **8002** / 14.5 x 32 cm / split date 18 64 / Zagradišče.*
*The panel was used in the apiary of Anton Prusnik, Zagradišče above Sostro 8.*

## 640

**Hudič vozi Lutra in Katrco v pekel**
Inv. št. **8003** / 14 x 30 cm / z letnico 1865 / Zagradišče.
Končnica je bila v čebelnjaku Antona Prusnika iz Zagradišča nad Sostrom 8. Skrajno levo je najbrž

peklenski ogenj, nad njim leteči hudič, v voz je vprežen prašič, kočijaži hudič, na vozu sedi protestantski par, nejasno je, ali je postava skrajno desno, ki nosi cilinder, hudič ali kdo od protestantov. Za motiv gl. komentar pod kat. št. 88.

***Two devils driving Luther and Catherine to hell***
*Inv. no.* ***8003*** */ 14 x 30 cm / date: 1865 / Zagradišče.*
*The panel was used in the apiary of Anton Prusnik, Zagradišče above Sostro 8. Extreme left is probably hell's fire, above it a flying devil, a pig is harnessed to the cart, the driver is a devil, the Protestant couple is on the cart; it is unclear whether the figure on the extreme right, wearing a top hat, is a devil or a Protestant. Motif: see the commentary on cat. no. 88.*

## 641

**Job na gnoju**
Inv. št. **8176** / 14 x 24 cm / z letnico 1891.
Za motiv velja enak komentar kot pod kat. št. 86. Delo Selške delavnice.

***Job on a dung heap***
*Inv. no.* ***8176*** */ 14 x 24 cm / date: 1891.*
*Motif: same commentary as on cat. no. 86. Selca workshop.*

## 642

**Dekle s cvetlico**
Inv. št. **8177** / 13 x 30 cm.

***A girl with a flower***
*Inv. no.* ***8177*** */ 13 x 30 cm.*

## 643

**Božjepotna Marija z Detetom**
Inv. št. **8178** / 14,5 x 29 cm / z deljeno letnico 18 78 (?).
Spodaj levo in desno ob Marijinem plašču so ostanki letnice, od katere z gotovostjo preberemo le prvi številki, zadnji številki sta nejasni. Za motiv velja enak komentar kot pod kat. št. 16.

***Our Lady of the Pilgrimage with the baby Jesus***
*Inv. no.* ***8178*** */ 14.5 x 29 cm / split date 18 78 (?).*
*The remains of the date are at the bottom, to the left and right of Mary's cloak. Only the first two numbers can be read with certainty, the last two are unclear. Motif: same commentary as on cat. no. 16.*

## 644

**Prilika o delavcih v vinogradu**
Inv. št. **8805** / 14,5 x 34,5 cm / z letnico 1873 (?).
V inv. knjigi SEM je zelo slabo ohranjen motiv domnevno imenovan Putifarka, ostanki letnice so bili prebrani: 1873. Vendar analitičen pogled na vrsto značilnih prvin s precejšnjo gotovostjo dopušča določitev motiva. Od desne proti levi so prepoznavni: dominantna osebnost za mizo v notranjščini; med njo in ostalimi upodobljenci posreduje stoječa figura, ki ima na obe strani iztegnjeni roki; dva upodobljenca, od katerih ima eden lopato na rami; nekoliko bolj oddaljena upodobljenca, od katerih ima vsaj eden lopato; levo v ozadju griči, na katerih so razpostavljeni koli in so vidni sledovi vsaj treh drobnih figur, ki kopljejo ob njih. Torej gre za upodobitev prizora, utemeljenega v priliki iz Svetega pisma nove zaveze: gospodar najema delavce za vinograd zjutraj, opoldne in popoldne; zvečer naroči oskrbniku, naj plača vsem enako ne glede na to, koliko časa je kdo delal in naj začne s plačilom pri tistih, ki so delali najmanj oziroma so bili najeti zadnji (Matejev evangelij 20: 1–16). Nejasni ostanki letnice so v levem spodnjem kotu.

***The parable of the labourers in the vineyard***
*Inv. no.* ***8805*** */ 14.5 x 34.5 cm / date: 1873 (?).*
*In the SEM inv. book the barely visible motif is assumed to be "Potiphar's wife". The remains of the date were read as 1873. Analytical examination of a range of typical elements, however, enabled us to determine the motif with near certainty. From right to left: a dominant person at the table in the interior; between this person and the other figures a standing figure mediates; his arms are stretched out either side; two figures, one with a spade on his shoulder; two other more remote figures, and at least one of which has a spade; left in the background are hillocks, on which stakes are arranged and traces of at least three tiny figures, working the soil around the stakes. This is an illustration of a parable from the New Testament: a wine-grower hires workers for his vineyard in the morning, at noon and in the afternoon; he orders his foreman to give them all equal pay, no matter how long they work, and to start by paying those who worked the shortest time or were hired last (Matthew 20: 1–16). Vague remains of the date in the left bottom corner.*

## 645

**Izgon iz raja**
Inv. št. **8806** / 14,5 x 28.
Za motiv velja enak komentar kot pod kat. št. 229. Kljub slabi ohranjenosti je na končnici še nekaj slogovnih značilnosti, ki kažejo, da sodi še na konec 18. stoletja ali v zgodnje 19. stoletje.

***The Expulsion from Paradise***
*Inv. no.* ***8806*** */ 14.5 x 28.*
*Motif: same commentary as on cat. no. 229. Despite the bad condition of the panel, some stylistic characteristics are preserved, which date it to the late 18$^{th}$ or early 19$^{th}$ century.*

## 646

**Lovec strelja gamsa**

Inv. št. **8822** / 14 x 32 cm / z letnico 1890 / Dobeno.
Končnica je bila v Dovčarjevem čebelnjaku.

***A hunter shooting a chamois***
*Inv. no. **8822** / 14 x 32 cm / date: 1890 / Dobeno.*
*The panel was in Dovdarjev's apiary.*

## 647

**Boj za moške hlače**
Inv. št. **8828** / 12 x 28 cm / Celarje.
Končnica je bila v čebelnjaku na Celarjih nad Lipovcem pri Vrhniki. Za motiv in avtorstvo velja enak komentar kot pod kat. št. 163.

***A fight over a pair of men's trousers***
*Inv. no. **8828** / 12 x 28 cm / Celarje.*
*The panel was in an apiary in Celarje above Lipovec near Vrhnika. Motif and painter: same commentary as on cat. no. 163.*

## 648

**Lov na jazbeca**
Inv. št. **8983** / 13 x 31,5 cm.
Končnico je muzeju prodal Ferdo Kranjc iz Planine nad Ljubnim 3. Delo Štajerske delavnice.

***Badger baiting***
*Inv. no. **8983** / 13 x 31.5 cm.*
*The panel was sold to the museum by Ferdo Kranjc, Planina above Ljubno 3. Origin: Styrian workshop.*

## 649

**Nadangel Mihael premaga hudiče**
Inv. št. **8984** / 13,5 x 30,5 cm.
Za motiv prim. komentar pod kat. št. 261. Zamisel za prizor, v katerem za nesrečne hudiče ni milosti, je najbrž iz Svetega pisma nove zaveze: Mihael in njegovi angeli se v nebesih bojujejo zoper hudiča in njegove angele; slednji so premagani in pahnjeni na zemljo (Apokalipsa 12: 7–9).

***The Archangel Michael defeats the devils***
*Inv. no. **8984** / 13.5 x 30.5 cm.*
*Motif: see the commentary on cat. no. 261. The scene, in which there is no mercy for the unfortunate devils, is probably based on the New Testament: Michael and his angels fight Satan and his angels in heaven; the latter are defeated and cast down to earth (Apocalypse 12: 7–9).*

## 650

**Hudiča vozita Lutra in Katrco v pekel**
Inv. št. **8985** / 12,5 x 33,5 cm / z letnico 1860.
Za motiv gl. komentar pod kat. št. 88; prim. kat. št. 634.

***Two devils driving Luther and his wife Catherine to hell***
*Inv. no. **8985** / 12.5 x 33.5 cm / date: 1860.*
*Motif: see the commentary on cat. no. 88; Cf. cat. no. 634*

## 651

**Kristus izganja trgovce iz templja**
Inv. št. **8986** / 14,5 x 31 cm / z letnico 1833.
Za motiv velja enak komentar kot pod kat. št. 348. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Jesus drives the merchants from the temple***
*Inv. no. **8986** / 14.5 x 31 cm / date: 1833.*
*Motif: same commentary as on cat. no. 348. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 652

**Neugotovljen prizor**
Inv. št. **8987** / 13 x 34,5 cm.
V inv. knjigi SEM je motiv imenovan Pejsaž. Gre za upodobitev moža v noši s širokokrajnim klobukom pred naseljem; doslej še ni ugotovljen pomen upodobitve niti ni ugotovljeno, katero naselje je upodobljeno.

***Unidentified scene***
*Inv. no. **8987** / 13 x 34.5 cm.*
*In the SEM inv. book the motif is listed as "Landscape". It shows a man dressed in a costume with a wide-brimmed hat close to a settlement; the meaning has not been clarified yet, nor the settlement identified.*

## 653

**Sedem zakramentov**
Inv. št. **9096** / 12,5 x 37,5 cm.
Končnica je bila najdena na Stefanji gori nad Cerkljami. Upodobitve v krožnih okvirjih si sledijo od leve proti desni: 1. krst; 2. birma; 3. evharistija; 4. spoved; 5. poslednje olje; 6. mašniško posvečenje; 7. poroka. Gl. komentar pod kat. št. 289.

***The Seven Sacraments***
*Inv. no.* ***9096*** */ 12.5 x 37.5 cm.*
*The panel was found on Štefanja gora above Cerklje. The scenes in the round frames from left to right: 1. Baptism; 2. Confirmation; 3. Eucharist; 4. Confession; 5. The Anointing of the Sick; 6. Holy Orders; 7. Matrimony. See the commentary on cat. no. 289.*

## 654

**Albanci**
Inv. št. **9097** / 14 x 26 cm.
Končnica je bila najdena v Zg. Šiški. V inv. knjigi SEM je motiv imenovan Amavti. Pomen upodobitve ni ugotovljen. Upodobljen je starejši moški, ki nosi turban ali rugovsko mrliško rjuho okrog glave, in trije mlajši moški, pokriti z albanskimi belimi polstenimi čepicami. Domnevati moremo o predlogi, morda eni izmed številnih časopisnih ilustracij o balkanskih vojnah.

***Albanians***
*Inv. no.* ***9097*** */ 14 x 26 cm.*
*The panel was found in Zgornja Šiška. In the SEM inv. book the motif is called "Arnavti" (Albanians). The meaning of the painting has not been established. It shows an elderly man wearing a turban or a Rugovo shroud around his head, and three young men wearing typical Albanian white felt caps. Presumably based on a model, perhaps one of the many newspaper illustrations about the Balkan wars.*

## 655

**Job na gnoju**
Inv. št. **9188** / 14 x 36,5 cm / Stranska vas pri Ljubljani.
Končnica je bila v čebelnjaku Angele Zdešar. Prim. komentar pod kat. št. 86; gre za redek primer tega motiva, ki je dejansko naslonjen na Biblijo, čeprav je naslikana hiša seveda kranjska: na upodobitvi nastopajo Jobovi prijatelji Elifaz, Baldad in Sofar (Jobova knjiga, posebej še 2. poglavje, vrsta 11–12), ki na končnicah sicer niso običajni.

***Job on a dung heap***
*Inv. no.* ***9188*** */ 14 x 36.5 cm / Stranska vas near Ljubljana.*
*The panel was used in the apiary of Angela Zdešar. See the commentary on cat. no. 86; the painting is a rare specimen of this motif, which is based on the Bible, though the house in the painting is, of course, a typical Carniolan house: the figures in the painting are Job's friends Eliphas, Baldad and Sophar (Book of Job, especially 2: 11–12), who otherwise do not appear on panels.*

## 656

**Evangelisti**
Inv. št. **9189** / 14 x 38 cm / z letnico 1889 / Stranska vas pri Ljubljani.

Končnica je bila v čebelnjaku Angele Zdešar. Od leve proti desni so upodobljeni Matej, Janez, Luka, Marko. Za motiv gl. komentar pod kat. št. 75. Ostanki letnice so med Matejem in Janezom. Delo Selške delavnice.

***The Evangelists***
*Inv. no.* ***9189*** */ 14 x 38 cm / date: 1889 / Stranska vas near Ljubljana.*
*The panel was used in the apiary of Angela Zdešar. From left to right: Matthew, John, Luke, Mark. Motif: see the commentary on cat. no. 75. The remains of the date are between Matthew and John. Selca workshop.*

## 657

**Ura**
Inv. št. **9190** / 14 x 33 cm / z letnico 1889 / Stranska vas pri Ljubljani.
Končnica je bila v čebelnjaku Angele Zdešar. Ostanki letnice so skrajno desno spodaj. Pomen upodobitve ure, ki kaže četrt pred dvanajsto, je opomin človeku, da se življenje izteka, da je zadnji čas, da se odpove grešnemu življenju in pripravi na krščansko smrt. Delo Selške delavnice.

***A clock***
*Inv. no.* ***9190*** */ 14 x 33 cm / date: 1889 / Stranska vas near Ljubljana.*
*The panel was used in the apiary of Angela Zdešar. The remains of the date are in the far bottom right of the panel. The meaning of the clock, which shows a quarter to twelve, is to remind the owner that his life is coming to an end, and that it is high time to give up living in sin, and to prepare to die as a Christian. Selca workshop.*

## 658

**Krojači skačejo čez kotel nad ognjem**
Inv. št. **9220** / 14,5 x 29 cm / z letnico 1880 ali 1889 / Spodnja Luša.
Končnica je bila v čebelnjaku Valentina Benedika, po domače pri Benetku iz Spodnje Luše 1. Ostanki letnice so desno spodaj. Da gre za krojače, pričajo škarje, viseče ob pasu osrednjemu upodobljencu. Za motivno skupino o krojačih gl. komentar pod kat. št. 52. Kljub slabi ohranjenosti je mogoče končnico (gl. zlasti polbalustre) pripisati Selški delavnici.

***Tailors jumping over a cauldron above a fire***
*Inv. no.* ***9220*** */ 14.5 x 29 cm / date: 1880 or 1889 / Spodnja Luša.*
*The panel was used in the apiary of Valentin Benedik or "pri Benetku", Spodnja Luša 1. The remains of the date are in the bottom right. That the scene refers to tailors is confirmed by the scissors hanging from the belt of the central figure. On the group of motifs "tailors", see the commentary on cat. no. 52. Despite its bad condition the panel (especially because of the half balusters) can be attributed to the Selca workshop.*

## 659

**Krojača ob kozlu, ki serje cekine**
Inv. št. **9221** / 12 x 28 cm / z letnico 1860.
Ostanki letnice so levo, v srednji višini končnice. Za motivno skupino o krojačih gl. komentar pod kat. št. 52.

***Two tailors and a goat, which shits gold coins***
*Inv. no. **9221** / 12 x 28 cm / date: 1860.*
*The remains of the date are on the left side, at medium height. On the group of motifs "tailors", see the commentary on cat. no. 52.*

## 660

**Adam in Eva v raju; kača nagovarja Evo, naj jé sad drevesa spoznanja**
Inv. št. **9222** / 14 x 27,5 cm / z deljeno letnico 18 6?.
Rahli sledovi letnice so levo ob Evinem ramenu in desno ob levem Adamovem komolcu; razločiti je mogoče prve tri številke. Za motiv velja enak komentar kot pod kat. št. 22.

***Adam and Eve in the Garden of Eden: the serpent tempts Eve to eat the fruit of the Tree of Knowledge***
*Inv. no. **9222** / 14 x 27.5 cm / split date 18 6?.*
*Slight traces of the date are to the left of Eve's shoulder and right of Adam's elbow; only the first three numbers can be identified. Motif: same commentary as on cat. no. 22.*

## 661

**Oglarja pri kopi**
Inv. št. **9223** / 18 x 23 cm / z letnico 1879.
Letnica je vrezana nad desnim koncem žrela za izletavanje čebel. Za avtorstvo gl. kat. št. 39.

***Two charcoal burners***
*Inv. no. **9223** / 18 x 23 cm / date: 1879.*
*The date is cut into the right end of the hive entrance. Author: see cat. no. 39.*

## 662

**Elija se loči od Elizeja**
Inv. št. **9224** / 14,5 x 30 cm / z letnico 187?.
Končnica za dvojni panj. Nad desnim žrelom za izletavanje čebel so ostanki letnice, od katere razločimo prve tri številke. Za motiv velja enak komentar kot pod kat. št. 285.

***Elijah separates from Elisha***
*Inv. no. **9224** / 14.5 x 30 cm / date: 187?.*
*Panel for a double beehive. The remains of the date are above the hive entrance on the right; only*

*the first three numbers can be identified*

## 663

**Vojaška godba**
Inv. št. **9225** / 14 x 32 cm / z letnico 1843.
Letnica je spodaj med kapelnikom in bobnarjem. Delo slikarske obrtniške tradicije delavnice Leopolda Layerja iz Kranja.

***A military brass band***
*Inv. no. **9225** / 14 x 32 cm / date: 1843.*
*The date is at the bottom, under the bandleader and the drummer. Work in the craft painting tradition of Leopold Layer's workshop in Kranj*

## 664

**Kamenjanje sv. Štefana**
Inv. št. **9226** / 14 x 28,5 cm / z letnico 1839.
Za motiv velja enak komentar kot pod kat. št. 8. Ostanki letnice so v srednji višini končnice skrajno desno. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The stoning of St. Stephen***
*Inv. no. **9226** / 14 x 28.5 cm / date: 1839.*
*Motif: same commentary as on cat. no. 8. The remains of the date are on the far right, halfway up the panel. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 665

**Jožefovi bratje prvič pred egiptovskim Jožefom**
Inv. št. **9227** / 14 x 29 cm / z deljeno letnico 18 31.
V inv. knjigi SEM je z dvomom zmotno opredeljena upodobitev kot prizor pred sultanom. Dejansko je motiv utemeljen v Svetem pismu stare zaveze: ko je bila v Kanaanu lakota, je poslal Jakob deset sinov v Egipt po žito; ob sebi je obdržal najmlajšega, za sina Jožefa pa je mislil, da je mrtev. Tega sina so bili bratje skrivaj prodali za sužnja v Egipt, tam pa je postal prvi za faraonom. Deset bratov je ponižno prišlo pred Jožefa; on jih je prepoznal, oni pa njega ne (Genesis 42: 1–8). Prim. komentar pod kat. št. 108.

***The first visit of Joseph's brothers to Egypt***
*Inv. no. **9227** / 14 x 29 cm / split date 18 31.*
*In the SEM inv. book the motif is tentatively and erroneously listed as a scene with a sultan. In reality the motif is based on the Old Testament: when famine spread in Canaan. Jacob sent his ten sons to Egypt to buy grain; he kept at his side only the youngest son and believed his other son, Joseph, to have perished. Joseph had been secretly sold as a slave into Egypt by his brothers. There he rose to become second only to the Pharaoh. The ten brothers are admitted to Joseph; he*

*recognises them, but they do not recognise him (Genesis 42: 1–8). See the commentary on cat. no. 108.*

## 666

**Kmetje tepejo dva hudiča**
Inv. št. **9228** / 15 x 33cm.
Upodobitev ne kaže nobenega kmečkega strahu pred demoni zla in gospodarji podzemlja; desnemu pač ni rešitve, srednjega, ki se ruje s kmetom, pa Slovenka, ki ima nož, sploh ne zabode, ampak mu zaničevalno odreže rep.

***Peasants beating two devils***
*Inv. no. **9228** / 15 x 33cm.*
*The panel illustrates how peasants are not afraid of evil demons and the lords of the underworld; the demon on the right is beyond salvation, and the Slovene woman with a knife does not stab the central one, who is fighting a man, but merely arrogantly cuts off his tail.*

## 667

**Rokovanje uniformirancev**
Inv. št. **9229** / 13 x 24 cm / z letnico 1864.
Ostanki letnice so desno spodaj.

***Uniformed persons shaking hands***
*Inv. no. **9229** 13 x 24 cm / date: 1864.*
*The remains of the date are in the bottom right.*

## 668

**Izdajstvo sv. Petra**
Inv. št. **9363** / 13 x 30 cm / z letnico 1876.
Motiv je utemeljen v Svetem pismu nove zaveze: ko duhovniški zbor zaslišuje ujetega Jezusa, dekla na dvorišču prepozna apostola Petra kot njegovega pristaša; še preden petelin dvakrat zapoje, osumljeni Peter trikrat zanika svoje znanstvo z Jezusom (Markov evangelij 14: 66–72). Delo Selške delavnice.

***Peter's Denial***
*Inv. no. **9363** / 13 x 30 cm / date: 1876.*
*The motif is based on the New Testament: when the high priests question Jesus after he is captured, a maid in the courtyard recognises Peter the Apostle as Jesus' follower; before the cock crows twice, the suspected Peter denies Jesus three times (Mark 14: 66–72). Selca workshop.*

## 669

**Sv. Valentin**
Inv. št. **9364** / 13,5 x 26 cm.
Upodobljenec bi lahko bil tudi sv. Janez Nepomuk, toda glede na to, da nima niti razpela niti zvezd okrog glave niti prsta na ustih, moremo svetnika vendarle določiti kot Valentina, čeprav pod njim ne vidimo ležečega božjastnika: spodnji del končnice sploh manjka, slikarija je precej uničena. Za motiv velja enak komentar kot pod kat. št. 276. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***St. Valentine***
*Inv. no.* ***9364*** */ 13.5 x 26 cm.*
*The figure may also be St. John Nepomucene, but in view of the fact that he has no cross nor stars around his head, nor has a finger to his lips, this must be St. Valentine, though there is no epileptic patient lying at his feet: the bottom section of the panel is missing, and the painting is heavily damaged. Motif: same commentary as on cat. no. 276. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 670

**Judita s Holofernovo glavo**
Inv. št. **9404** / 13,5 x 25,5 cm / z letnico 184?.
V srednji višini končnice so skrajno levo ostanki letnice, od katere z gotovostjo preberemo prve tri številke. Monogram KI pomeni začetnici lastnika panja oziroma naročnika slikarije. Za motiv velja enak komentar kot pod kat. št. 20.

***Judith with the head of Holofernes***
*Inv. no.* ***9404*** */ 13.5 x 25.5 cm / date: 184?.*
*The remains of the date are on the extreme left, half way up the panel; only the first three numbers can be read with certainty. The monogram KI stands for the initials of the beehive's owner or the person who commissioned the painting. Motif: same commentary as on cat. no. 20.*

## 671

**Spremenjenje na gori**
Inv. št. **9506** / 13,5 x 18 cm.
Končnico je muzej kupil od A. Severja iz Lesc 149. Motiv je utemeljen v Svetem pismu nove zaveze: Kristus gre s tremi apostoli na goro in tam se spremeni: obraz se mu zasveti kot sonce, obleka mu postane bela, ob njem se pojavita Mojzes in Elija (Matejev evangelij 17: 1–3; Lukov evangelij 9: 28–30; Markov evangelij 9: 2–4).

***Christ's Transfiguration on Mount Tabor***
*Inv. no.* ***9506*** */ 13.5 x 18 cm.*
*The panel was bought by the museum from A. Sever, Lesce 149. The motif is based on the New Testament: Christ ascends Mount Tabor together with three apostles; he is then transfigured: his*

*face shines like the sun, and his garments become white as light. Moses and Elijah appear at his side (Matthew 17: 1–3; Luke 9: 28–30; Mark 9: 2–4).*

## 672

**Godba pred peklom**
Inv. št. **10260** / 14,5 x 24,5 cm.
Motiv je soroden pripovedim oziroma pesmim o godcu pred peklom, ki so najbrž nadaljevanje antične teme o Orfeju, ki gre v podzemlje po Evridiko. V krščanskem svetu gre za godca, ki gre igrat pred pekel in sme za nagrado rešiti enega ali več svojcev (gl. Slovenske ljudske pesmi, Zv. 1, 1970: 257–283); pomen upodobitve na končnici je pač nekoliko drugačen, saj ob treh gosposkih obiskovalcih nastopajo še trije godci. Naslikana je harmonika, kar omogoča datiranje slikarije v zadnjo tretjino 19. stoletja ali na začetek 20. stoletja.

***A brass band at the gates of Hell***
*Inv. no. **10260** / 14.5 x 24.5 cm.*
*The motif is related to tales and poems about a musician playing at the gate of Hell, and probably draws on the antique theme of Orpheus, who sets off to rescue Eurydice from the Underworld. In Christian terms the musician plays at the gate of Hell and, in reward, he is allowed to save one or more of his relatives (see Slovenske ljudske pesmi, Vol. 1, 1970: 257–283); the meaning of this illustration is slightly different, in addition to the three gentlemen visitors, there are three musicians. The accordion in the painting dates the panel to the last third of the 19th century or the early 20th century.*

## 673

**Pohod sv. Treh kraljev in Kristusovo rojstvo**
Inv. št. **13138** / 14 x 45,5 cm / z letnico 1884 / Vransko.
Končnica je bila v čebelnjaku Aloisa Schildenfelda iz Vranskega 21 in je za dvojni panj. Za motiv velja enak komentar kot pod kat. št. 1. Lepo delo Štajerske delavnice.

***The Journey of the Three Kings and Christ's birth***
*Inv. no. **13138** / 14 x 45.5 cm / date: 1884 / Vransko.*
*The panel was used in the apiary of Alois Schildenfeld, Vransko 21 and was part of a double beehive. Motif: same commentary as on cat. no. 1. A superior product of the Styrian workshop.*

## 674

**Božjepotna Marija z Detetom**
Inv. št. **14862** / 13 x 31,5 cm / z deljeno letnico 18 71.
Za motiv gl. komentar pod kat. št. 16. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Our Lady of the Pilgrimage with the baby Jesus***

*Inv. no. **14862** / 13 x 31.5 cm / split date 18 71.*
*Motif: see the commentary on cat. no. 16. Work in the craft painting tradition of Leopold Layer's workshop in Kranj*

## 675

**Živali neso lovca k pogrebu**
Inv. št. **14863** / 13 x 32 cm / z letnico 187?.
Pod lovcem so ostanki letnice, od katere razločimo samo prve tri številke. Za motiv velja enak komentar kot pod kat. št. 40.

***Animals carrying a hunter to his funeral***
*Inv. no. **14863** / 13 x 32 cm / date: 187?.*
*The remains of the date are below the hunter; only the first three numbers can be identified. Motif: same commentary as on cat. no. 40.*

## 676

**Pohod sv. Treh kraljev**
Inv. št. **15724** / 13 x 30,5 cm / z letnico 1897.
Za motiv gl. komentar pod kat. št. 1. Delo Štajerske delavnice.

***The Journey of the Three Kings***
*Inv. no. **15724** / 13 x 30.5 cm / date: 1897.*
*Motif: see the commentary on cat. no. 1. Origin: Styrian workshop.*

## 677

**Vrsta prizorov o začetku človeštva: 1. Bog ustvari Adama in Evo; 2. Adam in Eva v raju; 3. izgon iz raja; 4. Adam in Eva s sinovi Kajnom, Abelom in Setom; 5. Kajn se poslavlja od Eve; 6. Kajn ubije Abela**
Inv. št. **15725** / 14 x 33 cm / z deljeno letnico 18 88.
Prizori so utemeljeni v Svetem pismu stare zaveze: Adam in Eva sta prva človeka; ker ne ubogata božje prepovedi, sta izgnana iz raja; njun sin živinorejec ubije brata poljedelca (Genesis, poglavja 2–5). Delo Štajerske delavnice.

***Series of scenes from the beginning of mankind: 1. God creates Adam and Eve; 2. Adam and Eve in Paradise; 3. the Expulsion from Paradise; 4. Adam and Eve with their sons Cain, Abel and Seth; 5. Cain taking leave from Eve; 6. Cain kills Abel***
*Inv. no. **15725** / 14 x 33 cm / split date 18 88.*
*The scenes are based on the Old Testament: Adam in Eve are the first human beings; because they ignore God's prohibition, they are expelled from Paradise; their son Cain, a tiller of the soil, kills his brother Abel, a keeper of flocks (Genesis, chapters 2–5). Origin: Styrian workshop.*

## 678

**Samson se bori z levom**
Inv. št. **15726** / 15 x 31,5 cm.
Motiv je utemeljen v Svetem pismu stare zaveze: izraelski sodnik in junak Samson na poti sreča rjovečega leva in ga po božjem navdihu raztrga z golimi rokami (Knjiga sodnikov 14: 1–6).

***Samson fights a lion***
*Inv. no.* ***15726*** */ 15 x 31.5 cm.*
*The motif is based on the Old Testament: when Samson, an Israelite judge and hero, meets a roaring lion, the spirit of God comes upon him mightily, and he rends the lion with his bare hands (Judges 14: 1–6).*

## 679

**Job na gnoju**
Inv. št. **15727** / 13 x 15 cm / z letnico 1879. / *Inv. no.* ***15727*** */ 13 x 15 cm / date: 1879.*
Ostanki letnice so desno spodaj. Za motiv gl. komentar pod kat. št. 86; posebnost na upodobitvi pomenita kar dve goreči hiši, kranjski čebelnjak ni naslikan. Delo Mojstra črnih obrisov; gl. komentar pod kat. št. 39.

***Job on a dung heap***
*The remains of the date are in the bottom right of the panel. Motif: see the commentary on cat. no. 86; particular elements in the painting are the two burning houses, and the absence of a Carniolan beehive. Painted by the "master of the black contour"; see the commentary on cat. no. 39.*

## 680

**Kozel trka krojača**
Inv. št. **15728** / 12 x 25,5 cm / z letnico 1860 ali 1865.
Za motiv gl. komentar pod kat. št. 52. Ostanki letnice so desno spodaj. Delo Selške delavnice; prim. kat. št. 209.

***A goat butting a tailor***
*Inv. no.* ***15728*** */ 12 x 25.5 cm / date: 1860 or 1865.*
*Motif: see the commentary on cat. no. 52. The remains of the date are in the bottom right of the panel. Selca workshop; Cf. cat. no. 209.*

## 681

**Ženska vzame čebelni panj**
Inv. št. **15729** / 12,5 x 42,5 cm / z letnico 1905.
Končnica za dvojni panj. Osrednji stebrič nakazuje navidezno nosilni pomen robnih polbalustrov: gl. zlasti kapitel. Upodobljen je nizek, najbrž koroški čebelnjak. Gre za delo obrtno izučenega slikarja,

ki je deloval na Koroškem (gl. G. Makarovič 1984: 6, sl. na str. 12, 14, 15). Prim. kat. št. 285.

***A woman takes a beehive***
*Inv. no.* ***15729*** */ 12.5 x 42.5 cm / date: 1905.*
*Panel for a double beehive. The central small pillar apparently suggest the structural significance of the half balusters; see especially the capital. The represented apiary is quite low and probably from Koroška. Painted by a skilled craftsman who was active in Carinthia (see G. Makarovič 1984: 6, ill. On pages. 12, 14, 15). Cf. cat. no. 285.*

## 682

**Kristus izganja trgovce iz templja**
Inv. št. **15730** / 16 x 31,5 cm / z letnico 1887.
Reliefni ostanki letnice so skrajno desno, v tretjinski višini končnice. Za motiv velja enak komentar kot pod kat. št. 348. Eno zadnjih del, naslikanih v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Jesus drives the merchants from the temple***
*Inv. no.* ***15730*** */ 16 x 31.5 cm / date: 1887.*
*The relief remains of the date are on the extreme right of the panel, one third of the way up. Motif: same commentary as on cat. no. 348. One of the last works produced in the craft painting tradition of the Leopold Layer workshop in Kranj.*

## 683

**Job na gnoju**
Inv. št. **15731** / 15 x 28 cm / z deljeno letnico 17 93.
Ostanki letnice so levo in desno ob Jobovi glavi. Za motiv velja enak komentar pod kat. št. 86.

***Job on a dung heap***
*Inv. no.* ***15731*** */ 15 x 28 cm / split date 17 93.*
*The remains of the date are to the left and right of Job's head. Same commentary on the motif as on cat. no. 86.*

## 684

**Sv. Lovrenc**
Inv. št. **15732** / 13 x 25,5 cm / z deljeno letnico 18 64.
Letnica je v srednji višini končnice je levo in desno ob svetniku. Za motiv velja enak komentar kot pod kat. št. 386.

***St. Lawrence***
*Inv. no.* ***15732*** */ 13 x 25.5 cm / split date 18 64.*

*The date is half way up the panel, to the left and right of the saint. Same commentary on the motif as on cat. no. 386.*

## 685

**Izgon iz raja**
Inv. št. **15733** / 14 x 30 cm / z letnico 1900.
Za motiv gl. komentar pod kat. št. 229; upodobitev Marije Brezmadežne, obdane z zvezdami in odete v sonce, pomeni "drugo Evo", ki je nosilka odrešitve človeštva od Evinega greha (prim. komentarja pod kat. št. 28 in 251). Letnica je v desnem spodnjem kotu. Delo Štajerske delavnice.

***The Expulsion from Paradise***
*Inv. no. **15733** / 14 x 30 cm / date: 1900.*
*Motif: see the commentary on cat. no. 229; this representation of the Immaculate Virgin, surrounded by stars and clothed with the sun, refers to her as the "second Eve", who is the co-redeemer of mankind from Eve's sin (cf. commentaries on cat. nos. 28 in 251). The date is in the bottom right corner. Styrian workshop.*

## 686

**Krojači in kozel, ki serje oziroma "štije" zlatnike**
Inv. št. **15734** / 13 x 32,5 cm / z letnico 1902.
Letnica je desno ob klečečem krojaču, nad kozlovo ritjo je napis: Zlate Štije. Za motiv gl. komentar pod kat. št. 52. Za avtorstvo gl. komentar pod kat. št. 681.

***Tailors and a goat which shits gold coins***
*Inv. no. **15734** / 13 x 32.5 cm / date: 1902.*
*The date is to the right of the kneeling tailor. The inscription above the goat's rear end reads: "Shitting gold coins". Motif: see the commentary on cat. no. 52. Author: see the commentary on cat. no. 681.*

## 687

**Hudič in fanta pridejo k tericam**
Inv. št. **15735** / 15,5 x 32,5 cm / z letnico 1868.
Upodobitev pripovedi iz kmečkega ustnega slovstva, po kateri si je ena od teric vroče zaželela fanta – pa naj bo sam hudič – in ta res pride. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***The devil and two boys visit women scutching flax***
*Inv. no. **15735** / 15.5 x 32.5 cm / date: 1868.*
*Illustration of a tale from peasant oral literature, in which one of a group of women who are scutching flax badly wants to have a boyfriend and says "even if it's the devil himself" and the devil really appears. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 688

**Luter in Katrca**
Inv. št. **15736** / 13 x 35,5 cm.
Zgoraj v sredini je napis: Luter. Mar: Inu Katr. Za motiv gl. komentar pod kat. št. 88.

***Luther and Catherine***
*Inv. no. **15736** / 13 x 35.5 cm.*
*Inscription in the upper centre: "Luther Mar. and Cath." Motif: see the commentary on cat. no. 88.*

## 689

**Pegam in Lambergar**
Inv. št. **15737** / 16 x 39 cm / z letnico 1837.
Za motiv velja enak komentar kot pod kat. št. 69. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Pegam and Lambergar***
*Inv. no. **15737** / 16 x 39 cm / date: 1837.*
*Motif: same commentary as on cat. no. 69. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 690

**Smledniška legenda**
Inv. št. **15738** / 14 x 31 cm / z letnico 1872.
Za motiv velja enak komentar kot pod kat. št. 150. Delo Štajerske delavnice.

***The Smlednik Legend***
*Inv. no. **15738** / 14 x 31 cm / date: 1872.*
*Motif: same commentary as on cat. no. 150. Origin: Styrian workshop.*

## 691

**Marija z Detetom**
Inv. št. **15739** / 16 x 34,5 cm.

***Madonna and Child***
*Inv. no. **15739** / 16 x 34.5 cm.*

## 692

**Hudiča vozita Lutra in Katrco v pekel**
Inv. št. **15740** / 13 x 29 cm.
Na hrbtni strani končnice je napis s tintnim svinčnikom: Taje naj strari nima nobena letne. Toje malarija od Lutra Martina. Za motiv gl. komentar pod kat. št. 88.

***Two devils driving Luther and his wife Catherine to hell***
*Inv. no. **15740** / 13 x 29 cm.*
*Ink inscription on the back of the panel: "This the oldest one, no date. Shows Martin Luther". Motif: see the commentary on cat. no. 88.*

## 693

**Poslednja sodba**
Inv. št. **15741** / 14,5 x 33 cm.
Za motiv velja enak komentar kot pod kat. št. 5.

***The Last Judgement***
*Inv. no. **15741** / 14.5 x 33 cm.*
*Motif: same commentary as on cat. no. 5.*

## 694

**Mojzes in goreči grm**
Inv. št. **15742** / 13,5 x 26,5 cm / z letnicama 1874 in 1920.
Končnica je delno preslikana; nad ovcami je izvirna letnica 1874, ob gorečem grmu zgoraj desno je letnica preslikave. Motiv je utemeljen v Svetem pismu stare zaveze: Mojzes pase ovce in vidi grm, ki gori in ne zgori; iz ognja ga pokliče Bog in mu naroči, naj vodi Izraelce iz Egipta v Kanaan (Exodus 3: 1–10).

***Moses and the Burning Bush***
*Inv no. **15742** / 13.5 x 26.5 cm / dates: 1874 in 1920.*
*The panel was partially repainted; the original date 1874 is above the sheep, the date when it was repainted is beside the burning bush in the top right end. The motif is based on the Old Testament: Moses is tending the flock and sees that although a bush is on fire, it does not burn up. God calls to him from within the bush and commands him to lead the people of Israel from Egypt into Canaan (Exodus 3: 1–10).*

## 695

**Sv. Jan Kapistran vodi osvoboditelje Belgrada leta 1456**
Inv. št. **15743** / 15 x 35,5 cm.
Svetnik je bil frančiškan, ki je misijonaril po evropskih deželah in propagiral križarsko vojno zoper Turke. Istega leta, ko je bil Belgrad obranjen pred turškim obleganjem, je svetnik umrl v frančiškanskem samostanu v Iloku; posvečena mu je tamkajšnja cerkev, ki pa sojo leta 1991

opustošili srbski šovinisti. Končnica je nerabljena; je delo Štajerske delavnice in dobro priča o izvirni podobi njenih barv.

***St. John of Capestrano leads the liberators of Belgrade in 1456***
*Inv. no.* ***15*** *743 / 15 x 35.5 cm.*
*The saint was a Franciscan, a missionary in various European countries, who encouraged people to join the crusades against the Turks. In the same year, when Belgrade survived the Turkish siege, the saint died in the Franciscan monastery at Ilok; the local church was dedicated to him, but it was ravaged by Serbian fascists in 1991. The panel was never used. Product of the Styrian workshop and a good example of the original colours used.*

## 696

**Sedem zakramentov**
Inv. št. **15744** / 13,5 x 37,5 cm.
Od leve proti desni si najprej zgoraj in potem spodaj sledijo upodobitve: krst, birma, rešnje telo, spoved, poslednje olje, mašniško posvečenje in poroka. Za motiv velja enak komentar kot pod kat. št. 289. Delo Selške delavnice.

***The Seven Sacraments***
*Inv. no.* ***15744*** */ 13.5 x 37.5 cm.*
*From left to right and top to bottom there are the following illustrations: Baptism, Confirmation, The Eucharist, Confession, The Anointing of the Sick, Holy Orders, and Matrimony. Motif: same commentary as on cat. no. 289. Selca workshop.*

## 697

**Živali neso lovca k pogrebu**
Inv. št. **15745** / 13,5 x 32 cm.
Za motiv gl. komentar pod kat. št. 40.

***Animals carrying a hunter to his funeral***
*Inv. no.* ***15745*** */ 13.5 x 32 cm.*
*Motif: see the commentary on cat. no. 40.*

## 698

**Spoved pravičnika in grešnice**
Inv. št. **15746** / 14 x 33 cm / z letnico 1865.
Za motiv velja enak komentar kot pod kat. št. 64. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja. Viroslovno je pomembna upodobitev pručke pri desnem spovedniku, ker je datirana s slikarijo.

***The confessions of a righteous man and a sinful woman***
*Inv. no.* ***15746*** */ 14 x 33 cm / date: 1865.*
*Motif: same commentary as on cat. no. 64. Work in the craft painting tradition of Leopold Layer's workshop in Kranj. An important item in the painting in terms of sources is the footstool near the confessor on the right, which is dated by the painting.*

## 699

**Polž podi dva krojača**
Inv. št. **15747** / fragment meri 11 x 26 cm.
Zgornji del končnice manjka. Za motiv gl. komentarja pod kat. št. 52 in 205.

***A snail chases away two tailors***
*Inv. no.* ***15747*** */ the fragment's dimensions are 11 x 26 cm.*
*The top section of the panel is missing. Motif: see the commentaries on cat. no. 52 in 205.*

## 700

Zgodba o izgubljenem sinu
Inv. št. **15748** / stara inv. št. Narodnega muzeja 11708 / 16 x 23 cm / z letnico 1925.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 30; letnica 1823, izdelano v Ljubnem pri Podnartu, najdeno v Britofu pri Kranju." Desna polovica končnice, na kateri je bilo skupaj šest prizorov zgodbe, manjka. Nad upodobljenim prašičem je letnica, ki jo je nedvomno treba brati: 1825. Za motiv velja enak komentar kot pod kat. št. 34.

***The parable of the Prodigal Son***
*Inv. no.* ***15748*** */ old inv. no. of the National Museum 11708 / 16 x 23 cm / date: 1925.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 30; date 1823, made in Ljubno near Podnart, found in Britof near Kranj". The right half of the panel, which contained six scenes of the story, is missing. The date is above the pig and can be read with certainty as 1825. Motif: same commentary as on cat. no. 34.*

## 701

**Ruševec**
Inv. št. **15749** / stara inv. št. Narodnega muzeja 11705 / 13 x 31 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 27; Divji petelin, okoli 1885, najdeno v Podbrezju pri Podnartu." Vrsta upodobljenega ptiča je določljiva glede na sidrasto oblikovan rep.

***A black grouse***
*Inv. no.* ***15749*** */ old inv. no. of the National Museum: 11705 / 13 x 31 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 27;*

*Black grouse, around 1885, found in Podbrezje near Podnart". Which bird is represented, can be determined by the anchor-like tail.*

## 702

**Rabelj izroča Herodiadini hčeri glavo Janeza Krstnika**
Inv. št. **15750** / stara inv. št. Narodnega muzeja 11714 / 13,5 x 25 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 36; Salomonova sodba, okoli 1860, izdelano v Dobravi pri Ljubljani, najdeno v Britofu pri Kranju." Za motiv gl. komentar pod kat. št. 374.

***The executioner hands the head of St. John the Baptist to Herodias' daughter***
*Inv. no. **15750** / old inv. no. of the National Museum: 11714 / 13.5 x 25 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 36; Solomon's Judgement, around 1860, made in Dobrava near Ljubljana, found in Britof near Kranj". Motif: see the commentary on cat. no. 374.*

## 703

**Boj za moške hlače**
Inv. št. **15751** / stara inv. št. Narodnega muzeja 11701 / 12,5 x 32,5 cm / z letnico 1863.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 23, Izdelano v Hostah pri Škofji Loki, najdeno v Stranski vasi pri Ljubljani." Izročilo o kraju izdelave se očitno nanaša na Gregorja Benedika, ki je slikal v bajti, ki pa formalno ni več spadala pod Hosto, ampak že v Pungert (gl. komentar pod kat. št. 154). Značilno delo Selške delavnice; za motiv, kompozicijo in avtorstvo gl. kat. št. 163 in 746.

***A fight over a pair of men's trousers***
*Inv. no. **15751** / old inv. no. of the National Museum: 11701 / 12.5 x 32.5 cm / date: 1863.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 23, made in Hosta near Škofi a Loka, found in Stranska vas near Ljubljana". The traditional reference to the place of origin obviously refers to Gregor Benedik, who painted in a cottage, which formally did not belong to Hosta, but to Pungert (see the commentary on cat. no. 154). The painting is typical of the Selca workshop. Motif, composition and painter: see cat. nos. 163 and 746.*

## 704

**Lov na tigra**
Inv. št. **15752** / stara inv. št. Narodnega muzeja 11692 / 14 x 32,5 cm / z letnico 1887.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 14; Afrikanski lov s slonom in kamelo, izdelano v Hostah, najdeno v Dravljah pri Ljubljani." Za omembo Hoste kot kraja izdelave gl. komentar pod kat. št. 703. Glede na jezdnega slona sodi prizor najbrž v Indijo; vsekakor domnevamo predlogo z evropskimi predstavami o tujih deželah. Delo Selške delavnice.

***Hunting a tiger***

*Inv. no. **15752** / old inv. no. of the National Museum: 11692 / 14 x 32.5 cm / date: 1887.*

*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 14; Hunting in Africa with an elephant and camel, made in Hosta, found in Dravlje near Ljubljana". As to the reference to Hosta as the place of origin, see the commentary on cat. no. 703. In view of the elephant, used for hunting, the scene probably refers to India; a model containing European ideas of foreign countries may be assumed. Selca workshop.*

## 705

**INRA**

Inv. št. **15753** / stara inv. št. Narodnega muzeja / 11712 12 x 29,5 cm.

Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 34; Okoli 1850, izdelano v Ljubnem pri Podnartu, najdeno v Britofu pri Kranju." Gre za združitev dveh zapisov, naivno kombiniranje svetih simbolov. INRI je napis na tablici vrh križa, ki ironično označuje razpetega Kristusa kot judovskega kralja: **I**esus **N**azarenus **R**ex **I**udaeomm; MRA pa je Marijin monogram, od katerega sta v kombinacijo vključeni zadnji črki. Zapis združuje zgornja ligatura; njegov pomen naj bi bila združitev Kristusovega in Marijinega imena. Prim. komentarje pod kat. št. 13, 67, 137.

***INRA***

*Inv. no. **15753** / old inv. no. of the National Museum: 11712 / 12 x 29.5 cm.*

*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 34; around 1850, made in Ljubno near Podnart, found in Britof near Kranj". Naive combination of two inscriptions containing sacred symbols. INRI is the inscription at the top of the cross and ironically refers to the crucified Christ as the King of the Jews: Jesus Nazarenus Rex Judaeorum; MRA, on the other hand is Mary's monogram, of which the last two letters are included in the combination. The inscription is joined by the top ligature; its meaning can be assumed to be a union of Christ's and Mary's names. Cf. the commentaries on cat. nos. 13, 67, 137.*

## 706

**Sv. Jernej apostol**

Inv. št. **15754** / stara inv. št. Narodnega muzeja 11698 / 14 x 30,5 cm.

Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konc. 20; Svetnica, okoli 1890, izdelano v Dobravi pri Ljubljani, najdeno v Dravljah." Na hrbtni strani končnice je napis: "Zwischen Dravlje & St. Veit. Gekauft 1908 Aug." Nož v upodobljenčevi desnici je atribut sv. Jerneja; gl. komentar pod kat. št. 517.

***St. Bartholomew the Apostle***

*Inv. no. **15754** / old inv. no. of the National Museum: 11698 / 14 x 30.5 cm.*

*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 20; saint, around 1890, made in Dobrava near Ljubljana, found in Dravlje". The inscription on the back of*

*the panel reads: "Zwischen Dravlje & St. Veit. Gekauft 1908 Aug." The knife in the figure's hand is an attribute of St. Bartholomew; see the commentary on cat. no. 517.*

## 707

**Job na gnoju**
Inv. št. **15755** / stara inv. št. Narodnega muzeja 11699 / 13 x 28,5 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 21; 1. 1850, izdelano v Dobravi pri Ljubljani, najdeno v Št. Vidu pri Ljubljani." Med Jobom in njegovo ženo je naslikana letnica, od katere z gotovostjo preberemo prve tri številke 184, verjetno je zadnja številka 3. Za motiv velja enak komentar kot pod kat. št. 86. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Job on a dung heap***
*Inv. no. **15755** / old inv. no. of the National Museum: 11699 / 13 x 28.5 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 21; l. 1850, made in Dobrava near Ljubljana, found in Št. Vid near Ljubljana". The date is between Job and his wife; only the first three numbers – 184 – can be read with certainty, and the last number is very likely a 3. Motif: same commentary as on cat. no. 86. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 708

**Trinajsta postaja križevega pota: s križa sneti Kristus je položen v materino naročje**
Inv. št. **15756** / stara inv. št. Narodnega muzeja 11715 / 15,5 x 33 cm / z letnico 1823 ali 1825.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 37; Okoli 1830, izdelano v Ljubnem pri Podnartu, najdeno v Dravljah pri Ljubljani." Ostanki letnice so desno ob Kristusovi glavi. Gl. komentar pod kat. št. 21.

***The Thirteenth Station of the Cross: Jesus is taken down from the Cross***
*Inv. no. **15756** / old inv. no. of the National Museum: 11715 / 15.5 x 33 cm / date: 1823 or 1825.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 37; Around 1830, made in Ljubno near Podnart, found in Dravlje near Ljubljana". The remains of the date are to the right of Christ's head. See the commentary on cat. no. 21.*

## 709

**Sv. Helena**
Inv. št. **15757** / stara inv. št. Narodnega muzeja 11697 / 14 x 26,5 cm / z letnico 1870.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 19; Izdelano v Dobravi pri Ljubljani, najdeno v Polhovem Gradcu." Legenda pripoveduje, da je svetnica, mati cesarja Konstantina, izkopavala na hribu Kalvariji in našla križ, na katerega je bil razpet Kristus; njeni atributi na upodobitvah so zato cesarska oprava, križ in včasih žeblji in kladivo, orodja Kristusovega trpljenja, ki naj bi bila prav tako rezultat njenega arheološkega prizadevanja. Delo Selške delavnice.

***St. Helen***

*Inv. no. **15757** / old inv. no. of the National Museum: 11697 / 14 x 26.5 cm / date: 1870.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 19; made in Dobrava near Ljubljana, found in Polhov Gradec". The legend says that the saint, the mother of Constantine the Great, discovered the cross on which Jesus was crucified, during excavations on Mount Calvary. In illustrations her attributes are therefore an emperor's vestments, a cross, and occasionally nails and a hammer, the tools of Jesus' suffering, which were also assumed to have resulted from her archaeological endeavours. Selca workshop.*

## 710

**Dvoglavi avstrijski heraldični cesarski orel**

Inv. št. **15758** / stara inv. št. Narodnega muzeja 11680 / 15,5 x 33 cm / z deljeno letnico 18 42.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 2; Izdelano v Zg. Šiški, najdeno v Dravljah." Na hrbtni strani končnice je napis: "Zwischen Dravlje und St. Veit. Gekauft im August 1908." Ostanki letnice so desno ob vratu leve vaze in levo ob vratu desne vaze.

***A two-headed Austrian heraldic imperial eagle***

*Inv. no. **15758** / old inv. no. of the National Museum: 11680 / 15.5 x 33 cm / split date 18 42. The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 2; made in Zgornja Šiška, found in Dravlje". The inscription on the back of the panel reads: "Zwischen Dravlje und St. Veit. Gekauft im August 1908". The remains of the date are to the right of the neck of the vase on the left and to the left of the neck of the vase on the right.*

## 711

**Izraelci malikujejo zlato tele, Mojzes razbije tabli postave**

Inv. št. **15759** / stara inv. št. Narodnega muzeja 11691 / 14 x 33,5 cm / z letnico 1889.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 13; Izdelano v Hostah, najdeno v Dravljah pri Ljubljani." Za omembo Hoste kot kraja izdelave gl. komentar pod kat. št. 703. Za motiv velja enak komentar kot pod kat. št. 546. Delo Selške delavnice.

***The Israelites worship the Golden Calf, Moses smashes the tablets of laws***

*Inv. no. **15759** / old inv. no. of the National Museum: 11691 / 14 x 33.5 cm / date: 1889.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 13; made in Hoste, found in Dravlje near Ljubljana". About the mention of Hoste as the place of origin, see the commentary on cat. no. 703. Motif: same commentary as on cat. no. 546. Selca workshop.*

## 712

**Kristus in Samarijanka pri vodnjaku**

Inv. št. **15760** / stara inv. št. Narodnega muzeja 11696 / 13 x 28 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 18; Okoli 1870, izdelano v Škofji Loki, najdeno v Dravljah." Za motiv velja enak komentar kot pod kat. št. 6.

***Jesus and the Samaritan Woman at the Well***
*Inv. no.* ***15760*** */ old inv. no. of the National Museum: 11696 / 13 x 28 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 18; around 1870, made in Škofja Loka, found in Dravlje". Motif: same commentary as on cat. no. 6.*

## 713

**Sv. Urh**
Inv. št. **15761** / stara inv. št. Narodnega muzeja 11689 / 14 x 28,5 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 11; Okoli 1880, izdelano in najdeno v Dobravi." Legenda pripoveduje, da je bil svetnik, augsburški škof, tako zatopljen v teološko razpravo, da ponoči ni opazil, da je že petek in postni čas, ko so prepovedane mesne jedi, razen tiste iz mesa vodnih živali. Tedaj je prišel cesarjev sel in videl pečeno gos na krožniku; vzel je bedro, da ga bo pokazal cesarju kot dokaz Urhovega greha, toda preden gaje pokazal, se je v njegovi vreči bedro čudežno spremenilo v ribo. Tako so nastali najbolj običajni Urhovi atributi na upodobitvah: škofovske insignije in riba.

***St. Ulrich***
*Inv. no.* ***15761*** */ old inv. no. of the National Museum: 11689 / 14 x 28.5 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 11; around 1880, made and found in Dobrava". The legend says that the saint, a bishop of Augsburg, was so absorbed in a theological treatise, that at night he failed to notice that it was already Friday and a fast day, when meat was prohibited, with the exception of the flesh of water-dwelling creatures. A messenger of the emperor arrived and saw a fried goose on a plate; he took a leg from the plate to show it to the emperor as proof of Ulrich's sin, but before he managed to show it, the leg in his bag miraculously changed into a fish. The legend led to Ulrich's usual attributes in illustrations: a bishop's insignia and a fish.*

## 714

**Kristusov prihod v Jeruzalem**
Inv. št. **15762** / stara inv. št. Narodnega muzeja 11693 / 13 x 28 cm / z letnico 1889.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 15; Izdelano v Hostah pri Škofji Loki, najdeno v Dravljah pri Ljubljani." Za izročilo o Hosti kot kraju izdelave gl. komentar pod kat. št. 703. Za motiv in kompozicijo gl. kat. št. 117.

***Christ's entry into Jerusalem***
*Inv. no.* ***15762*** */ old inv. no. of the National Museum: 11693 / 13 x 28 cm / date: 1889.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 15; made in Hoste near Škofja Loka, found in Dravlje near Ljubljana. On Hoste as the place of origin, see the commentary on cat. no. 703. Motif and composition, see cat. no. 117.*

## 715

**Boj za moške hlače**
Inv. št. **15763** / stara inv. št. Narodnega muzeja 11702 / 13,5 x 24,5 cm / z letnico 1868.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 24; Izdelano v Hostah pri Škofji Loki, najdeno v Št. Vidu nad Ljubljano." Za omembo Hoste kot kraja izdelave gl. komentar pod kat. št. 703 in 154; za motiv gl. komentar pod kat. št. 163.

***A fight over a pair of men's trousers***
*Inv. no. **15763** / old inv. no. of the National Museum: 11702 / 13.5 x 24.5 cm / date: 1868.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 24; Made in Hoste near Škofja Loka, found in Št. Vid above Ljubljana". On Hoste as the place of origin, see the commentary on cat. nos. 703 and 154; Motif: see the commentary on cat. no. 163.*

## 716

**Žena vleče moža iz prijetne gostilniške druščine**
Inv. št. **15764** / stara inv. št. Narodnega muzeja 11694 / 14 x 29. cm / z letnico 1891. Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 16; Izdelano v Hostah, najdeno v Stranski vasi pri Dobravi pri Ljubljani." Za omembo Hoste kot kraja izdelave gl. komentar pod kat. št. 703. Značilno delo Selške delavnice.

***A wife drags her husband away from pleasant company in an inn***
*Inv. no. **15764** / old inv. no. of the National Museum: 11694 / 14 x 29 cm / date: 1891.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 16; made in Hoste, found in Stranska vas near Dobrava near Ljubljana. On Hoste as the place of origin, see the commentary on cat. no. 703. The painting is a typical product of the Selca workshop.*

## 717

**Monštranca**
Inv. št. **15765** / stara inv. št. Narodnega muzeja 11707 / 14,5 x 28,5 cm / z letnico 1830 ali 1880.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 29; Izdelano in najdeno v Škofji Loki." Monštranco flankirata levo in desno po en stražar in angel; spodaj, od leve proti desni so med stražarjem in angelom, med angelom in monštranco, med monštranco in angelom, med angelom in stražarjem plitvi, reliefno ohranjeni ostanki številk razprte letnice; predzadnja številka bi lahko bila trojka ali verjetneje osmica. Za motiv gl. komentar pod kat. št. 55.

***A monstrance***
*Inv. no. **15765** / old inv. no. of the National Museum: 11707 / 14.5 x 28.5 cm / date: 1830 or 1880.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 29; made and found in Škofja Loka". The monstrance is guarded on either side by a guard and an angel; the relief remains of the numbers of a split date are at the bottom, from left to right: between the left guard and left angel, between the left angel and the monstrance, between the monstrance and right angel, between the right angel and right guard. The very shallow last number might be a "3" but*

*an "8" is more likely. Motif: see the commentary on cat. no. 55.*

## 718

**Sv. Fabijan papež**
Inv. št. **15766** / stara inv. št. Narodnega muzeja 11688 / 13,5 x 32 cm / z letnico 1878.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 10; Neznan papež, letnica 1873, izdelano v Dobravi, najdeno v Britofu pri Kranju." Desno spodaj ob svetniku so ostanki letnice; zadnjo številko z gotovostjo beremo kot osmico. Legenda pripoveduje, da je bil svetnik prva smrtna mučeniška žrtev Decijevega preganjanja kristjanov; zato je ob papeški opravi njegov najbolj običajen atribut meč, s katerim je bil pokončan.

***St. Fabian the Pope***
*Inv. no. **15766** / old inv. no. of the National Museum: 11688 / 13.5 x 32 cm / date: 1878.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 10; unknown pope, dated 1873, made in Dobrava, found in Britof near Kranj". The remains of the date are under the saint and to the right; the last number can be read with certainty as an "8". The legend says that the saint was the first martyr during Decius' persecution of the Christians; his most common attribute, besides a pope's vestments, is therefore the sword that killed him.*

## 719

**Kristusov prihod v Jeruzalem**
Inv. št. **15767** / stara inv. št. Narodnega muzeja 11709 / 13,5 x 39,5 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 31 / Okoli 1830, izdelano v Ljubnem pri Podnartu, najdeno v Britofu pri Kranju." Za motiv gl. komentar pod kat. št. 117.

***Christ's entry into Jerusalem***
*Inv. no. **15767** / old inv. no. of the National Museum: 11709 / 13.5 x 39.5 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 31 / Around 1830, made in Ljubno near Podnart, found in Britof near Kranj". Motif: see the commentary on cat. no. 117.*

## 720

**Božjepotna Marija z Detetom**
Inv. št. **15768** / stara inv. št. Narodnega muzeja 11686 / 12,5 x 27 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 8; Okoli 1830, izdelano in najdeno v Dobravi." Za motiv velja enak komentar kot pod kat. št. 16.

***Our Lady of the Pilgrimage with the baby Jesus***
*Inv. no. **15768** / old inv. no. of the National Museum: 11686 / 12.5 x 27 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 8;*

*Around 1830, made and found in Dobrava". Motif: same commentary as on cat. no. 16.*

## 721

**Božjepotna Marija iz Nove Štifte pri Gornjem Gradu**
Inv. št. **15769** / stara inv. št. Narodnega muzeja 11713 / 12,5 x 24,5 cm / z letnico 1846 (?). Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 35; Okoli 1860, izdelano v Dobravi pri Ljubljani, najdeno v Britofu pri Kranju, neznan svetnik v zvezdi." Kljub slabi ohranjenosti sta prepoznavni večja (Marijina) krona in zraven (Jezuščkova) manjša krona; upodobitev v zvezdi je značilna za božjepotni tip iz Nove Štifte. Prim. komentar pod kat. št. 255. Desno spodaj ob zvezdi so zelo nerazločni sledovi letnice.

***Our Lady of the Pilgrimage with Jesus, from Nova Štifta near Gornji Grad***
*Inv. no. **15769** / old inv. no. of the National Museum: 11713 / 12.5 x 24.5 cm / date: 1846/?).*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 35; around 1860, made in Dobrava near Ljubljana, found in Britof near Kranj, unknown saint in a star". In spite of the deteriorated condition of the painting we can identify a large crown (Mary's) and a small crown (Jesus'); the representation in a star is typical of the pilgrimage type from Nova Štifta. See the commentary on cat. no. 255. Illegible traces of the date on the bottom right of the panel.*

## 722

**Božjepotna Marija z Detetom**
Inv. št. **15770** / stara inv. št. Narodnega muzeja 11684 / 14,5 x 29,5 cm / z letnico 1861.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 6; leta 1931, izdelano in najdeno v Dobravi, na levi strani cerkev v Dobravi." Ostanki letnice so med cerkvijo in angelom. Upodobljena cerkev ni cerkev na Dobrovi, ker nima kupole; je pa podobna cerkvi sv. Vida s kapelo Marije Pomagaj na Brezjah na Gorenjskem, kakršna je bila pred koncem 19. stoletja, ko so sezidali sedanjo romarsko cerkev. Seveda pa je upodobljen nedoločen Marijin božjepotni tip, ki je daleč od ikonografskega tipa Marije Pomagaj na Layerjevi podobi na Brezjah.

***Our Lady of the Pilgrimage with the baby Jesus***
*Inv. no. **15770** / old inv. no. of the National Museum: 11684 / 14.5 x 29.5 cm / date: 1861. The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 6; in 1931, made and found in Dobrava, left: the church in Dobrava". The remains of the date are between the church and angel. The depicted church is not that of Dobrava, because it has no dome, it is however similar to the church of Sv. Vid, with its chapel of Our Lady of Perpetual Help in Brezje, Upper Carniola, as they were until the end of the 19$^{th}$ century, when the present pilgrimage church was built. As usual, an indeterminate type of Our Lady of the Pilgrimage is illustrated, which is far from the iconographic type of Our Lady of Perpetual Help in Layer's painting in Brezje.*

## 723

**Sv. Katarina Aleksandrijska**
Inv. št. **15771** / stara inv. št. Narodnega muzeja 11683 / 14 x 32 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 5; Okoli 1830, izdelano v Dobravi pri Ljubljani, najdeno v Dravljah." Za motiv velja enak komentar kot pod kat. št. 268.

***St. Catherine of Alexandria***
*Inv. no. **15771** / old inv. no. of the National Museum: 11683 / 14 x 32 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 5; around 1830, made in Dobrava near Ljubljana, found in Dravlje". Motif: same commentary as on cat. no. 268.*

## 724

**Danijel v levnjaku**
Inv. št. **15772** / stara inv. št. Narodnega muzeja 11710/13 x 36 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 32, Okoli 1830, Izdelano v Ljubnem pri Podnartu, najdeno v Britofu pri Kranju." Kljub slabi ohranjenosti prepoznamo motiv po naslikanem oboku, ki predstavlja levjo jamo, v katero vodita dva vhoda, po svetniku v sredini, ki ima roki sklenjeni v molitvi in po delno prepoznavnih levih okrog njega. Motiv je utemeljen v Svetem pismu stare zaveze: perzijski kralj Darij povzdigne Juda Danijela na zelo visok državni položaj, kar razjezi njegove perzijske in medijske konkurente, ki pripravijo odredbo, da trideset dni ne sme nihče ničesar prositi nikogar razen kralja; za kazen mora krivec v levnjak. Danijel pa seveda prosi in moli k svojemu bogu Jehovi, zato ga vržejo med leve; njegov bog mu pošlje na pomoč angela, in levi ne povzroče Danijelu nič hudega (Danijel 6: 3–23).

***Daniel in the Lion's Den***
*Inv. no. **15772** / old inv. no. of the National Museum: 11710 / 13 x 36 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 32, Around 1830, made in Ljubno near Podnart, found in Britof near Kranj". In spite of the painting's deteriorated condition, the motif can be identified by the arch, which represents a lion's den, into which two entrances lead, as well as by the saint in the centre, who has his hands folded in prayer, and furthermore by the partially recognisable lions around him. The motif is based on the Old Testament: Darius, King of Persia, makes Daniel the Jew a high administrator, thus infuriating the Persians and Medes who are Daniel's competitors for power. They manage to get a decree adopted: Anyone who prays to any god or man during the next thirty days, except to the king, shall be thrown into the lions' den. But Daniel, of course, prays to Jehovah, his god, and he is thrown to the lions; his god sends him help in the form of an angel and the lions do not hurt Daniel (Daniel 6: 3–23).*

## 725

**Absalomova smrt**
Inv. št. **15773** / stara inv. št. Narodnega muzeja 11690 / 13,5 x 29,5 cm / z letnico 1867.

Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: “Konč. 12; Savel, izdelano in najdeno v Hostah pri Škofji Loki.” Motiv je utemeljen v Svetem pismu stare zaveze: Absalom, sin izraelskega kralja Davida, ubije brata Amnona, ker je ta posilil njuno sestro Tamaro. Absalom zbeži in skuša zamenjati Davida na prestolu; Absalomova vojska je poražena; on jaha na mezgu pod hrastom in se zatakne z glavo med veje; viseč na drevesu je lahek plen Davidovih vojakov (Druga Samuelova knjiga 13–18). Glede mnenja o Hosti kot kraju izdelave končnice prim. komentar pod kat. št. 703. Končnica je značilno delo Selške delavnice.

***Absalom's death***
*Inv. no.* ***15773*** */ old inv. no. of the National Museum: 11690 / 13.5 x 29.5 cm / date: 1867.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 12; Saul, made and found in Hoste near Škofja Loka". The motif is based on the Old Testament: Absalom, the son of David, King of Israel, kills his brother Amnon, who had raped their sister Tamara. Absalom flees and tries to take David's place on the throne; Absalom's army is defeated; riding a mule and passing under an oak, his head gets stuck in the branches and dangling from the tree, he is an easy prey for David's soldiers (Second Book of Samuel 13–18). On Hosta as the place of origin, see the commentary on cat. no. 703. The panel is a typical product of the Selca workshop.*

## 726

**Božji grob**
Inv. št. **15774** / stara inv. št. Narodnega muzeja 11706 / 14 x 31 cm / z letnico 1863.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: “Konč. 28; Izdelano pri Hostah pri Škofji Loki, najdeno v Poljanski dolini.” Za motiv velja enak komentar kot pod kat. št. 33. Ostanki letnice so desno spodaj. Glede mnenja o kraju izdelave končnice prim. komentar pod kat. št. 703. Značilno delo Selške delavnice.

***Christ's Sepulchre***
*Inv. no.* ***15774*** */ old inv. no. of the National Museum: 11706 / 14 x 31 cm / date: 1863.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 28; made near Hosta near Škofja Loka, found in the Poljana Valley". Motif: same commentary as on cat. no. 33. The remains of the date are in the bottom right. On Hoste as the place of origin, see the commentary on cat. no. 703. The painting is a typical product of the Selca workshop.*

## 727

**Sedeča figura in stoječa ženska**
Inv. št. **15775** / stara inv. št. Narodnega muzeja 11704 / 12 x 28 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: “Konč. 26; Izdelano in najdeno v Dobrunjah pri Ljubljani, okoli 1875."

***A seated figure and a standing woman***
*Inv. no.* ***15775*** */ old inv. no. of the National Museum: 11704 / 12 x 28 cm.*

*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 26; made and found in Dobrunje near Ljubljana, around 1875".*

## 728

**Srce Marijino in srce Jezusovo**
Inv. št. **15776** / stara inv. št. Narodnega muzeja 11695 / 13,5 x 34,5 cm / z deljeno letnico 1852 ali 1859.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 17; Leta 1852, izdelano v ljubljanski okolici, skoraj gotovo v Podutiku, najdeno v Dravljah pri Ljubljani." Za motiv gl. komentar pod kat. št. 130.

***The Sacred Hearts of Jesus and Mary***
*Inv. no. **15776** / old inv. no. of the National Museum: 11695 / 13.5 x 34.5 cm / split date 1852 or 1859.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 17; dated 1852, made in the environs of Ljubljana, almost certainly in Podutik, found in Dravlje near Ljubljana". Motif: see the commentary on cat. no. 130.*

## 729

**Poroka**
Inv. št. **15777** / stara inv. št. Narodnega muzeja 11681 / 16 x 33 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 3; Svetnik, okoli 1840, izdelano v Zg. Šiški, najdeno v Dravljah." Čeprav je slikarija v slabem stanju, prepoznamo štolo, trakast del mašniške oprave, ki jo nosi okrog ramen osrednja figura, torej duhovnik; levo sta ženski figuri (pač nevesta in družica) in desno moški figuri (pač ženin in drug). Seveda ne gre za kakšno konkretno poroko, ampak za upodobitev enega od sedmih zakramentov; gl. komentar pod kat. št. 289.

***A wedding***
*Inv. no. **15777** / old inv. no. of the National Museum: 11681 / 16 x 33 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 3; Saint, around 1840, made in Zgornja Šiška, found in Dravlje". Though the painting is in very bad condition we can recognise a stole and chasuble, worn across the shoulders by the central figure, who is thus a priest; to the left are two female figures (the bride and bridesmaid) and to the right two male figures (the bridegroom and best man). The painting is, of course, not of a specific marriage, but an illustration of one of the seven sacraments; see the commentary on cat. no. 289.*

## 730

**Neugotovljen prizor**
Inv. št. **15778** / stara inv. št. Narodnega muzeja 11711 / 13,5 x 36 cm / z letnico 1887 (?).
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 33; Sv. trije kralji, okoli 1830, izdelano v Ljubnem pri Podnartu, najdeno v Britofu pri Kranju." Zelo nerazločni sledovi

letnice so levo spodaj ob figuralni skupini. Zgornja določitev motiva je verjetna: na sredi stojijo tri postave v dolgih oblačilih, vsaj desni ima turbanasto pokrivalo, zdi se, da ima vsak od njih v roki palico. Desno za njimi je večja stavba, na katero kaže desni upodobljenec z levico, nad vrati visi veja, zdi se, da gre za gostilno.

***Unidentified scene***

*Inv. no.* ***15778*** */ old inv. no. of the National Museum: 11711 / 13.5 x 36 cm / date: 1887 (?).*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 33; the Three Kings, around 1830, made in Ljubno near Podnart, found in Britof near Kranj". Very vague traces of the date left under the group of figures. Grebenc's determination of the motif is probably correct: in the centre are three figures in long garments, and at least the right figure wears turban-like headgear; furthermore all three seem to have staffs in their hands. Behind and to the right of the group is a big building, to which the right figure points with his left hand; above the door is a twig, probably indicating an inn.*

## 731

***Sv. Duh v podobi goloba***

Inv. št. **15779** / stara inv. št. Narodnega muzeja 11682 / 14,5 x 30,5 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 4; Izdelano v Zg. Šiški, najdeno v Goričanah." Za motiv velja enak komentar kot pod kat. št. 25.

***The Holy Spirit as a dove***

*Inv. no.* ***15779*** */ old inv. no. of the National Museum: 11682 / 14.5 x 30.5 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 4; made in Zgornja Šiška, found in Goričane". Motif: same commentary as on cat. no. 25.*

## 732

**Sv. Mohor in sv. Fortunat**

Inv. št. **15780** / stara inv. št. Narodnega muzeja 11687 / 27 x 37 cm.
Končnica je bila v Grebenčevi zbirki, njegov pisni komentar se glasi: "Konč. 9; Okoli 1890, izdelano v Podutiku, najdeno v Dravljah." Legenda pripoveduje, da sta svetnika umrla mučeniške smrti za časa Dioklecijanovega preganjanja kristjanov. Mohorje bil škof, Fortunat pa diakon. Postala sta zavetnika oglejskega patriarhata, ker je ta do srede 18. stoletja obsegal tudi večino slovenskega ozemlja, se je njun kult širil tudi med Slovence; med njimi sta postala zelo znana zlasti po sredi 19. stoletja, ko je bilo po Mohorju imenovano slovensko književno društvo. Za atribut imata palmi in včasih meča kot znak mučeniške smrti, eden ali drugi ima lahko še knjigo, Mohor pa je še škofovsko opravljen. Format končnice kaže, da je bila namenjena moderniziranemu (dzierzoniziranemu) tunelnemu panju s premičnim satjem in jo tako lahko datiramo v zadnjo tretjino 19. stoletja ali na sam začetek 20. stoletja.

***St. Hermagoras and St. Fortunatus***

*Inv. no. **15780** / old inv. no. of the National Museum: 11687 / 27 x 37 cm.*
*The panel was part of the Grebenc Collection; his written commentary reads: "Panel no. 9; around 1890, made in Podutik, found in Dravlje". The legend says that the saints died as martyrs during Diocletian's persecution of the Christians. Hermagoras was a bishop, Fortunatus a deacon. They became the patron saints of the Patriarchate of Aquilea; because the patriarchate included most of the territory of Slovenia until the mid-18th century their worship spread among the Slovenes; they became especially popular with Slovenes in the latter half of the 19th century, when a Slovene publishing house was called after Hermagoras ("Mohor" in Slovene). Their attributes are a palm branch and sometimes a sword symbolising martyrdom; one of them may also hold a book, and Hermagoras wears a bishop's vestments. The dimensions of the panel indicate that it was used in a modernised (Dzierzon-modified) tunnel beehive with movable frames, and it can thus be dated to the last third of the 19th century or the early 20th century.*

## 733

**Pegam in Lambergar**
Inv. št. **15781** / stara inv. št. Narodnega muzeja 3977 / 16 x 26 cm / z letnico 1819.
Končnico je muzeju leta 1939 prodal Anton Demšar. Nekoliko poškodovana letnica je med glavama dvobojevalcev. Za motiv velja enak komentar kot pod kat. št. 69. Delo v obrtniški podeželski postbaročni slikarski tradiciji.

***Pegam and Lambergar***
*Inv. no. **15781** / old inv. no. of the National Museum: 3977 / 16 x 26 cm / date: 1819.*
*The panel was sold to the museum by Anton Demšar in 1939. The slightly damaged date is between the heads of the duelling persons. Motif: same commentary as on cat. no. 69. The work reflects the tradition of rural post-Baroque craftsmanship painting.*

## 734

**Neugotovljen prizor vojaškega nasilja**
Inv. št. **15782** / stara inv. št. Narodnega muzeja 10319/a/12,5 x 15,5 cm / z letnico 1836. Končnica je bila kupljena leta 1933 od M. Babič iz Ljubljane. Številka 2. sredi končnice kaže, da gre za sličico iz pripovedne serije na več končnicah. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja.

***Unidentified scene of military violence***
*Inv. no. **15782** / old inv. no. of the National Museum: 10319/a / 12.5 x 15.5 cm / date: 1836. The panel was bought from M. Babič, Ljubljana, in 1933. The number "2." in the centre of the panel indicates that it is a picture from a narrative series, painted on several panels. Work in the craft painting tradition of Leopold Layer's workshop in Kranj.*

## 735

**Beg sv. Jožefa, sv. Marije in Jezuščka v Egipt**

Inv. št. **15783** / stara inv. št. Narodnega muzeja 10838/1 / 14 x 33,5 cm / z letnico 1886. Končnico je muzej kupil leta 1939 od Antona Demšarja iz Ljubljane. Za motiv velja enak komentar kot pod kat. št. 68. Letnica je desno ob Mariji.

***The Flight into Egypt***
*Inv. no. **15783** / old inv. no. of the National Museum: 10838/1 / 14 x 33.5 cm / date: 1886. The panel was bought by the museum from Anton Demšar from Ljubljana in 1939. Motif: same commentary as on cat. no. 68. The date is to the right of Mary.*

## 736

**Božjepotna Marija z Detetom**
Inv. št. **15784** / stara inv. št. Narodnega muzeja 10838/2 / 13 x 30,5 cm / z deljeno letnico 18 68.
Muzej je končnico kupil leta 1939 od Antona Demšarja iz Ljubljane. Za motiv gl. komentar pod kat. št. 16. Delo Štajerske delavnice.

***Our Lady of the Pilgrimage with baby Jesus***
*Inv. no. **15784** / old inv. no. of the National Museum: 10838/2 / 13 x 30.5 cm / split date 18 68.*
*The panel was bought by the museum from Anton Demšar from Ljubljana in 1939. Motif: see the commentary on cat. no. 16. Origin: Styrian workshop.*

## 737

**Sv. Pavel in sv. Peter**
Inv. št. **15785** / stara inv. št. Narodnega muzeja 10838/3 / 13,5 x 31,5 cm / z deljeno letnico 18 86.
Muzej je končnico kupil leta 1939 od Antona Demšarja iz Ljubljane. Za motiv gl. komentar pod kat. št. 35. Delo Štajerske delavnice.

***St. Paul and St. Peter***
*Inv. no. **15785** / old inv. no. of the National Museum: 10838/3 / 13.5 x 31.5 cm / split date 18 86.*
*The panel was bought by the museum from Anton Demšar from Ljubljana in 1939. Motif: see the commentary on cat. no. 35. Origin: Styrian workshop.*

## 738

**Kozel ser je krojača**
Inv. št. **15786** / stara inv. št. Narodnega muzeja 10838/4 / 13,5 x 32,5 cm / z letnico 1868.
Muzej je končnico kupil leta 1939 od Antona Demšarja iz Ljubljane. Za motiv gl. komentarja pod kat. št. 52,203. Delo Štajerske delavnice.

***A goat shitting a tailor***
*Inv. no. **15786** / old inv. no. of the National Museum: 10838/4 / 13.5 x 32.5 cm / date: 1868.*
*The panel was bought by the museum from Anton Demšar from Ljubljana in 1939. Motif: see the*

*commentaries on cat. nos. 52, 203. Origin: Styrian workshop.*

## 739

**Mož z nahrbtnim košem**
Inv. št. **15787** / stara inv. št. Narodnega muzeja 10344/7 / 13,5 x 31,5 cm / z letnico 1884. Muzej je leta 1933 končnico kupil od Fr. Peternela iz Most. Zdi se, da ima koš zgoraj pokrov in da je upodobljenec v popotni in ne delovni obleki: najbrž je upodobljen krošnjar. Letnica je pred upodobljencem levo spodaj.

***A man with a basket on his back***
*Inv. no. **15787** / old inv. no. of the National Museum: 10344/7 / 13.5 x 31.5 cm / date: 1884. The museum bought the panel from F. Peternel, Moste in 1933. The basket seems to have a flat lid and the figure wears a traveller's, not working clothes: it is probably a peddler. The date is in the foreground of the figure, bottom left.*

## 740

**Druga postaja križevega pota: Jezus vzame nase križ**
Inv. št. **15788/1** / stara inv. št. Narodnega muzeja 10344/2 / 13 x 25 cm / z letnico (18)77.
Končnico je muzej kupil leta 1933 od Fr. Peternela iz Most. Levo spodaj je oznaka: "II. Š"(tacijon), desno "77.", ta številka je seveda skrajšana letnica 1877. Gre za nepopolno serijo postaj križevega pota pod kataloškimi številkami 740–744. Delo Slikarja črnih obrisov; gl. komentar pod kat. št. 39.

***The Second Station of the Cross: Jesus is given the cross***
*Inv. no. **15788/1** / old inv. no. of the National Museum: 10344/2 / 13 x 25 cm / date: (18)77. The panel was bought by the museum from F. Peternel, Moste, in 1933. In the left bottom is the mark: "II. Š" (tacijon), in the right bottom "77.", this number is of course short for 1877. Part of an incomplete series illustrating the Way of the Cross, cat. nos. 740–744. The work of the "black-contour painter" see the commentary on cat. no. 39.*

## 741

**Četrta postaja križevega pota: Jezus pod križem sreča mater**
Inv. št. **15788/2** / stara inv. št. Narodnega muzeja 10344/3 / 13 x 27 cm / z letnico (18)77.
Končnico je muzej kupil leta 1933 od Fr. Peternela iz Most. Levo spodaj je oznaka: "IIII. Š"(tacijon), desno "77.", ta številka je seveda skrajšana letnica 1877. Gre za nepopolno serijo postaj križevega pota pod kataloškimi številkami 740–744. Delo Slikarja črnih obrisov; gl. komentar pod kat. št. 39.

***The Fourth Station of the Cross: Jesus, carrying the cross, meets his mother***
*Inv. no. **15788/2** / old inv. no. of the National Museum: 10344/3 / 13 x 27 cm / date: (18)77.*
*The panel was bought by the museum from F. Peternel, Moste, in 1933. Bottom left is the mark: "IIII. Š"(tacijon), bottom right "77.", this number is of course short for 1877. Part of an incomplete series illustrating the Way of the Cross, cat. nos. 740–744. The work of the "black-*

*contour painter"; see the commentary on cat. no. 39.*

## 742

**Šesta postaja križevega pota: Veronika ponudi Jezusu prt**
Inv. št. **15788/3** / stara inv. št. Narodnega muzeja 10344/4 / 13 x 27,5 cm / z letnico (18)77. Končnico je muzej kupil leta 1933 od Fr. Peternela iz Most. Levo spodaj je oznaka: "VI. Š"(tacijon), desno "77.", ta številka je seveda skrajšana letnica 1877. Gre za nepopolno serijo postaj križevega pota pod kataloškimi številkami 740–744. Delo Slikarja črnih obrisov; gl. komentar pod kat. št. 39.

***The Sixth Station of the Cross: Veronica offers Jesus a linen towel***
*Inv. no. **15788/3** / old inv. no. of the National Museum: 10344/4 / 13 x 27.5 cm / date: (18)77. The panel was bought by the museum from Fr. Peternel, Moste, in 1933. Bottom left is the mark: "VI. Š"(tacijon), bottom right "77.", this number is of course short for 1877. Part of an incomplete series illustrating the Way of the Cross, cat. nos. 740–744. The work of the "black-contour painter"; see the commentary on cat. no. 39.*

## 743

**Osma postaja križevega pota: Jezus tolaži jeruzalemske žene**
Inv. št. **15788/4** / stara inv. št. Narodnega muzeja 10344/5 / 13 x 28,5 cm / z letnico (18)77.
Končnico je muzej kupil leta 1933 od Fr. Peternela iz Most. Levo spodaj je oznaka: "VIII. Š"(tacijon), desno "77.", ta številka je seveda skrajšana letnica 1877. Gre za nepopolno serijo postaj križevega pota pod kataloškimi številkami 740–744. Delo Slikarja črnih obrisov; gl. komentar pod kat. št. 39.

***The Eighth Station of the Cross: Jesus tells the women of Jerusalem not to weep for him***
*Inv. no. **15788/4** / old inv. no. of the National Museum: 10344/5 / 13 x 28.5 cm / date: (18)77.*
*The panel was bought by the museum from Fr. Peternel from Moste in 1933. In the left bottom is the mark: "VIII. Š"(tacijon), bottom right "77 this number is of course short for 1877. Part of an incomplete series illustrating the Way of the Cross, cat. nos. 740–744. The work of the "black-contour painter"; see the commentary on cat. no. 39.*

## 744

**Deveta postaja križevega pota: Jezus pade tretjič pod križem**
Inv. št. **15788/5** / stara inv. št. Narodnega muzeja 10344/6 / 13 x 28,5 cm / z letnico (18)77.
Končnico je muzej kupil leta 1933 od Fr. Peternela iz Most. Levo spodaj je oznaka: "VIIII. Š"(tacijon), desno "77.", ta številka je seveda skrajšana letnica 1877. Gre za nepopolno serijo postaj križevega pota pod kataloškimi številkami 740–744. Delo Slikarja črnih obrisov; gl. komentar pod kat. št. 39.

***The Ninth Station of the Cross: Jesus falls a third time***
*Inv. no. **15788/5** / old inv. no. of the National Museum: 10344/6 / 13 x 28.5 cm / date: (18)77. The*

*panel was bought by the museum: from Fr. Peternel from Moste in 1933. Bottom left is the mark: "VIIII. Š"(tacijon),), bottom right "77.", this number is of course short for 1877. Part of an incomplete series illustrating the Way of the Cross, cat. nos. 740–744. The work of the "black-contour painter"; see the commentary on cat. no. 39.*

## 745

**Althofen**
Inv. št. **15789** / stara inv. št. Narodnega muzeja 10615 / 20 x 25 cm.
Muzej je končnico leta 1937 kupil od Franceta Zupana iz Ljubljane. Gre za upodobitev naselja Althofen nad dolino Krke, južno od Brež na Koroškem; način upodobitve vedute kaže na rabo predloge. Format končnice priča, da je bila namenjena moderniziranemu (dzierzoniziranemu) tunelnemu panju s premičnim satjem; zato jo moremo datirati v zadnjo tretjino 19. stoletja ali na sam začetek 20. stoletja.

***Althofen***
*Inv. no. **15789** / old inv. no. of the National Museum: 10615 / 20 x 25 cm.*
*The museum bought the panel from France Zupan, Ljubljana, in 1937. A representation of the settlement Althofen above the Gurk Valley, south of Friesach in Carinthia; the way the veduta is painted suggests that a model was used. The dimensions of the panel indicate that it was used in a modernised (Dzierzon-modified) tunnel beehive with movable frames and it can thus be dated to the last third of the 19th century or the early 20th century.*

## 746

**Boj za moške hlače**
Inv. št. **17083** / 13 x 27,5 cm / z letnico 1891.
Končnico je muzej kupil novembra 1990 v antikvitetni trgovini Carniola v Ljubljani, Trubarjeva 9. Končnice pod kat. št. 746–750 so bile kupljene skupaj in so istega izvora. Vse so enakih dimenzij, ker so nekoliko fragmentirane: enotno zožene, skrajšane in stanjšane, zato da so lahko bile primerno pritrjene na enotno velika čela predalov ozke, posebej izdelane pohištvene omarice. Pisec teh vrstic je ta izdelek videl leta 1957 na obisku pri lastniku, L. G. v stanovanju v bloku v Vošnjakovi ulici v Ljubljani; ta jih je tudi pozneje s posredništvom trgovine Carniola prodal muzeju. L. G. je ob tedanjem obisku povedal, da je končnice nerabljene našel na podstrehi hiše Pri Blaževcu v Selcih v Selški dolini. To pa je hiša št. 19, v kateri sta slikala Marija Pavlič, po domače Podnartovčeva ali Blaževčeva Micka, in njen oče (gl. Plestenjak, Planina 1949; Dolenc 1951; G. Makarovič 1962a, 1962c). Na štirih od teh končnic je letnica 1891, ki pomeni tudi leto smrti slikarke: kajpak gre za njena zadnja dela, ki so po njeni smrti ostala v hiši oziroma so jih spravili na podstrešje. Te končnice niso samo neposredna ključna pričevanja o osebnem slogu njenih del, ampak tudi izjemna pričevanja o izvirni barvni skali oziroma barvnih skladih, ker barvne plasti končnic niso bile izpostavljene soncu in vremenskim vplivom, ampak so ostale nedotaknjene in nespremenjene. Za motiv in kompozicijo gl. komentar pod kat. št. 163.

***A fight over a pair of men's trousers***
*Inv. no.* ***17083*** */ 13 x 27.5 cm / date: 1891.*
*The panel was bought by the museum in the Carniola antique shop at Trubarjeva 9, Ljubljana, in 1990. The panels cat. nos. 746–750 were bought together and are of the same origin. They all have the same dimensions, because they were modified: that is either the width or height was shortened or the thickness reduced. This was done in order to fix them appropriately to the facades of the drawers of a narrow, customer-made cupboard. The painter saw the cupboard in 1957 when he visited the owner, L. G., in his flat in Vošnjakova ulica in Ljubljana; the same person later sold them to the museum through the Carniola shop. During the visit L. G. mentioned that he had found the unused panels in the attic of a house called "pri Blaževcu" in Selca in the Selca Valley. That is house no. 19, in which Marija Mary Pavlič, also known as Podnartovčeva or Blaževčeva Micka, and her father painted (see Plestenjak, Planina 1949; Dolenc 1951; G. Makarovič 1962a, 1962c). Four of the panels are dated 1891, the year Marija Pavlič died, and this means that they were her last works, which remained in the house after she died and were stacked away in the attic. The panels are not only key witnesses to the personal style of her works, but also excellent witnesses to her original colour scale and harmony of colours, because they were never exposed to sunlight and atmospheric substances, but remained untouched and unchanged. Motif and composition: see the commentary on cat. no. 163.*

## 747

**Boj pešcev s s konjenikoma**
Inv. št. **17084** / 13 x 27,5 cm / z letnico 1891.
Končnico je muzej kupil novembra 1990 v antikvitetni trgovini Carniola v Ljubljani, Trubarjeva 9. Za pričevalnost končnice velja komentar pod kat. št. 746. Za kompozicijo prim. kat št. 310 in 534.

***A battle between footmen and two horsemen***
*Inv. no.* ***17084*** */ 13 x 27.5 cm / date: 1891.*
*The panel was bought by the museum in the Carniola antique shop at Trubarjeva 9, Ljubljana, in 1990. Regarding the expressiveness of the panel, see the commentary on cat. no. 746. Composition: cf. cat nos. 310 in 534.*

## 748

**Babji mlin**
Inv. št. **17085** / 13 x 27,5 cm / z letnico 1891.
Končnico je muzej kupil novembra 1990 v antikvitetni trgovini Carniola v Ljubljani, Trubarjeva 9. Za pričevalnost končnice velja komentar pod kat. št. 746. Za motiv gl. komentar pod kat. št. 157.

***Women being milled***
*Inv. no.* ***17085*** */ 13 x 27.5 cm / date: 1891.*
*The panel was bought by the museum in the Carniola antique shop at Trubarjeva 9, Ljubljana, in 1990. Regarding the expressiveness of the panel, see the commentary on cat. no. 746. Motif: see*

*the commentary on cat. no. 157.*

## 749

**Živali neso lovca k pogrebu**
Inv. št. **17086** / 13 x 27,5 cm / z letnico 1891.
Končnico je muzej kupil novembra 1990 v antikvitetni trgovini Carniola v Ljubljani, Trubarjeva 9. Za pričevalnost končnice velja komentar pod kat. št. 746. Za motiv gl. komentar pod kat. št. 40.

***Animals carrying a hunter to his funeral***
*Inv. no. **17086** / 13 x 27.5 cm / date: 1891.*
*The panel was bought by the museum in the Carniola antique shop at Trubarjeva 9, Ljubljana, in 1990. Regarding the expressiveness of the panel, see the commentary on cat. no. 746. Motif: see the commentary on cat. no. 40.*

## 750

**Ženski dvoboj na petelinih**
Inv. št. **17087** / 13 x 27,5 cm.
Končnico je muzej kupil novembra 1990 v antikvitetni trgovini Carniola v Ljubljani, Trubarjeva 9. Za pričevalnost končnice velja komentar pod kat. št. 746. Za motiv gl. komentar pod kat. št. 195.

***A duel between two women riding cockerels***
*Inv. no. **17087** / 13 x 27.5 cm.*
*The panel was bought by the museum in the Carniola antique shop at Trubarjeva 9, Ljubljana, in 1990. Regarding the expressiveness of the panel see the commentary on cat. no. 746. Motif: see the commentary on cat. no. 195.*

## 751

**Lisica brije lovca**
Inv. št. **17246** / 15 x 35,5 cm / z letnico 1861.
Končnico je leta 1992 muzeju prodala Marta Vidmar iz Ljubljane, Vogelna 10, vdova zbiralca Avguština Vidmarja. Za motiv gl. komentar pod kat. št. 30. Ostanki letnice so skrajno levo v srednji višini končnice. Delo v slikarski obrtniški tradiciji delavnice Leopolda Layerja iz Kranja. Imeniten, žal le delno ohranjen kos.

***A fox shaving a hunter***
*Inv. no. **17246** / 15 x 35.5 cm / date: 1861.*
*The panel was sold to the museum by Marta Vidmar, Vogelna 10, Ljubljana, in 1992. She was the widow of the collector Avguštin Vidmar. Motif: see the commentary on cat. no. 30. The remains of the date are in the far bottom left, half way up the panel. Work in the craft painting tradition of Leopold Layer's workshop in Kranj. An excellent painting, but unfortunately only partially preserved.*

## 752

**Medved strelja lovca**
Inv. št. **17615** / 12 x 26,5 cm / z letnico 1858.
Muzej je končnico kupil leta 1993 v Galeriji Valvasor v Ljubljani. Za motiv gl. komentar pod kat. št. 30. Delo Štajerske delavnice.

***A bear shooting a hunter***
*Inv. no. **17615** / 12 x 26.5 cm / date: 1858.*
*The museum bought the panel from the Valvasor gallery in Ljubljana in 1993. Motif: see the commentary on cat. no. 30. Origin: Styrian workshop.*

## 753

**Panj kranjič s poslikano končnico: Kristusovo trpljenje v petih zaporednih slikah**
Inv. št. **2501** / stara inv. št. Kranjskega deželnega muzeja 7501.
Panj je muzeju leta 1911 podaril Iv. Lampe, lekarnar iz Kranja. Panj je izdelan iz smrekovega lesa in meri 18 x 34 x 85,5 cm; končnica, ki ima majhni žreli za izletavanja čebel, meri 15 x 32,5 cm. Na zadnji, premični končnici je z železno mrežico zaprta odprtina za zračenje panja ob prevozu na pašo. Pod zgornjim robom končnice je deljena letnica: 18 54. Prizori na končnici so oštevilčeni in si sledijo od leve proti desni. 1: Kristus na Oljski gori; 2: Kristusa bičajo; 3: Kristusa kronajo s trnjevo krono; 4: Kristus nese križ; 5: sv. Janez in sv. Marija pod Kristusom na križu. Ti prizori so ilustracije tako imenovanih skrivnosti drugega dela serialne molitve rožni venec: "1. ki je za nas krvavi pot potil; 2. ki je za nas bičan bil; 3. ki je za nas s trnjem kronan bil; 4. ki je za nas težki križ nesel; 5. ki je za nas križan bil". Prim. kat. št. 555.

***Shallow wooden box beehive with a painted panel: Christ's suffering in five consecutive picture.***
*Inv. no. **2501** / the old inv. no. of the Carniolan Provincial Museum is 7501.*
*The beehive was donated to the museum by Iv. Lampe, a pharmacist from Kranj, in 1911. It is made of spruce and its dimensions are 18 x 34 x 85,5 cm; the dimensions of the panel, which has two small openings for the bees to pass through, are 15 x 32,5 cm. The movable back panel has an opening covered with an iron grid for ventilating the beehive when transporting it to pasture. The separated numbers of the year – 18 54 – are inscribed beneath the top left edge of the panel. The scenes on the panel are numbered from left to right: 1: Jesus on the Mount of Olives; 2: Jesus being whipped; 3: Jesus is crowned with a crown of thorns; 4: Jesus carrying the cross; 5: St. John and St. Mary at the foot of the cross. These scenes illustrate the so-called Mysteries of the second part of the recitation prayer of the rosary: "1. Who sweated blood for us sinners; 2. Who was scourged for us sinners; 3. Who was crowned with thorns for us sinners: 4. Who carried the cross for us sinners; 5. Who was crucified for us sinners." Cf. cat. no. 555.*

## 754

**Panj kranjič s poslikano končnico: sv. Andrej**

Inv. št. **6874** / panj meri 17,5 x 31 x 84 cm / končnica meri 14,5 x 29 cm.
Muzej je kupil panj leta 1952 od Alberta Roosa iz Kranja, Koroška 1. Prodajalec je bil prej kupil panj od Matevža Eržena z Visokega ob Kokri nad Kranjem (gl. A. Roos 1938). Panj je izdelan iz smrekovega lesa; spredaj je v vrhnji deski pravokotniška odprtina za prehod čebel v naklado, ki sojo postavili vrh panja po potrebi. Zadnja končnica manjka. Na končnici je letnica 1795; predzadnjo številko so večkrat zmotno brali kot ničlo, čeprav da je manjša od ostalih treh številk; kritičen pregled nedvomno pokaže, da gre za devetico, pri kateri je repek uničen; na razjedeni lesni površini je za njim le še zelo rahla sled. Tudi védenje o nastanku in razvoju slikarstva na končnicah kakor tudi letnice na drugih končnicah iste roke, ki sodijo že v 19. stoletje (npr. pod kat. št. 258, 262, 268) izključujejo branje: 1705. Za upodobljenca velja enak komentar kot pod kat. št. 592.

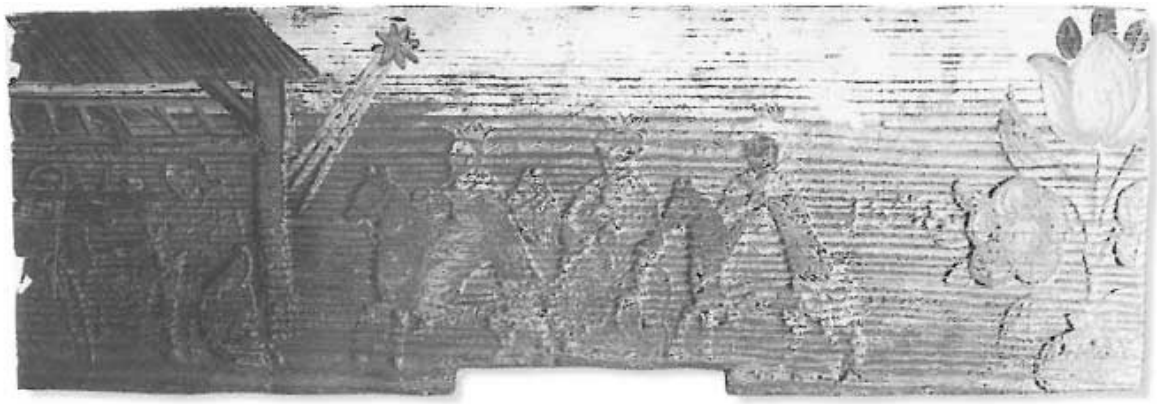
***Shallow wooden box beehive with a painted panel: St. Andrew.***
*Inv. no.* ***6874*** */ the beehive's dimensions are 17,5 x 31 x 84 cm, the panel's 14,5 x 29 cm.*
*Purchased by the museum from Albert Roos, Koroška 1, Kranj, in 1952. He had originally bought the beehive from Matevž Eržen from Visoko ob Kokri above Kranj (see A. Roos 1938).*
*The beehive is made of spruce; the top front board has a square opening for the bees to pass through when a frame was added on top. The back panel is missing. The painted panel has the year 1795 inscribed; the last but one number was often erroneously read as a zero in spite of the fact that it is smaller than the other three numbers; a critical examination has shown without doubt that it is a nine, of which the "tail-end" was erased; there is only a very slight trace of it in the damaged wooden surface. Acquired knowledge on the origin and development of painting beehive panels as well as the years on other panels painted by the same hand (these belong to the 19th century, see cat. nos. 258, 262, 268) exclude the possibility that the year is 1705. For a commentary on the depicted saint, see cat. no. 592.*

## 755

**Panj kranjič s poslikano končnico: poklon sv. Treh kraljev**
Inv. št. **7634**. Panj je izdelan iz smrekovega in lipovega lesa; meri 16 x 18 x 73,5 cm končnica meri 14 x 18 cm. Zadnja končnica panja manjka.
Končnico je muzeju leta 1949 podaril Darko Šeme s Police 12. Za motiv gl. komentar pod kat. št. 1.

***Shallow wooden box beehive with a painted panel: The Adoration of the Magi***
*Inv. no.* ***7684****. The beehive is made of spruce and linden; its dimensions are 16 x 18 x 73,5 cm and the panel's 14 x 18 cm. The back panel is missing.*
*The panel was donated to the museum by Darko Šeme, Polica 12, in 1949. For commentary of the motif see cat. no. 1.*

# SLIKOVNA PRILOGA / ILLUSTRATIONS

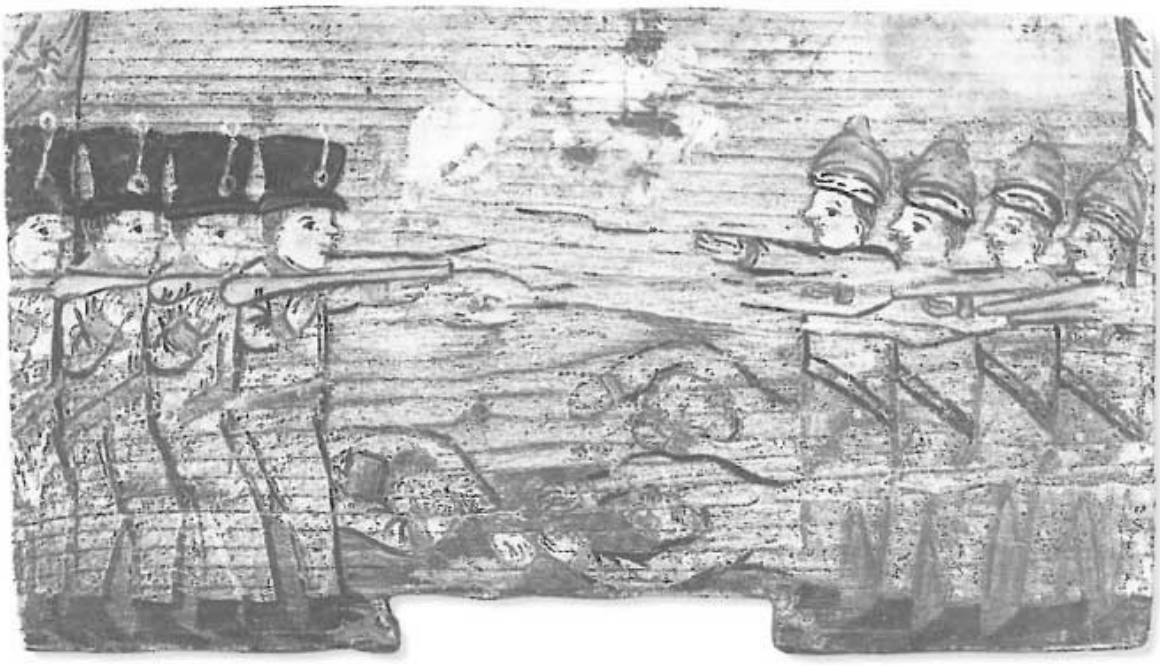


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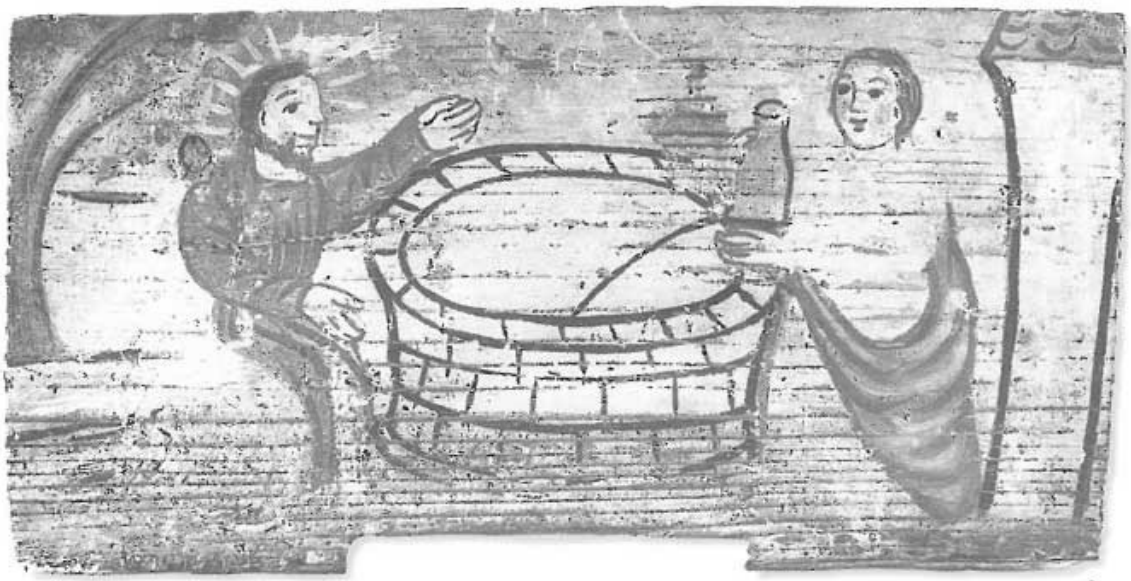


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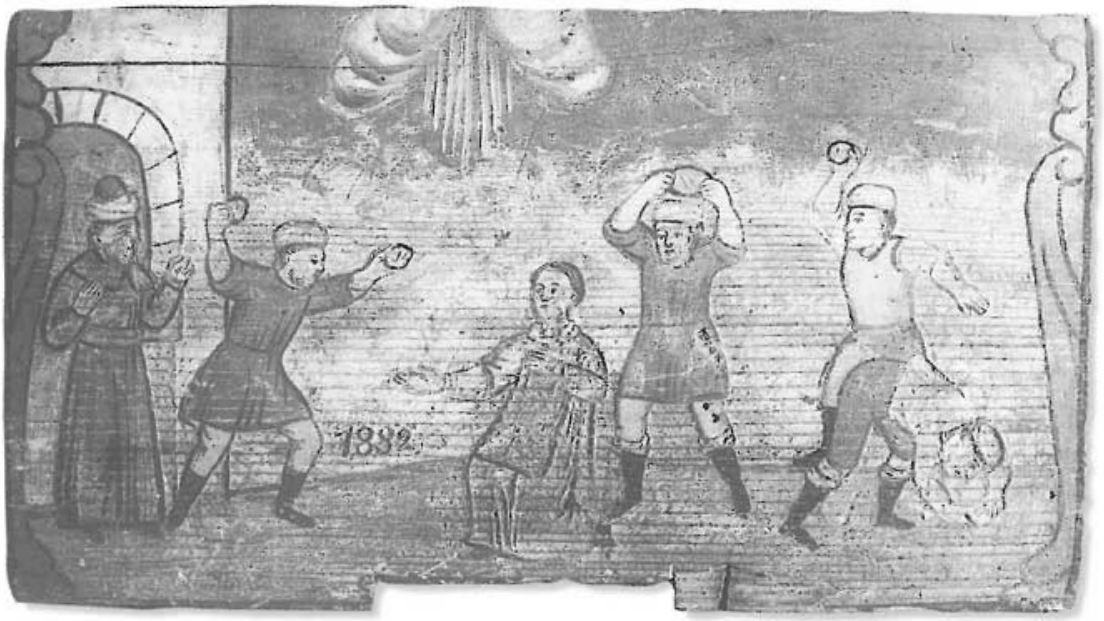
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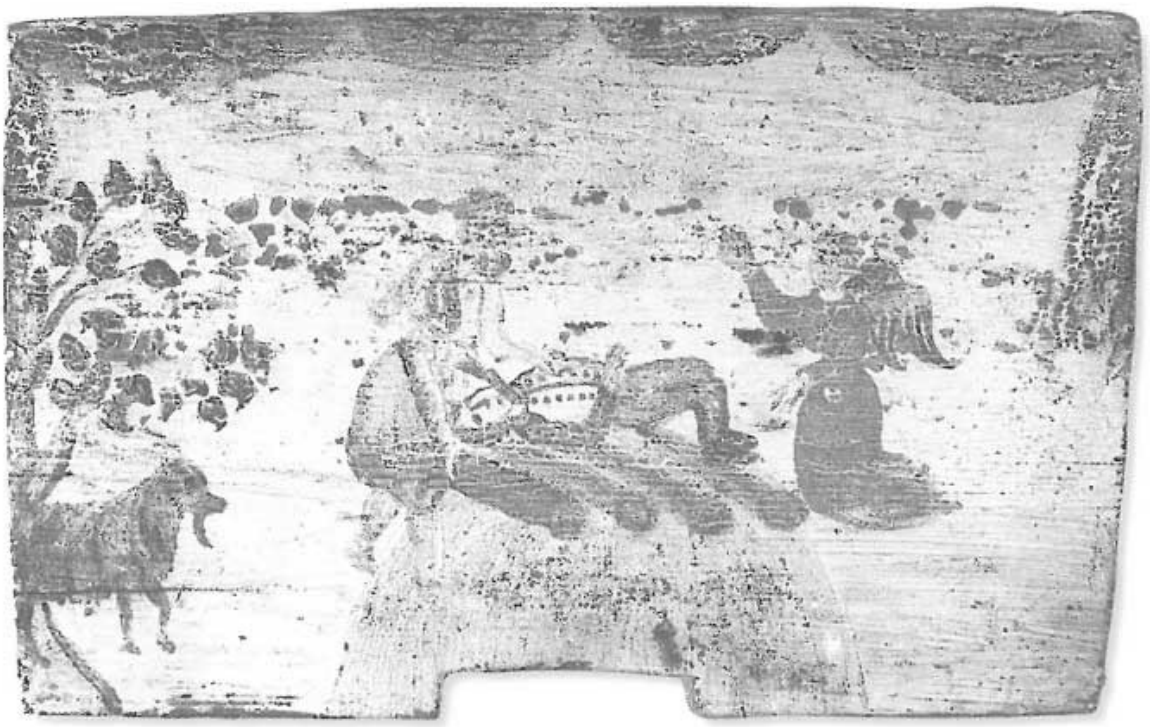

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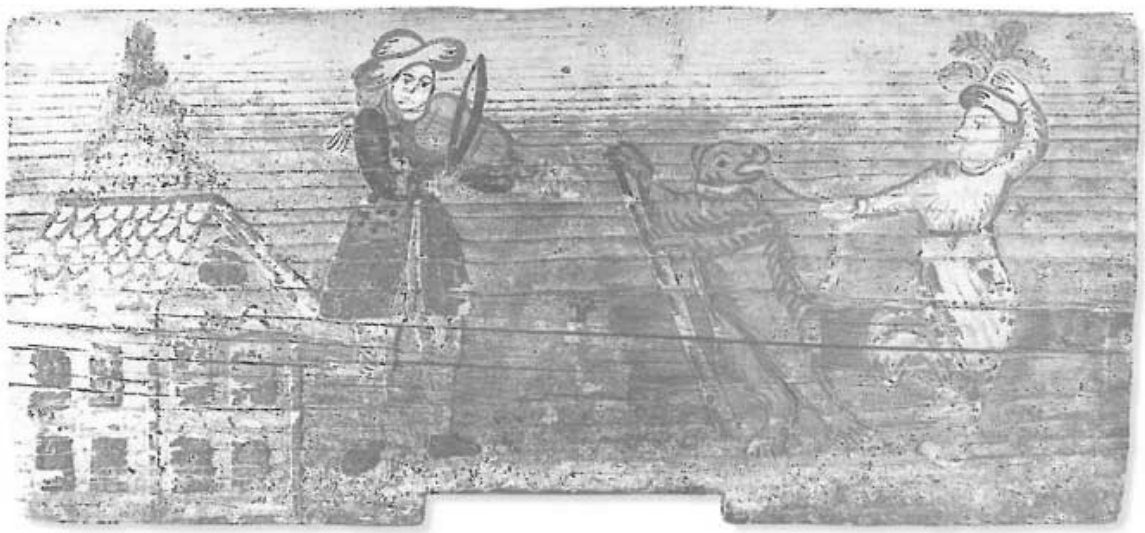

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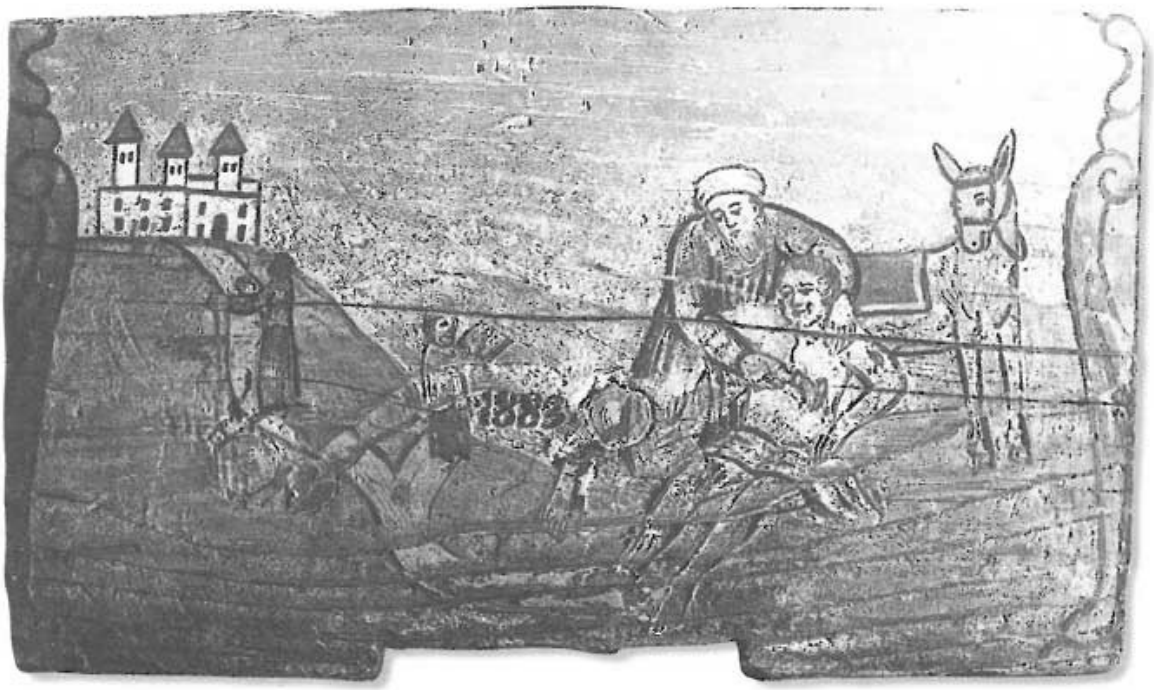
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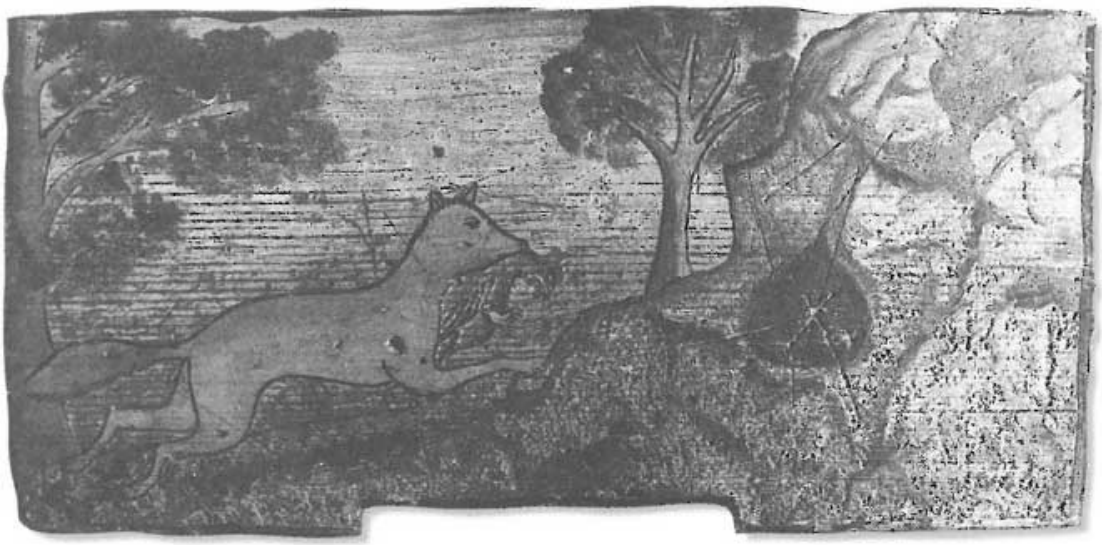
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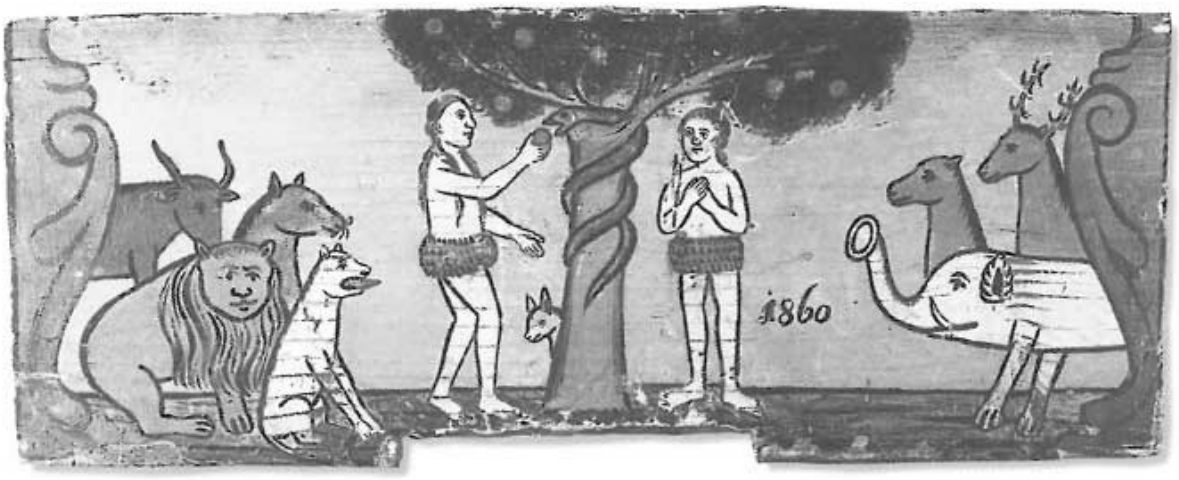

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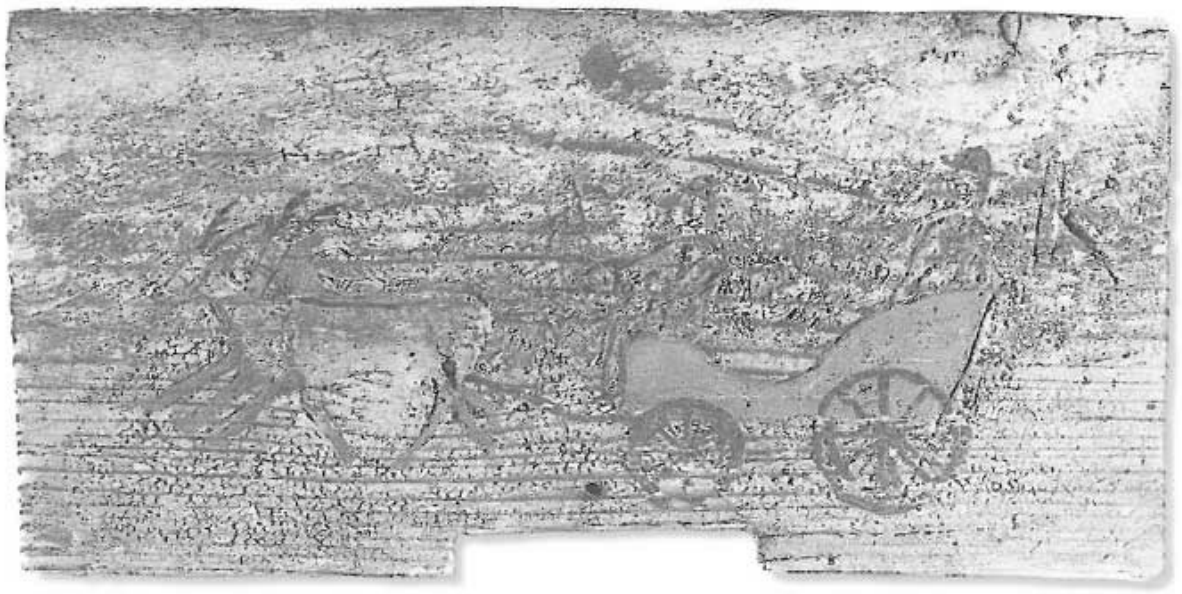



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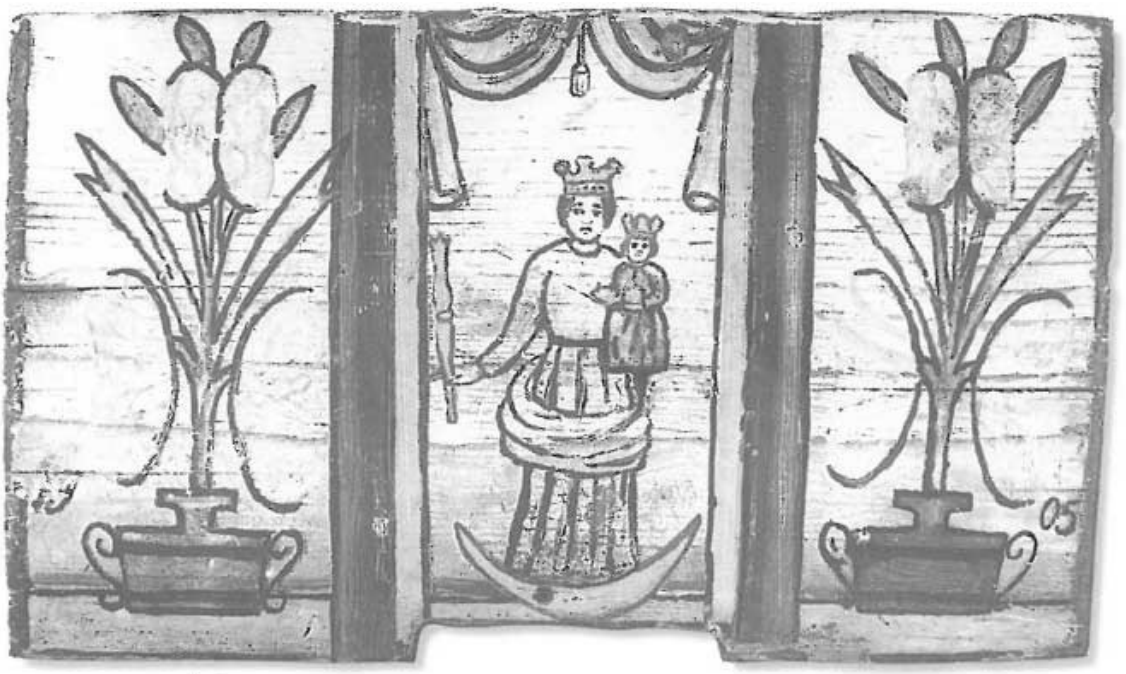
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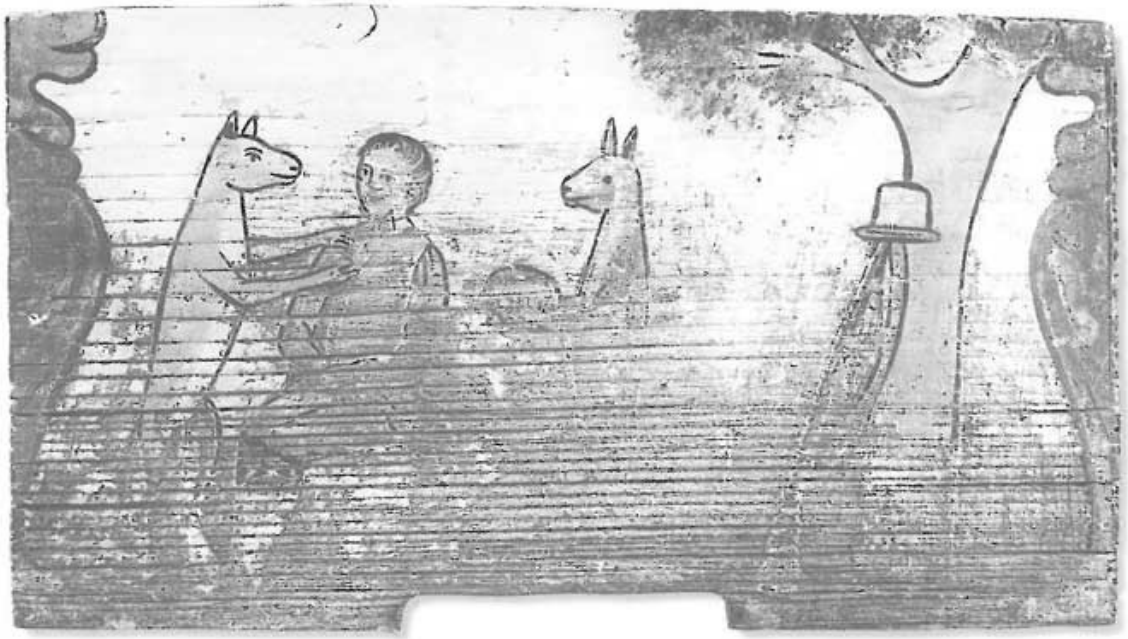


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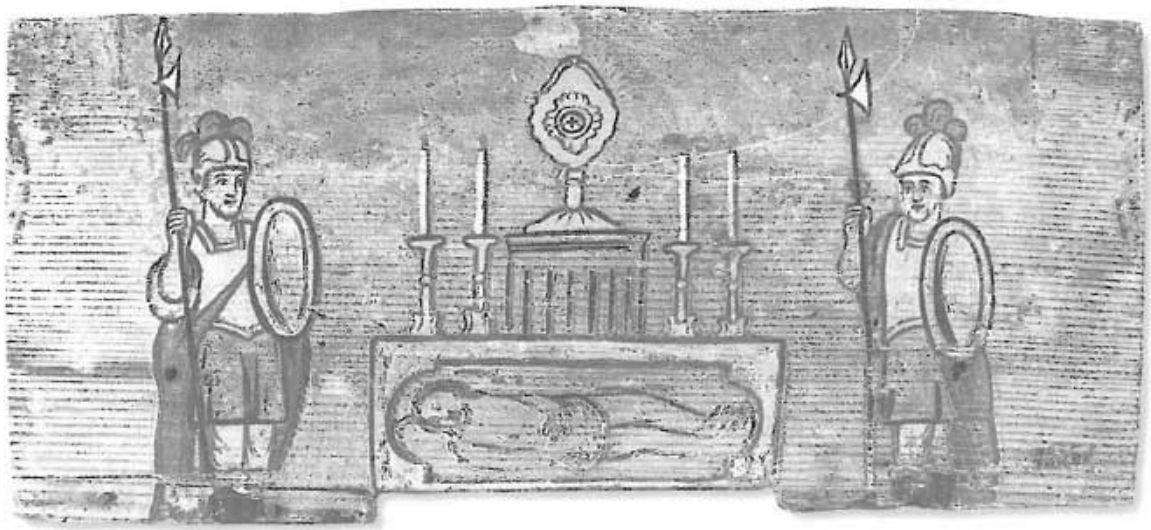


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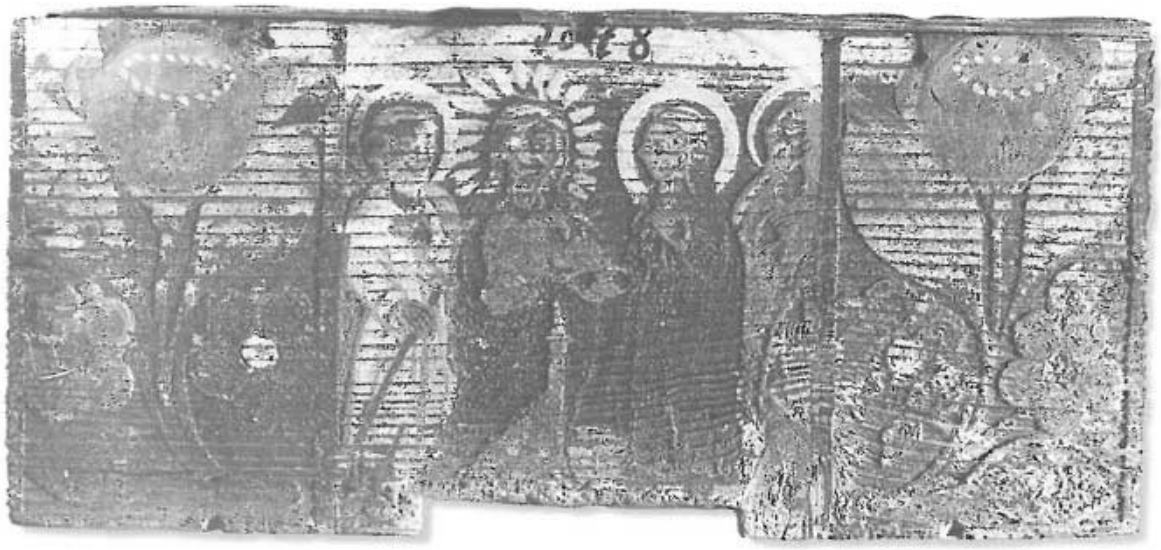
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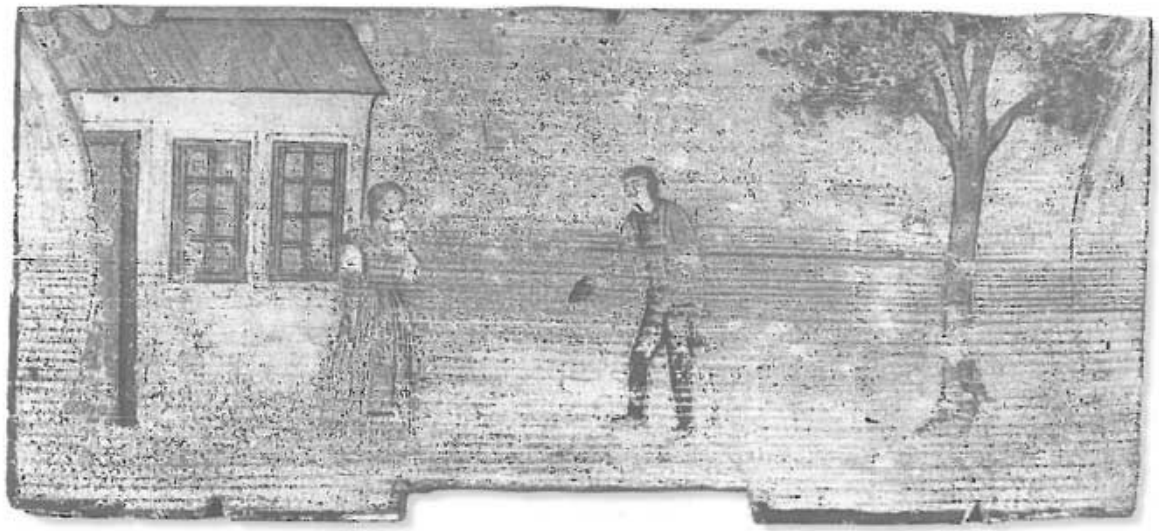
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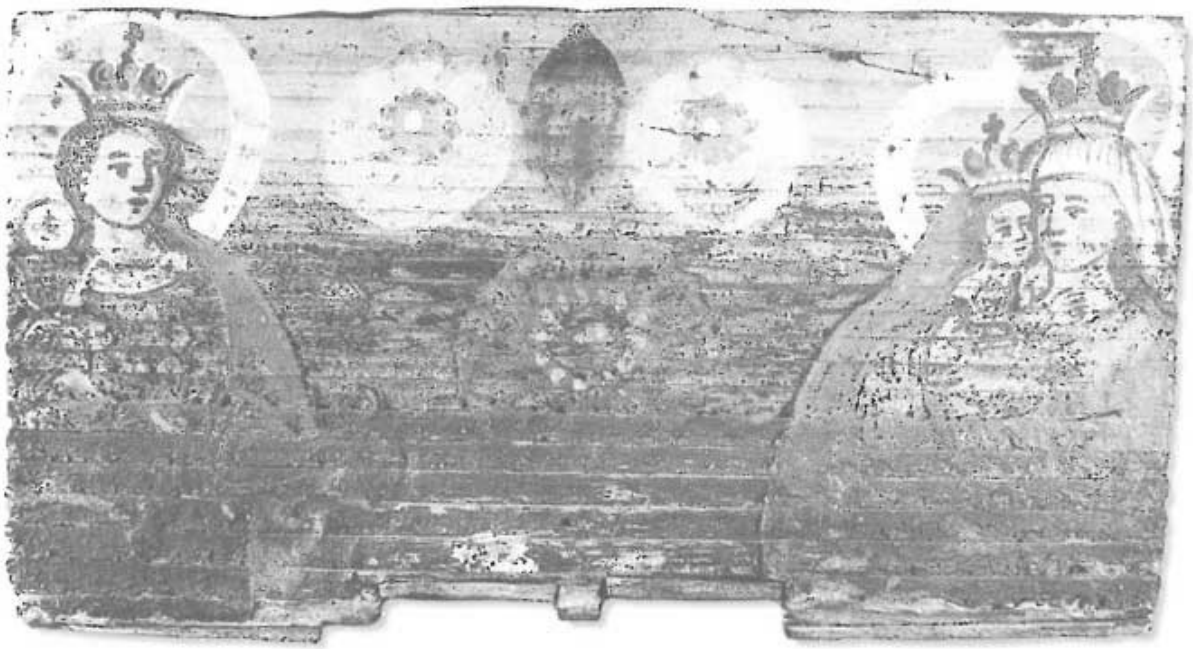
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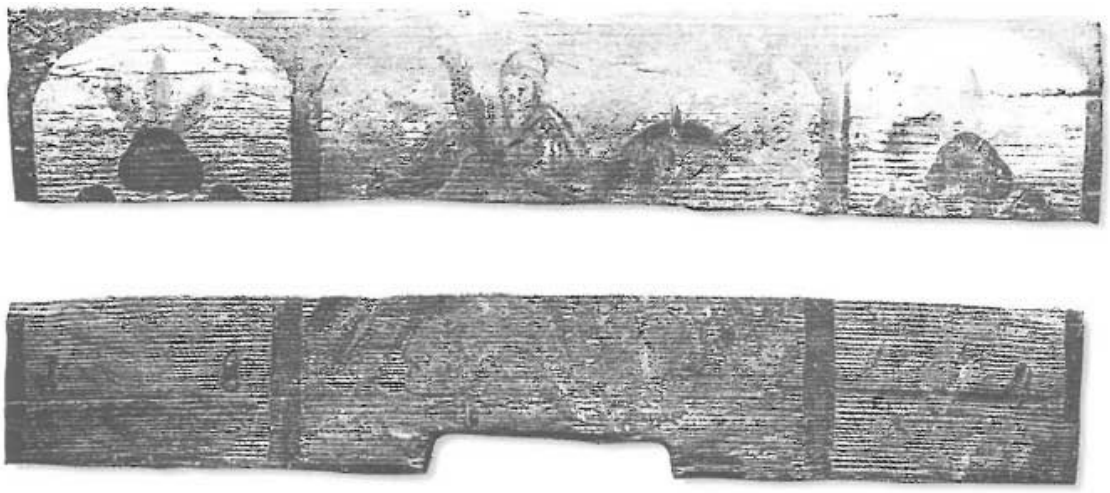
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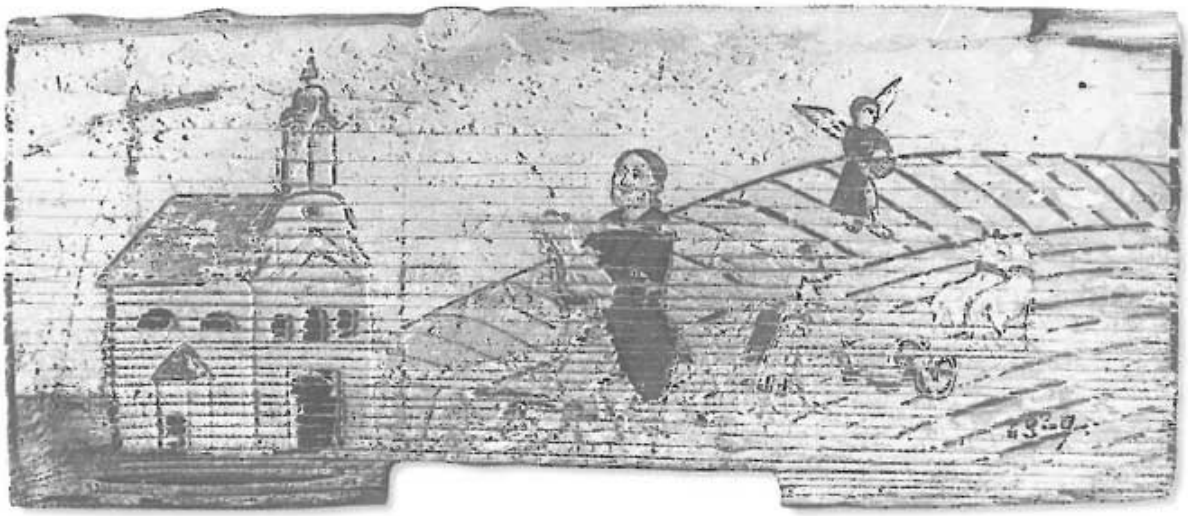


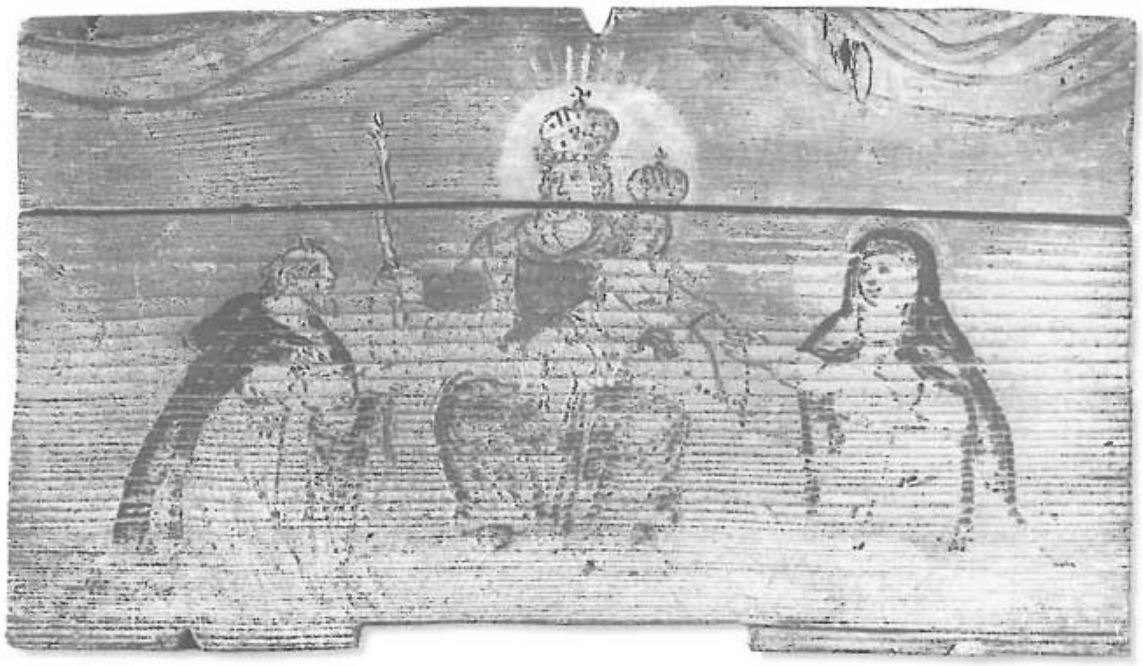
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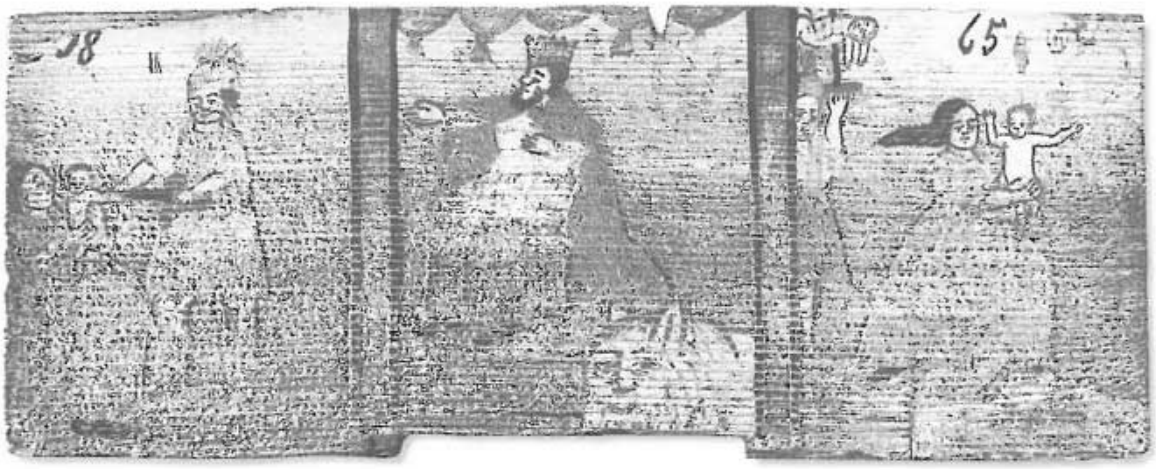


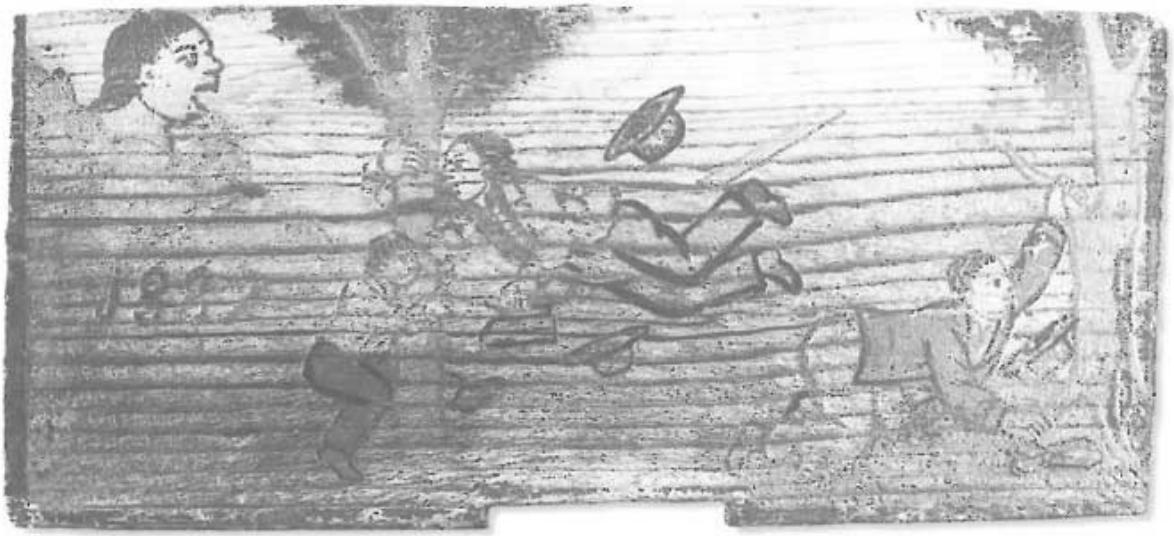
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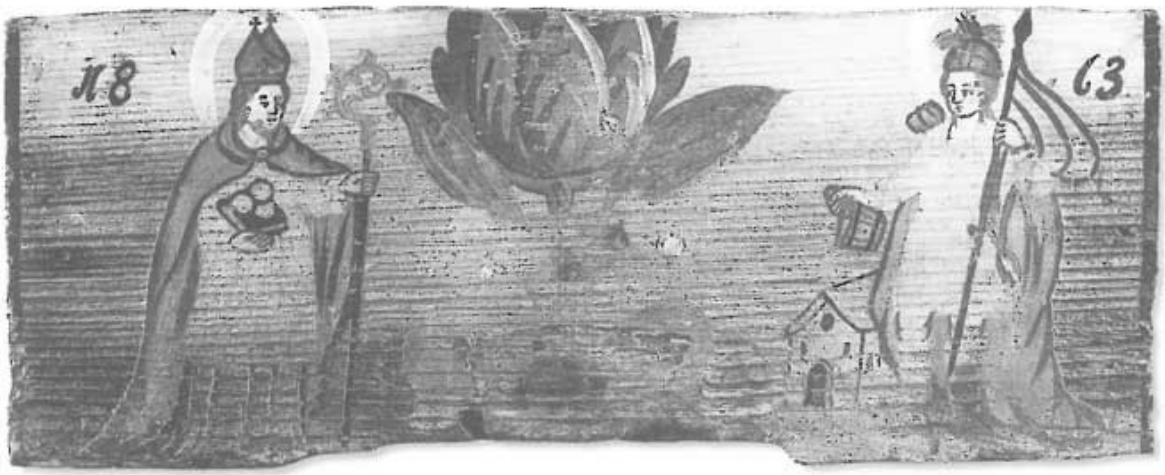

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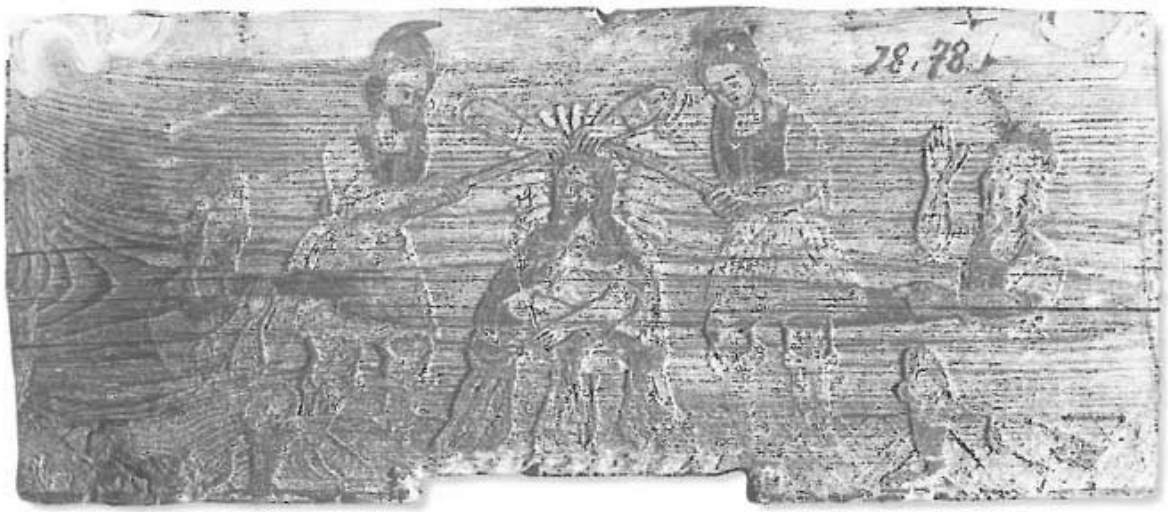


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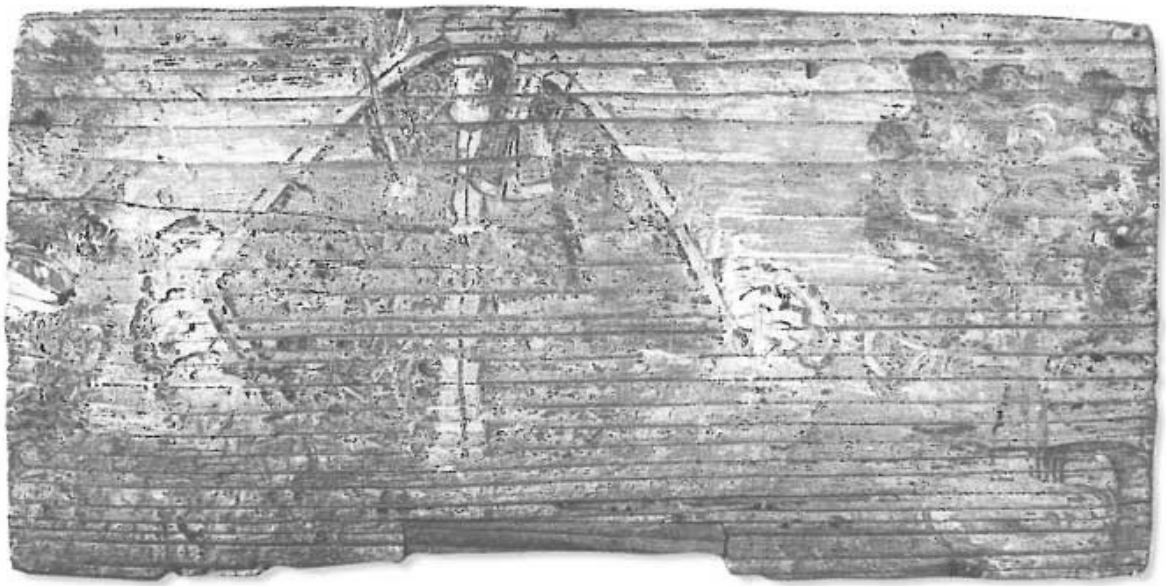

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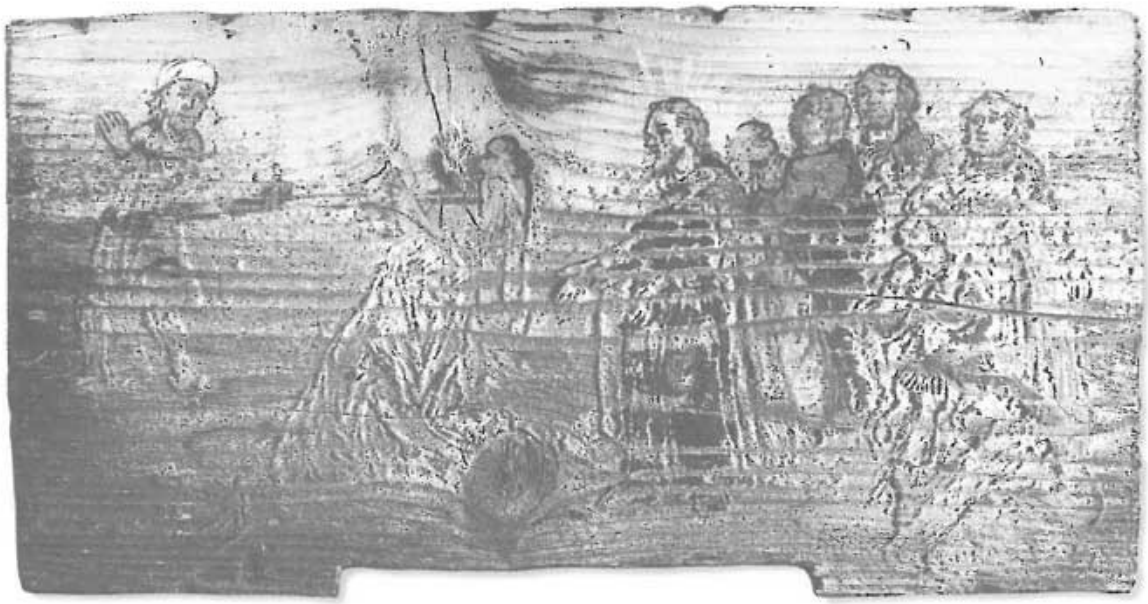


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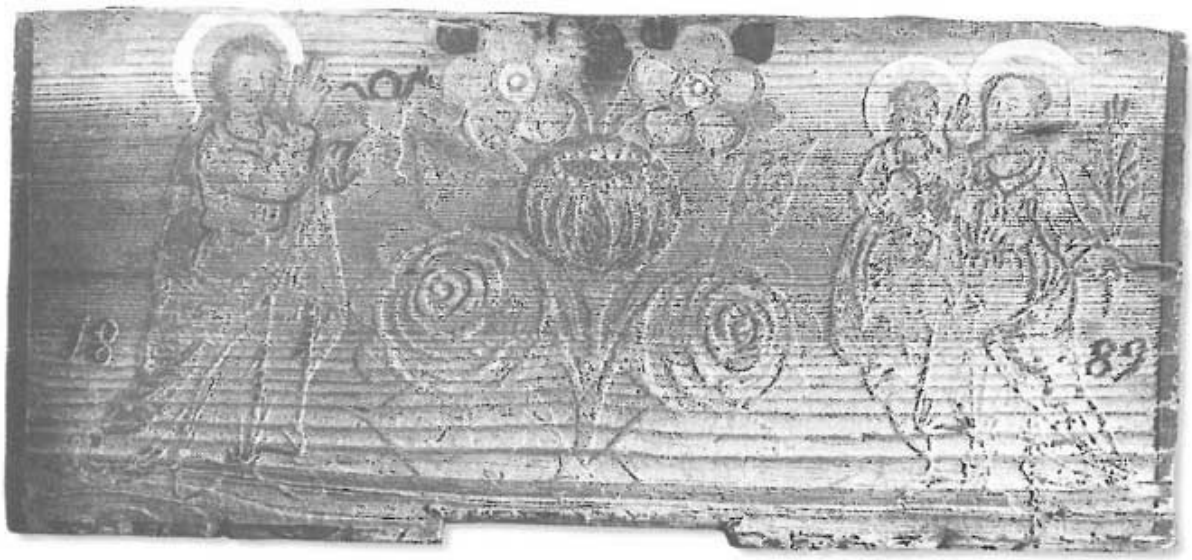
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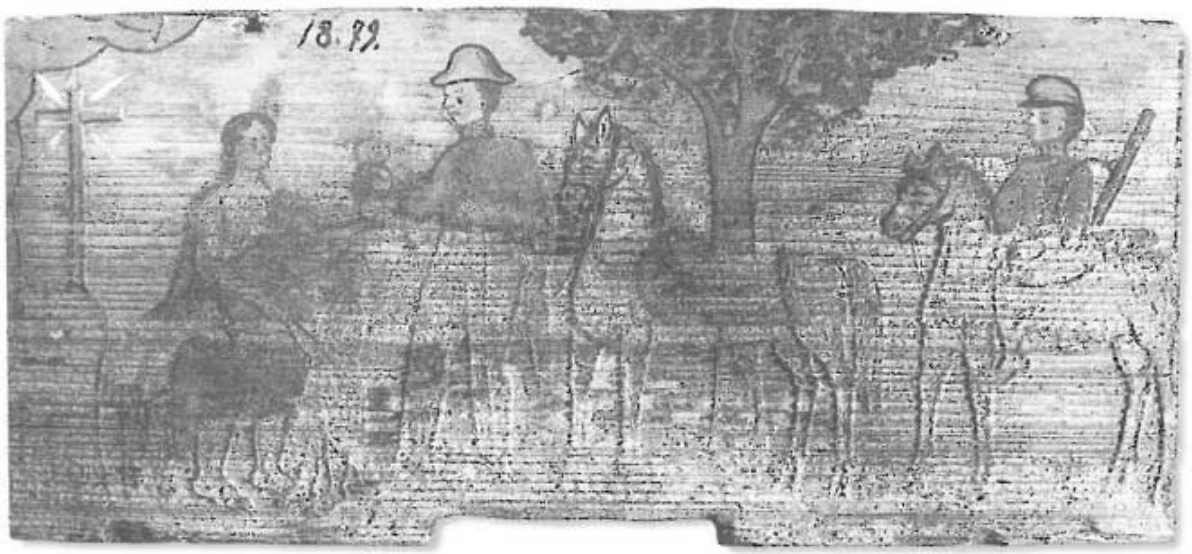

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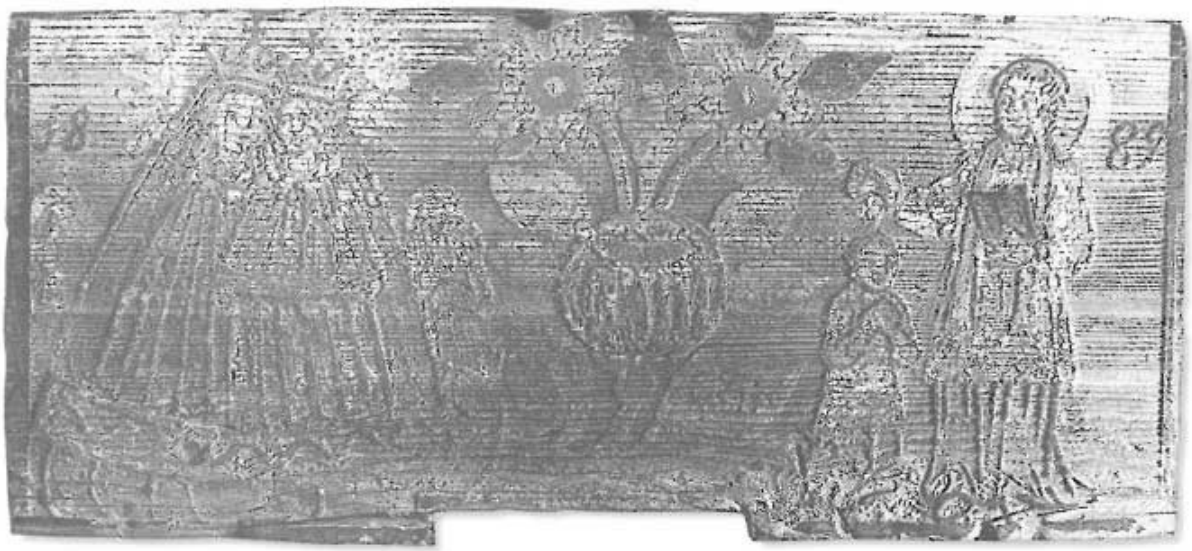


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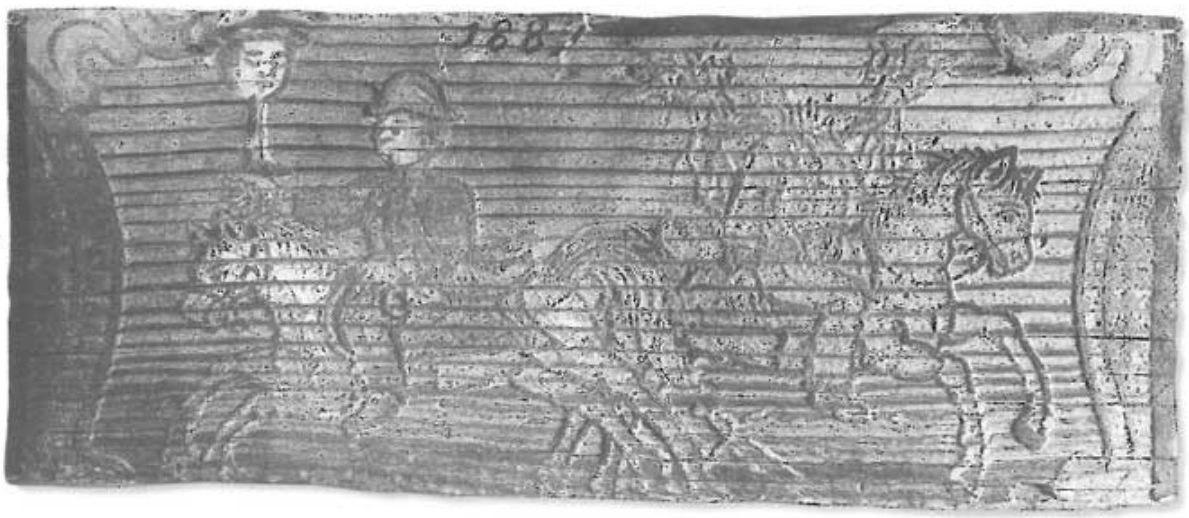


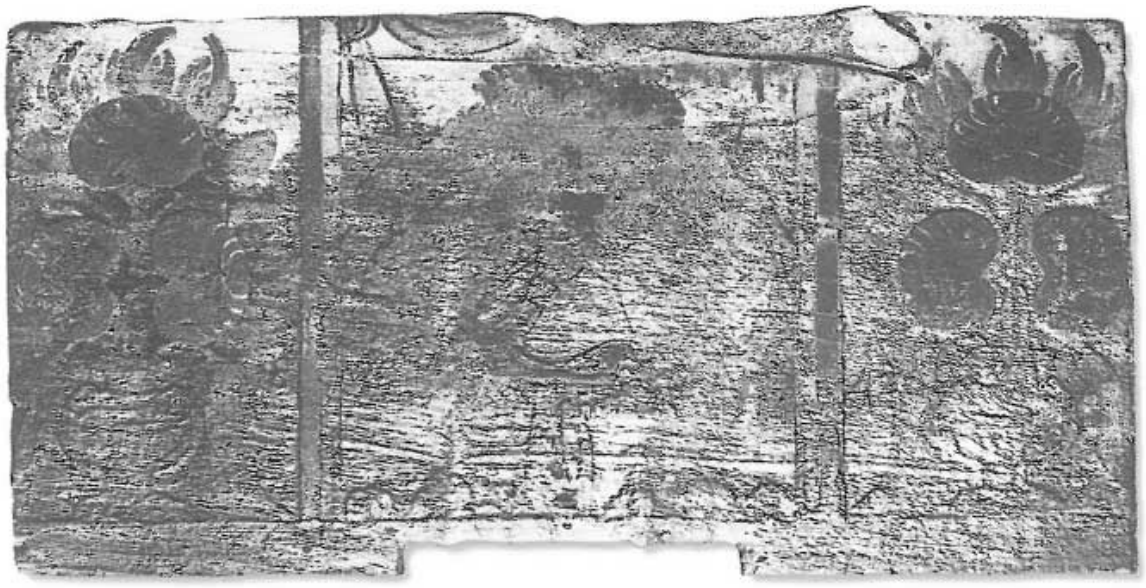
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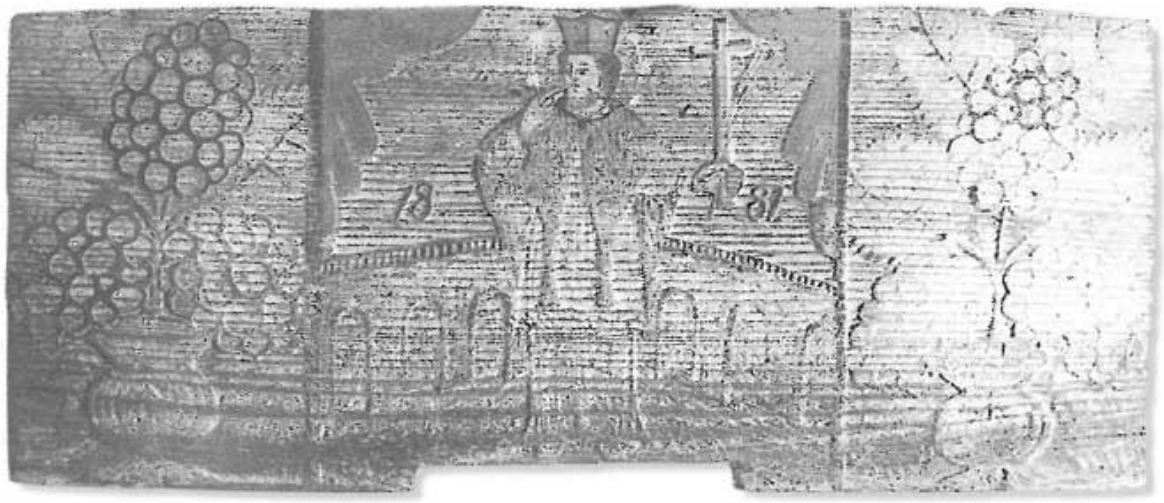
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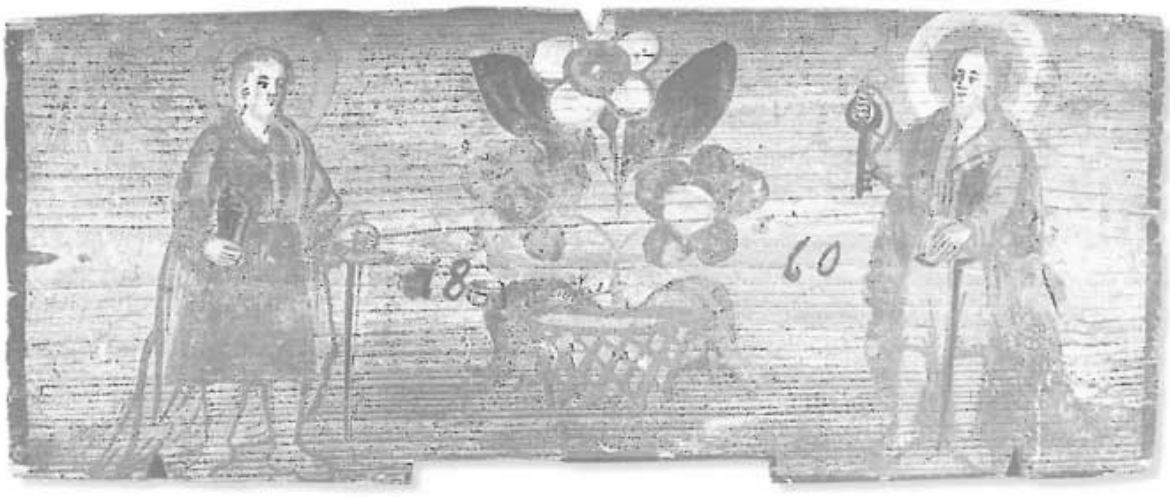


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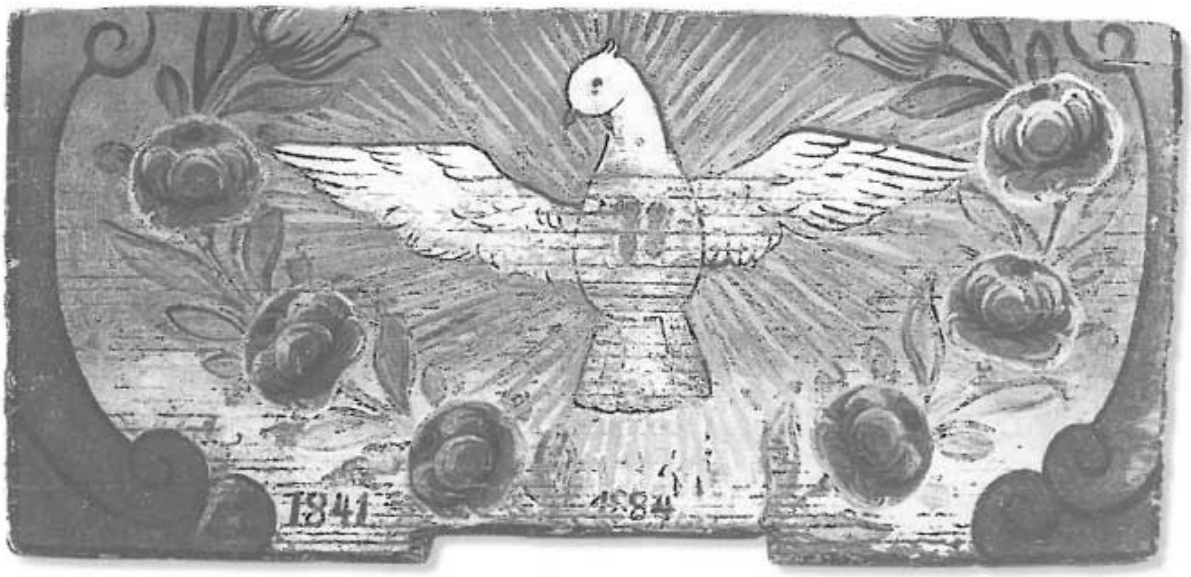

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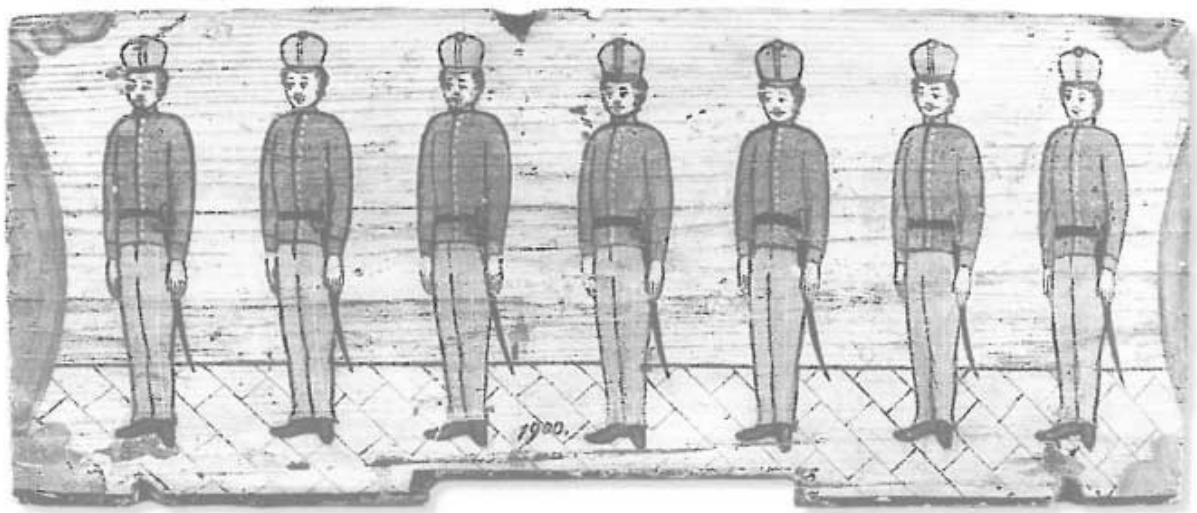


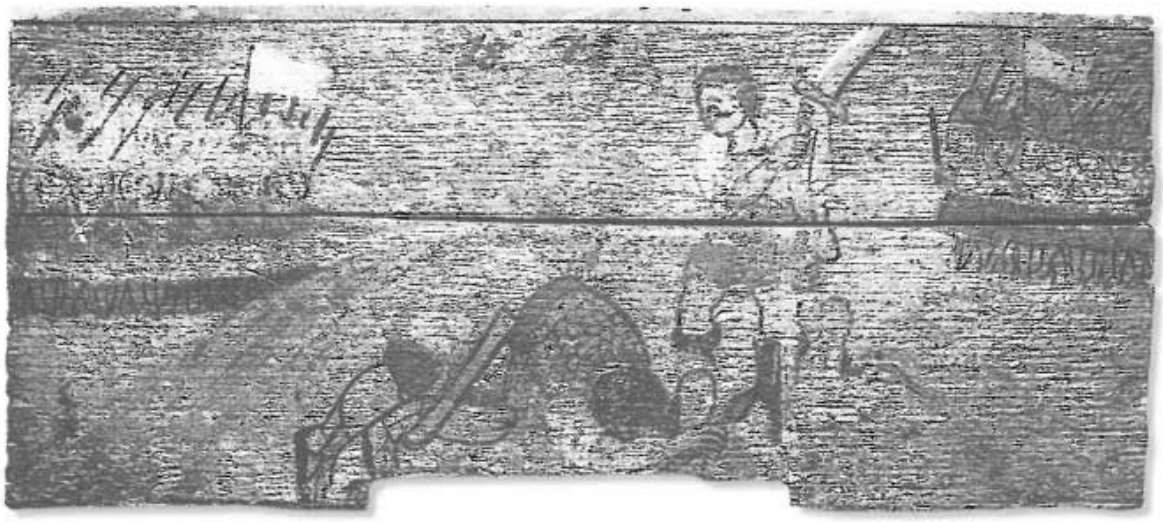
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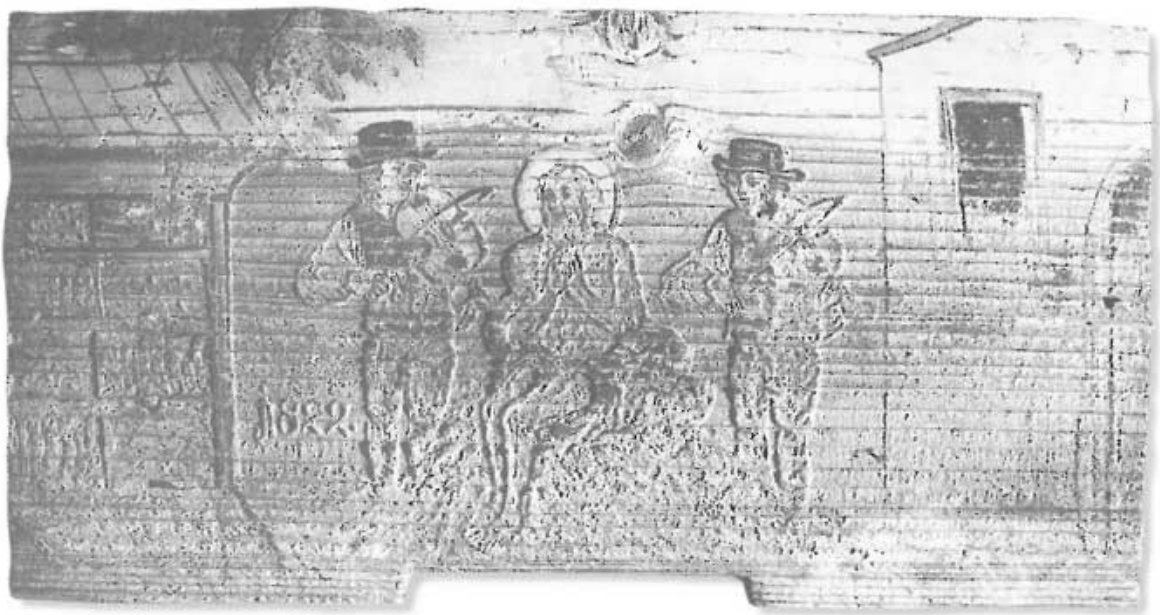

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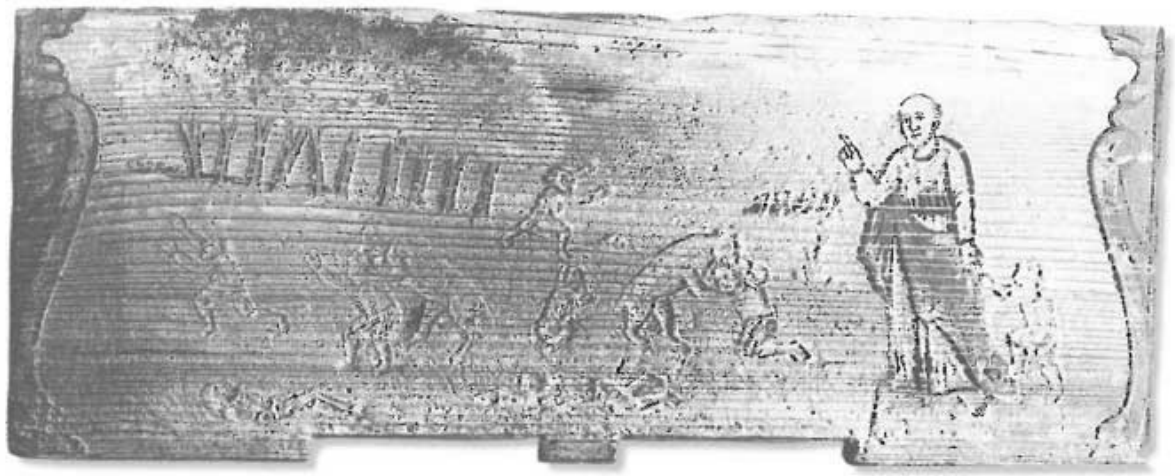

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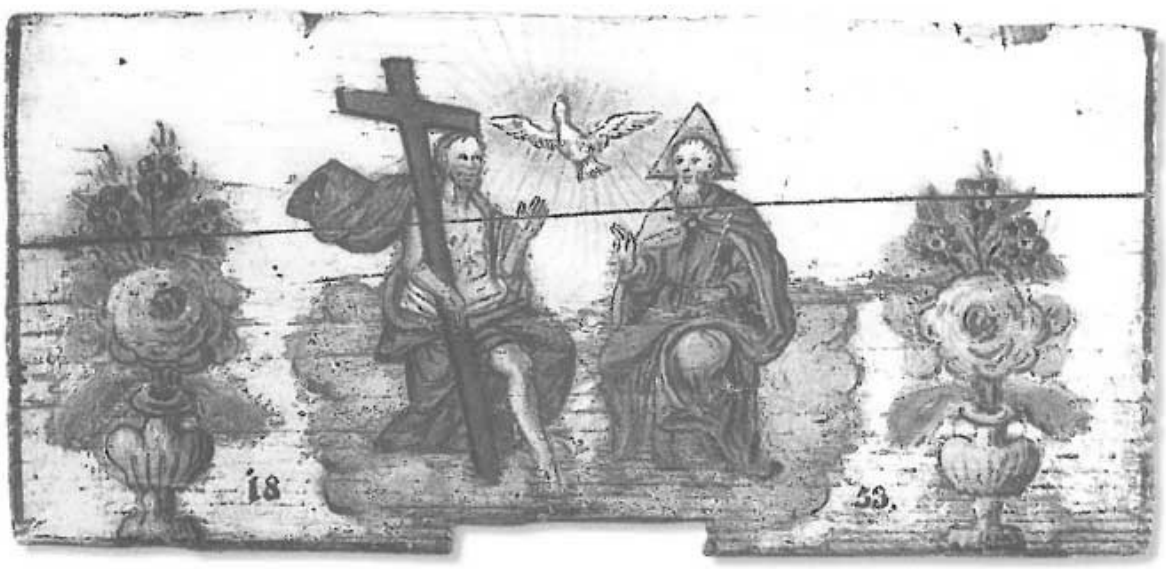


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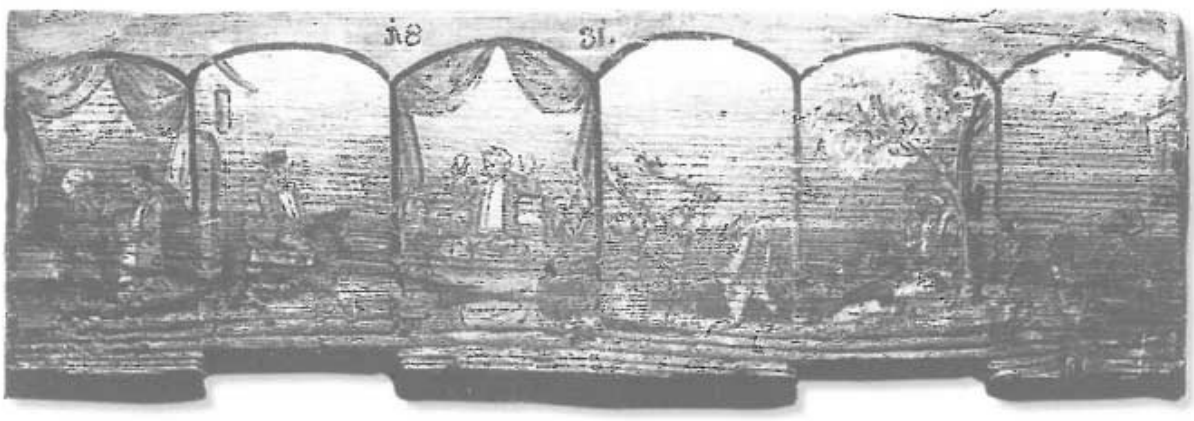


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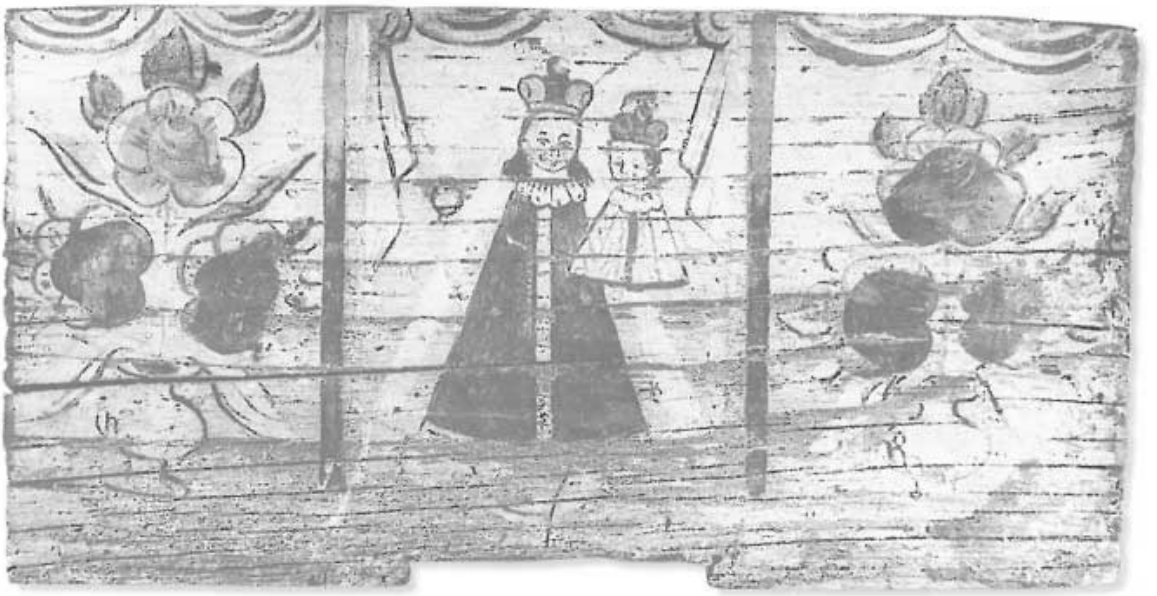


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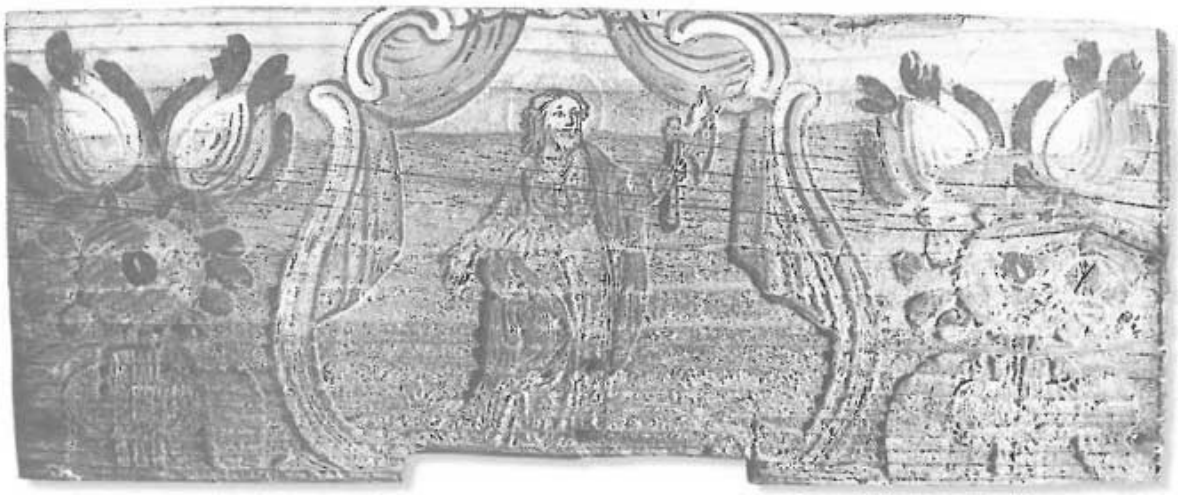


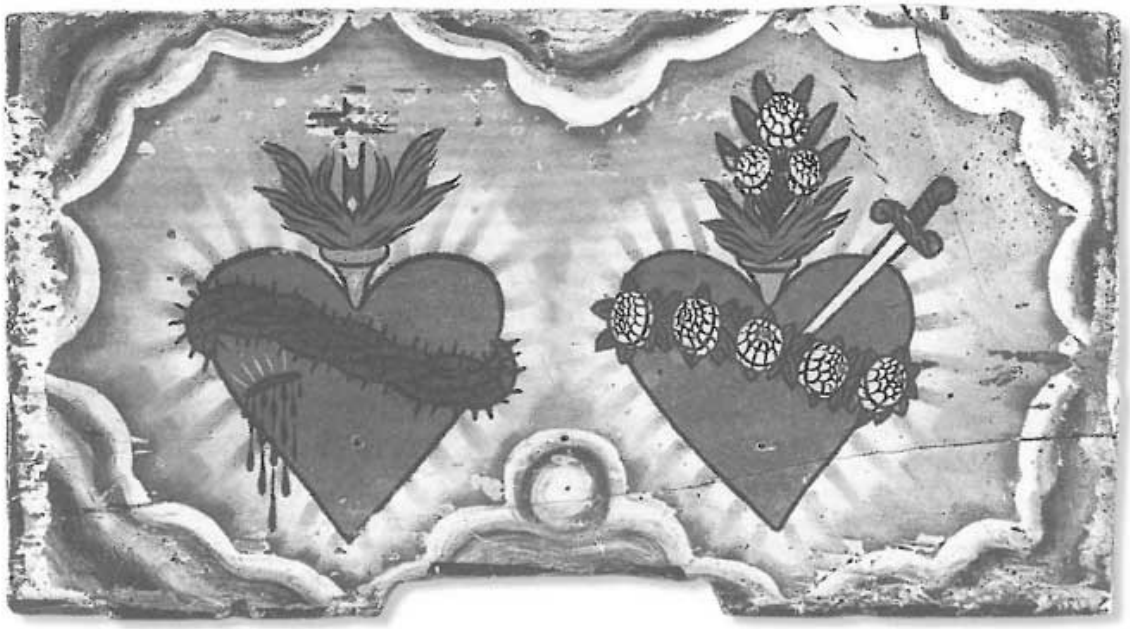
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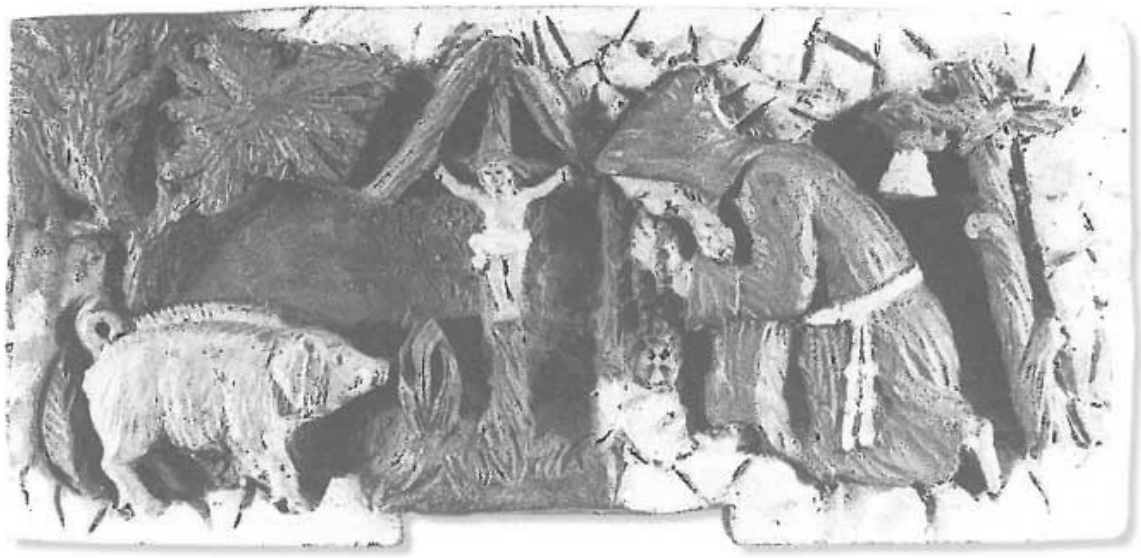
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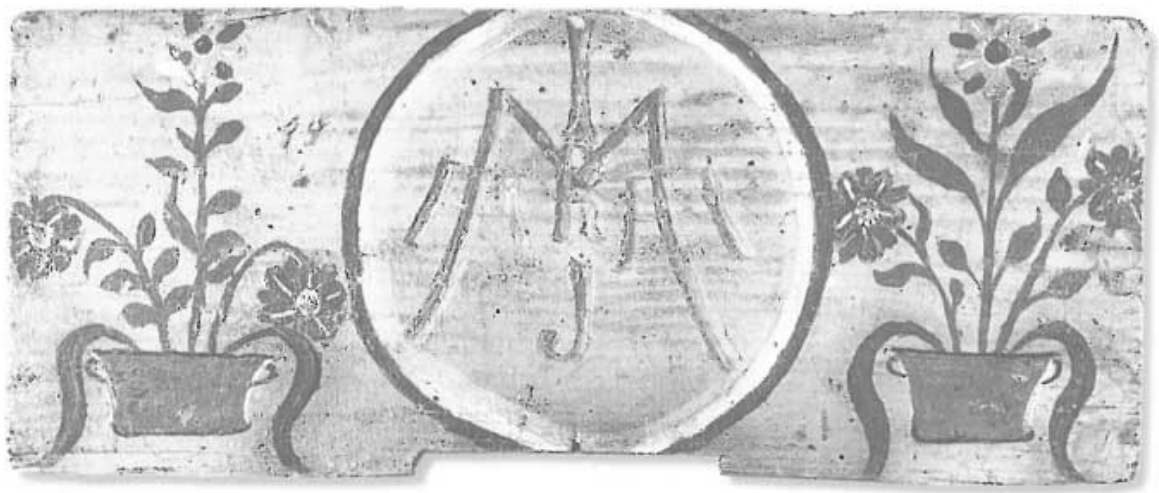
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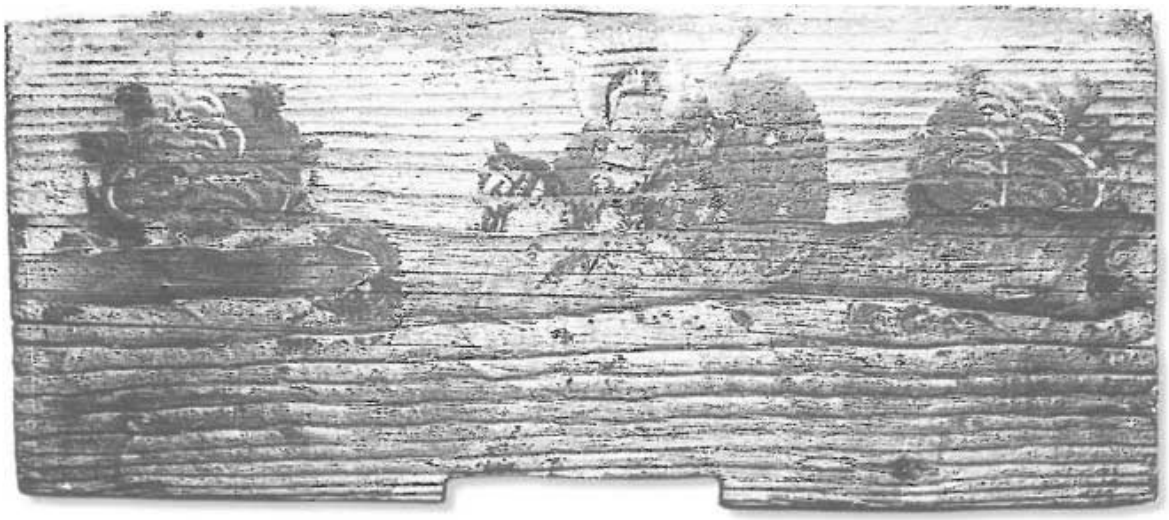
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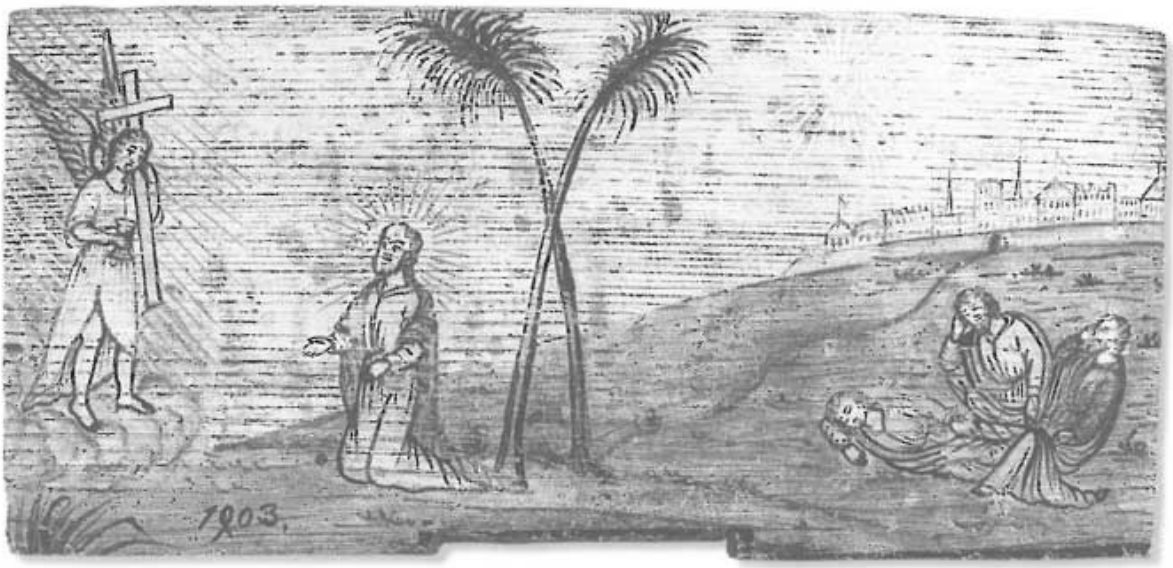
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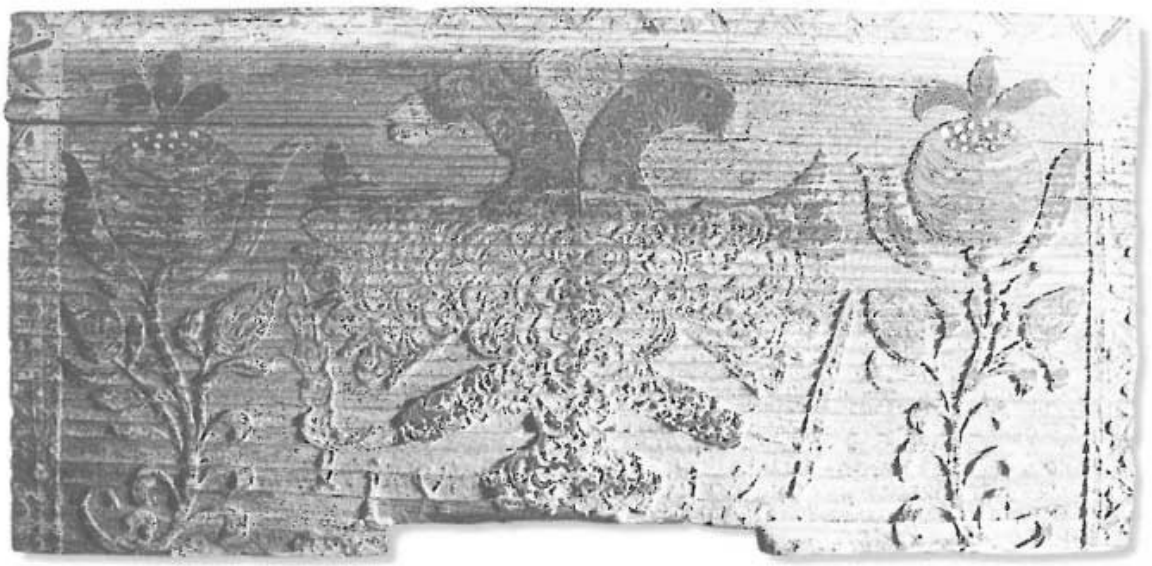


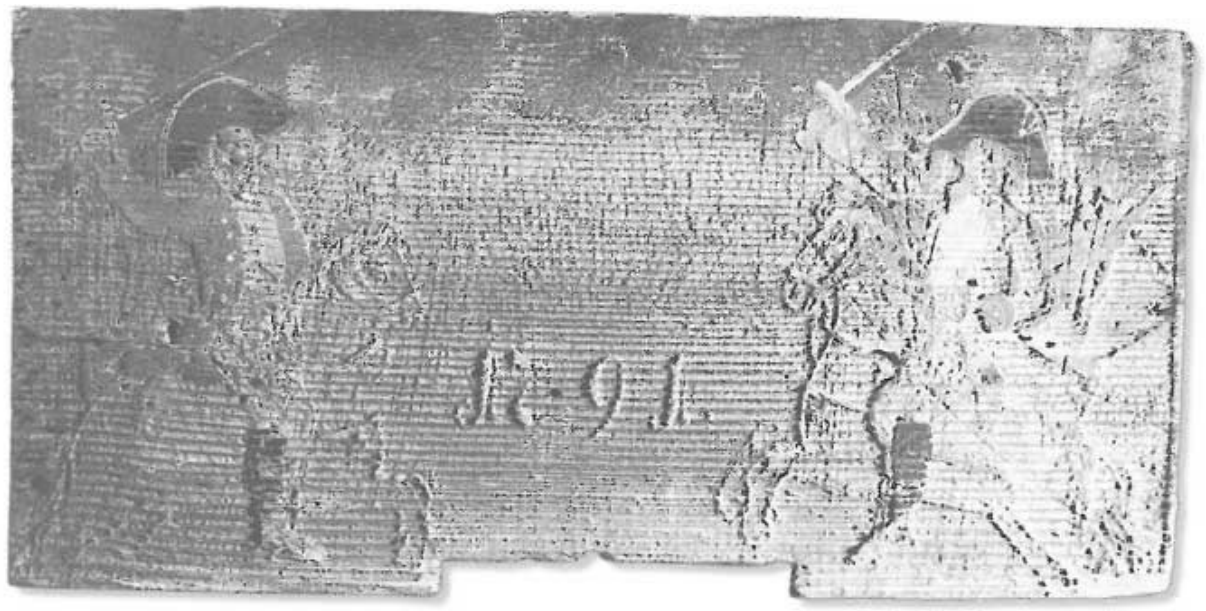
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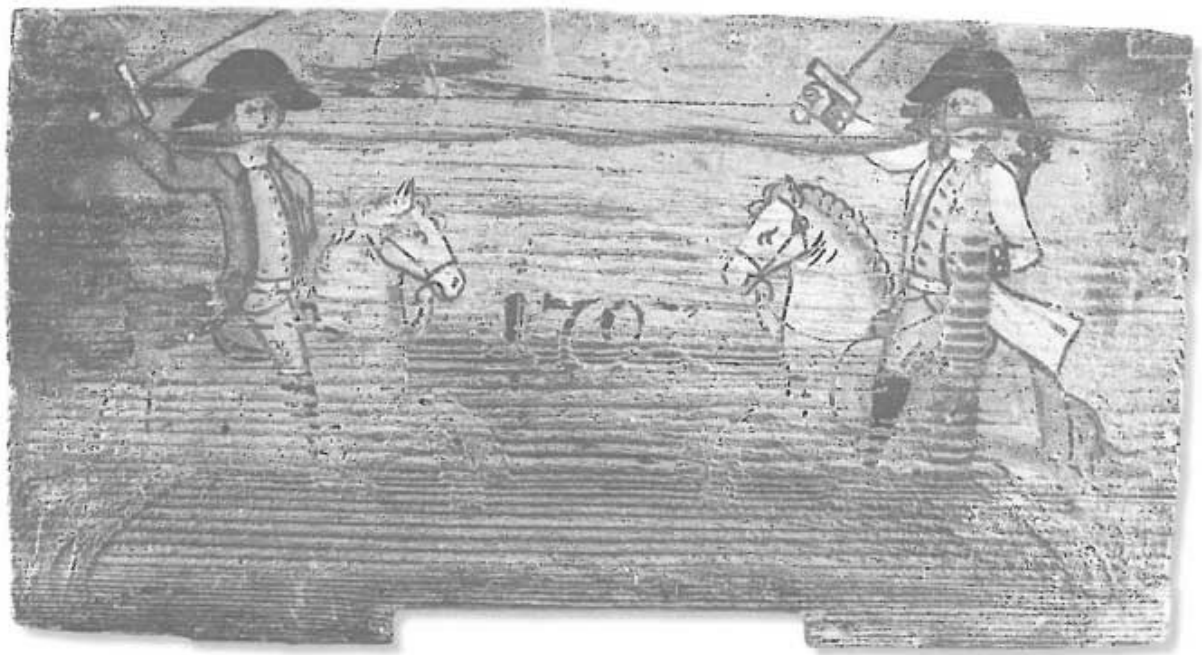

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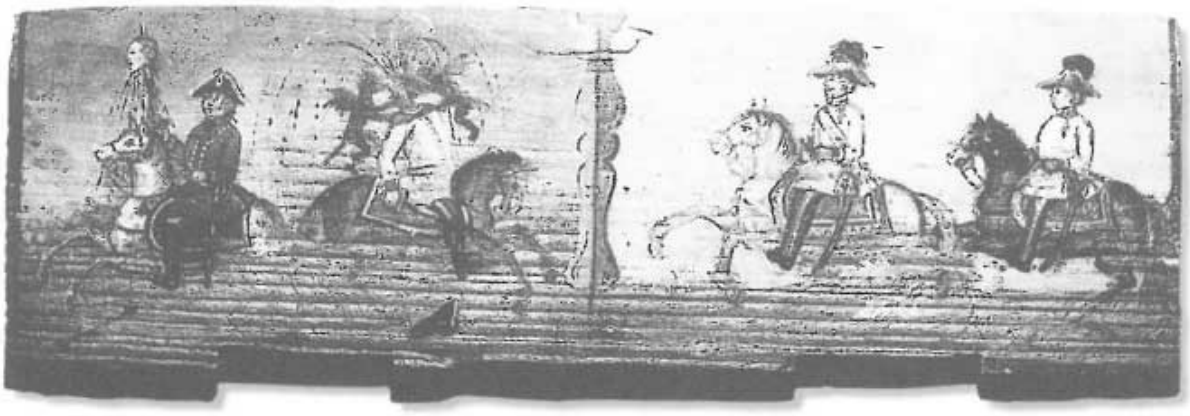


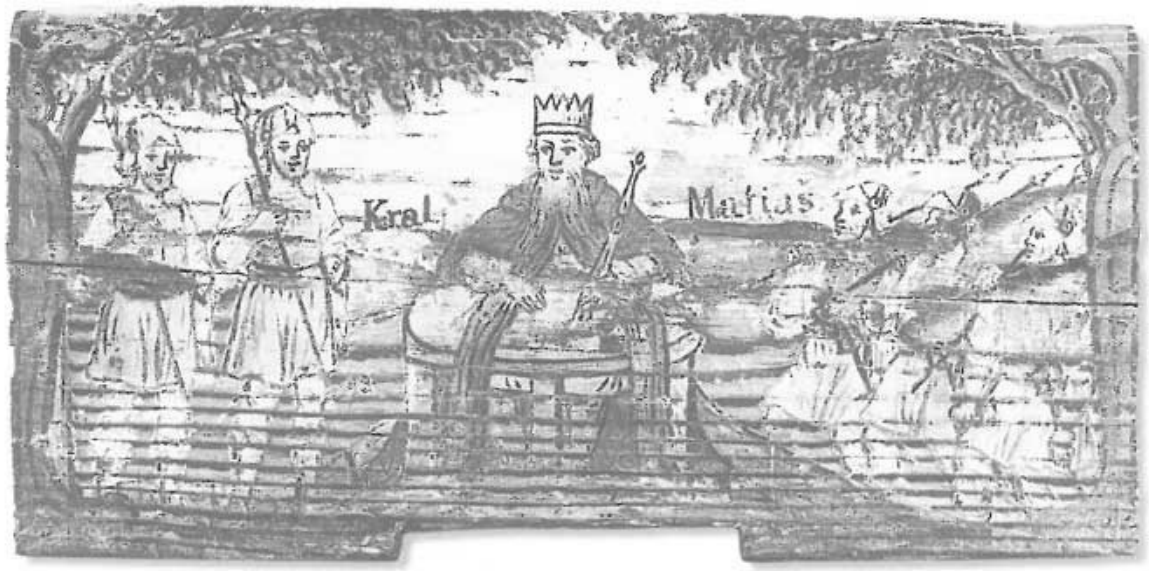
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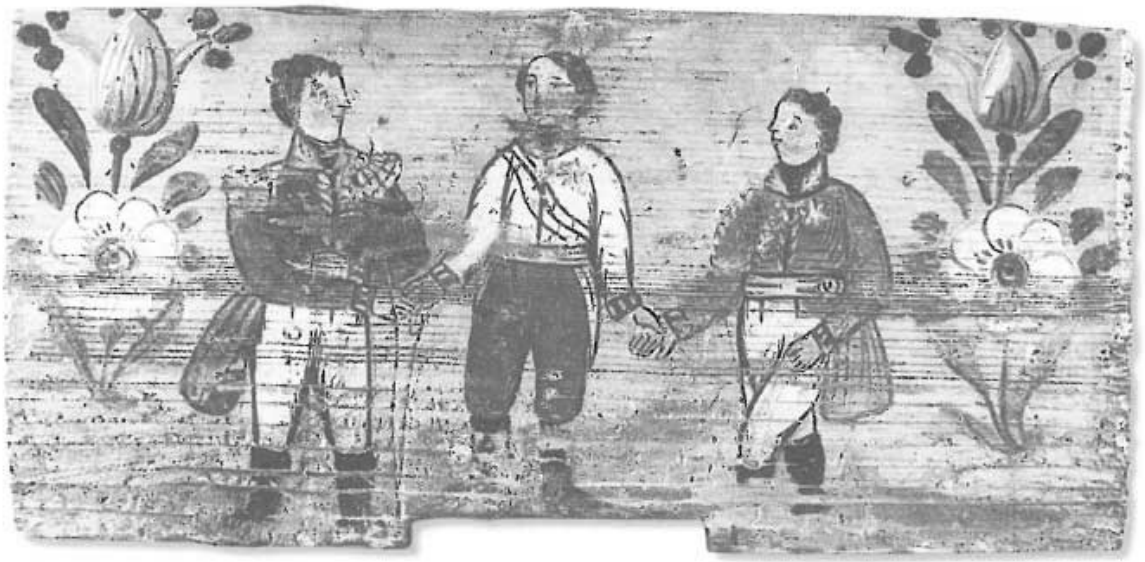
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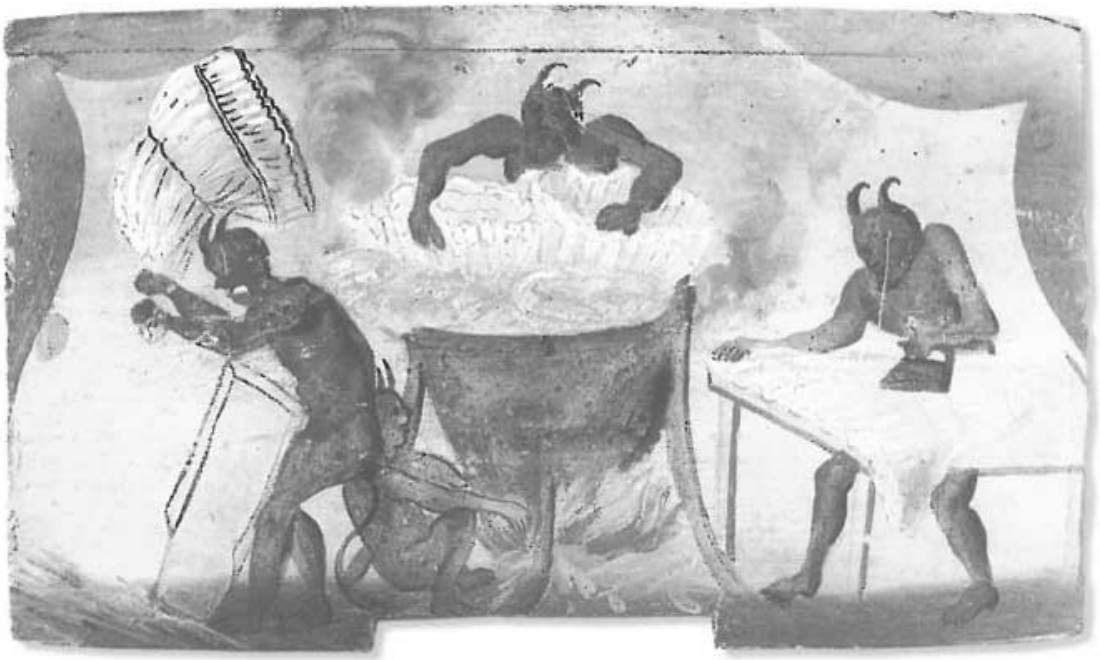
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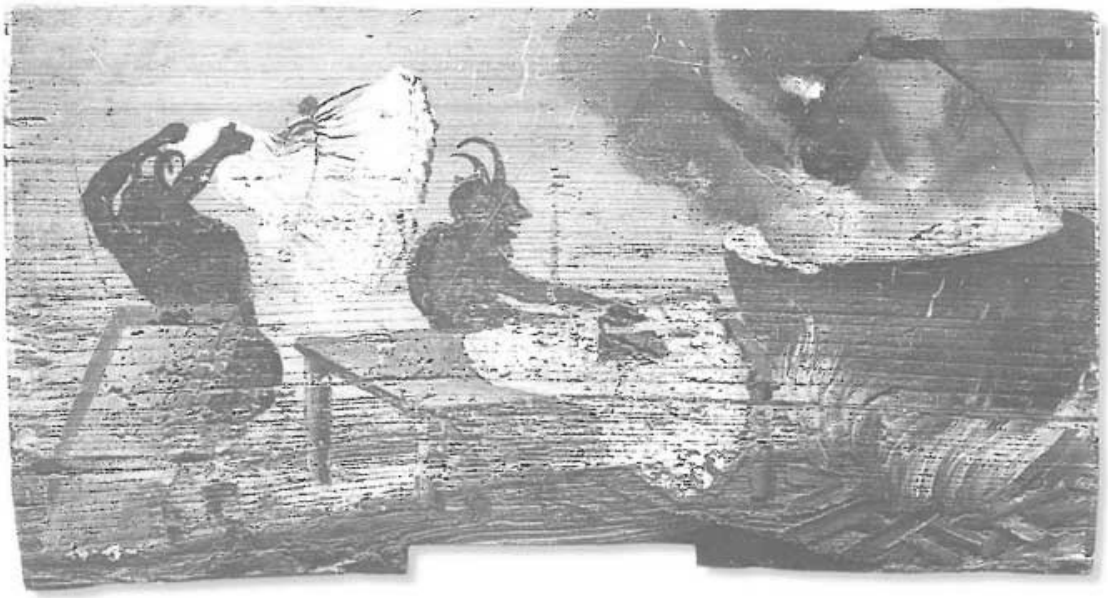
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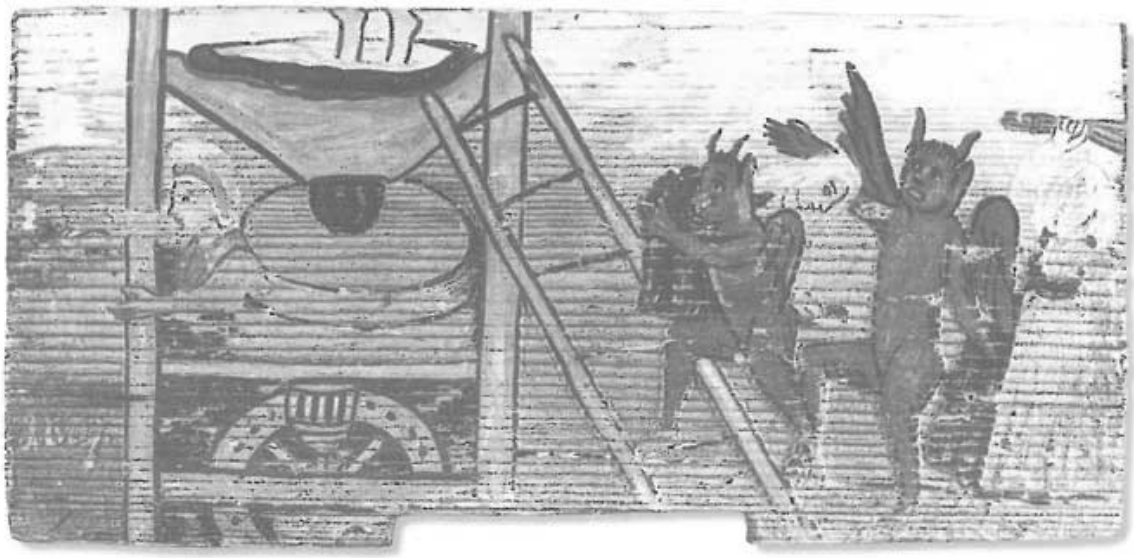
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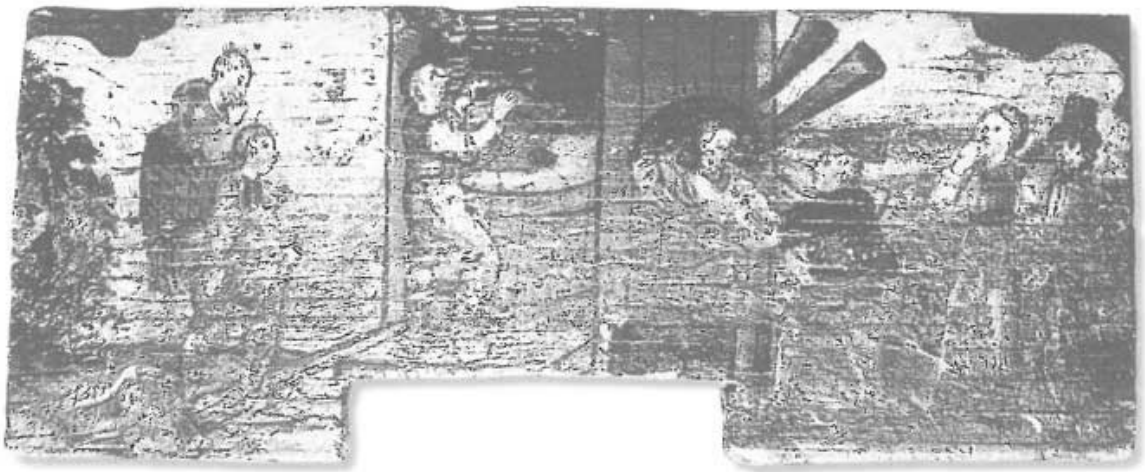
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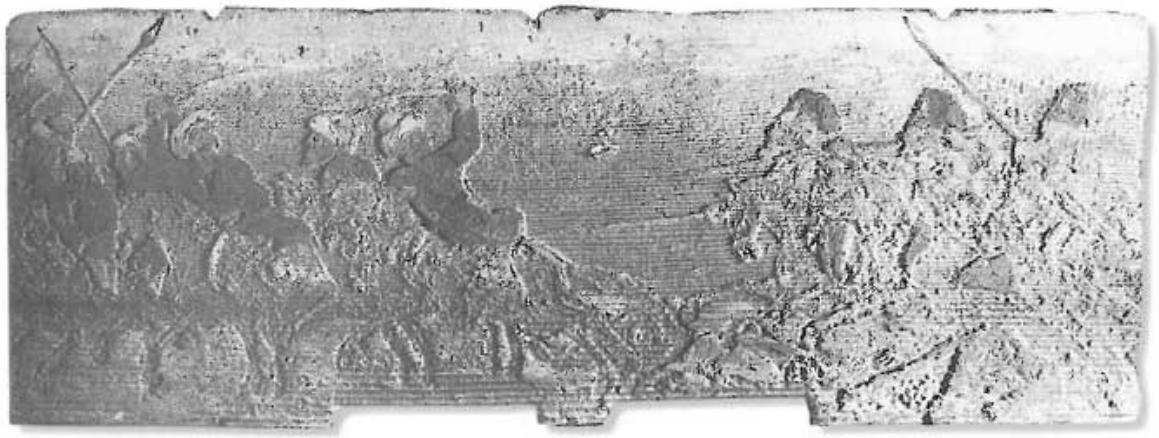

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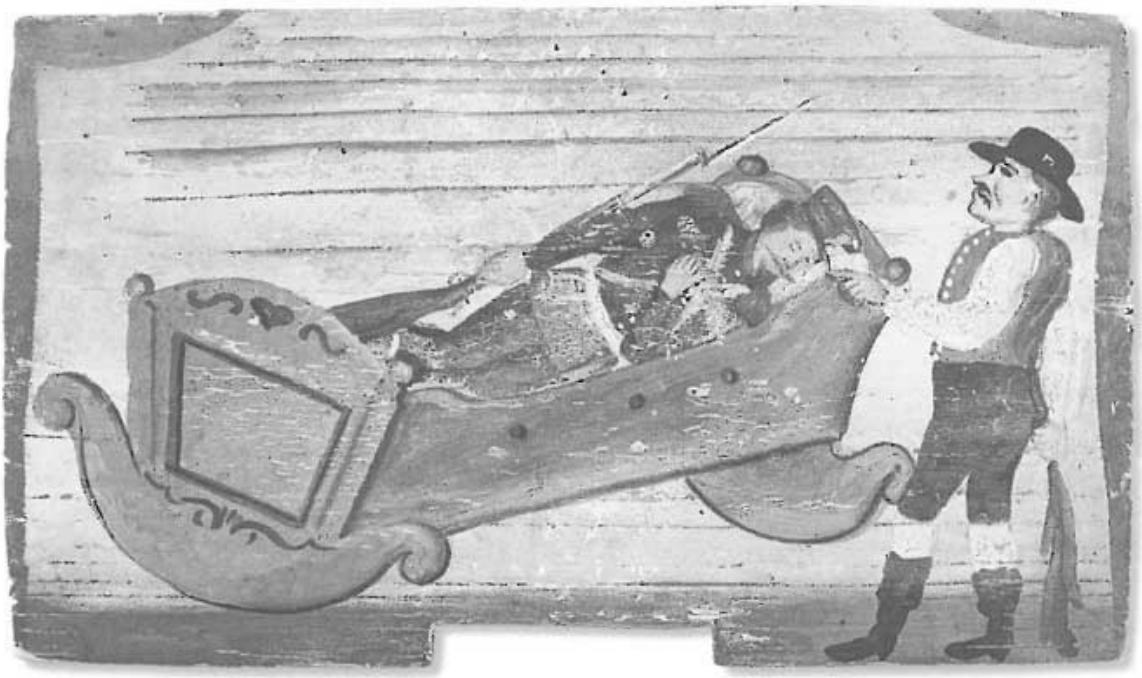


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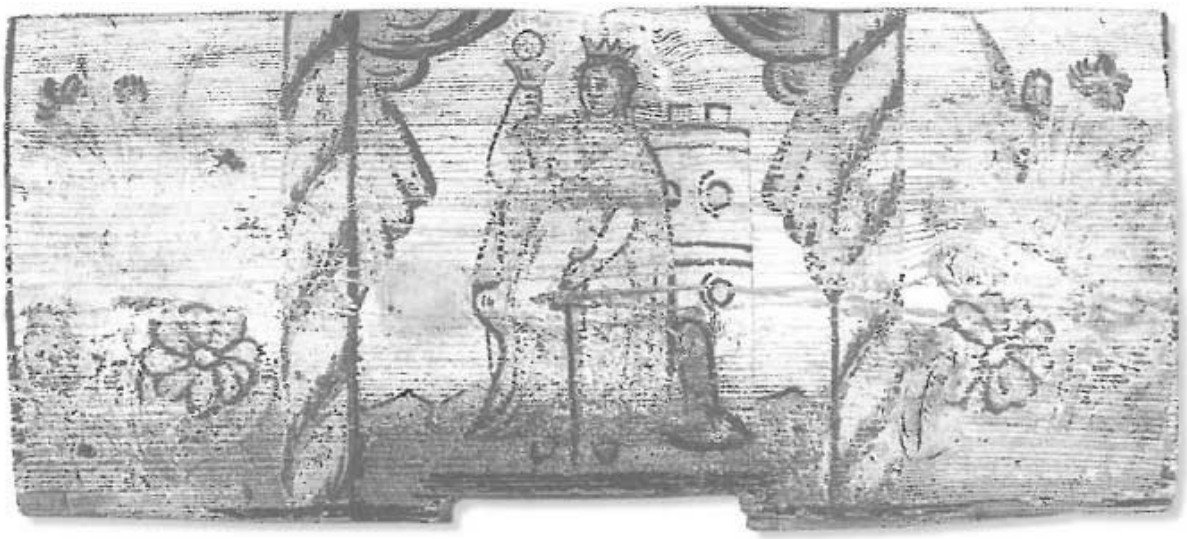
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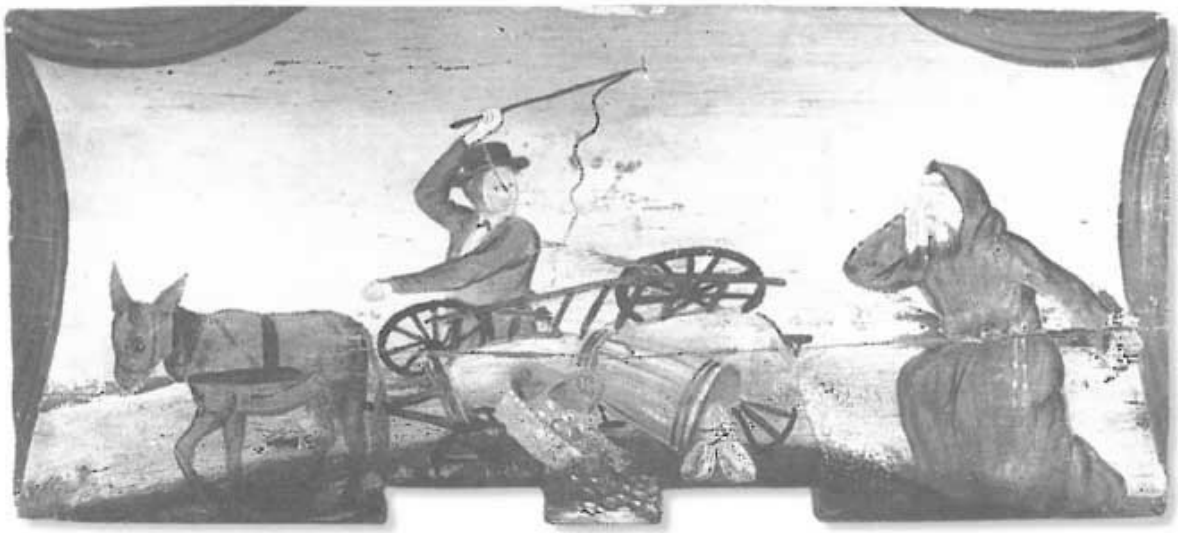
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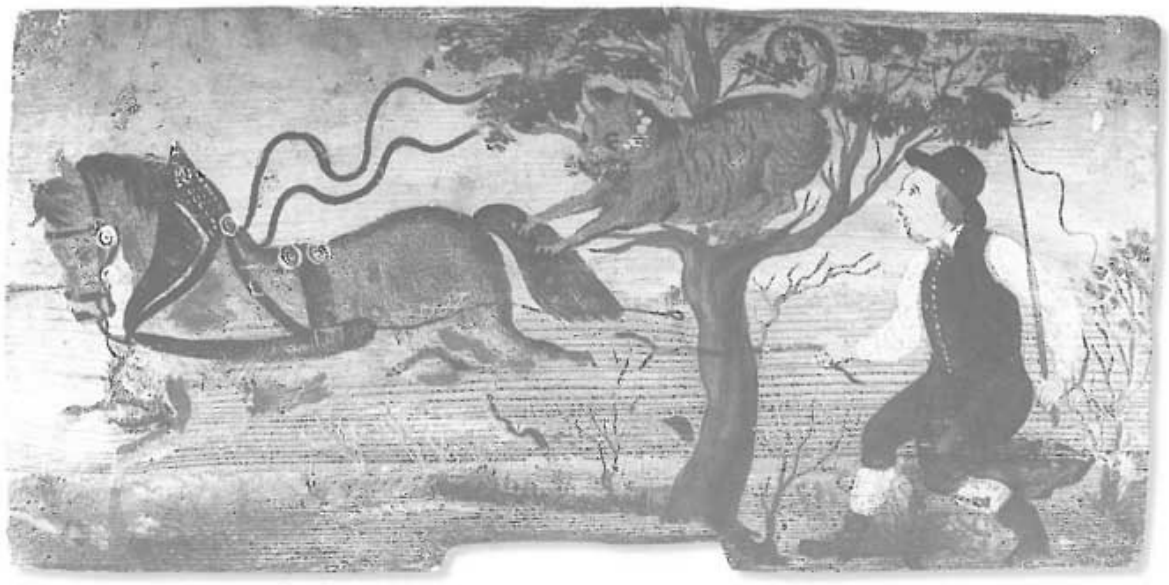


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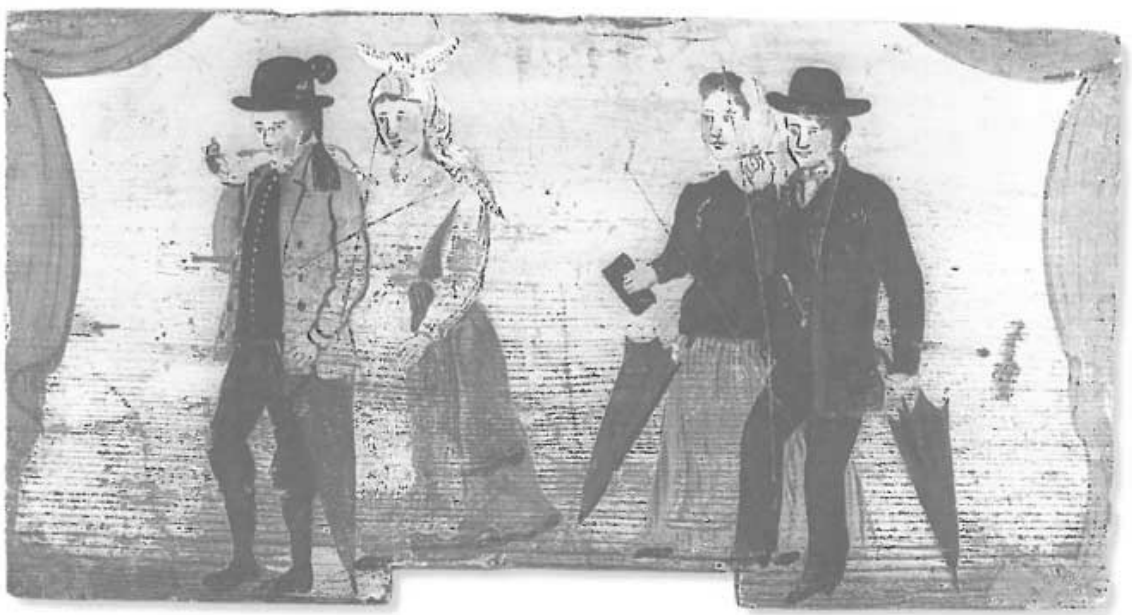


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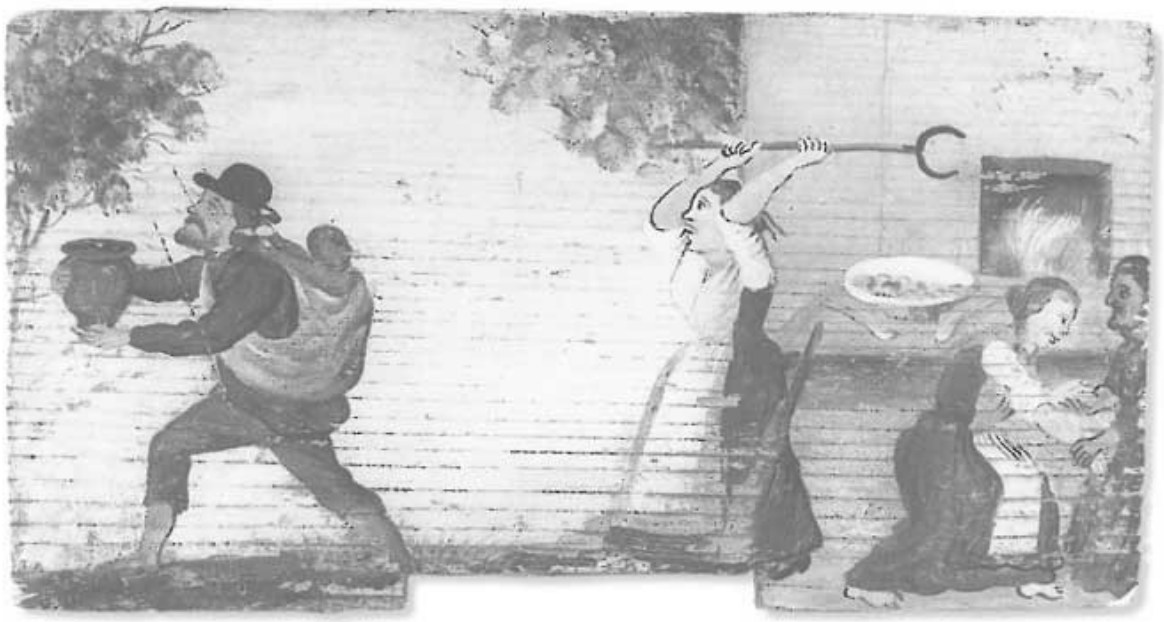
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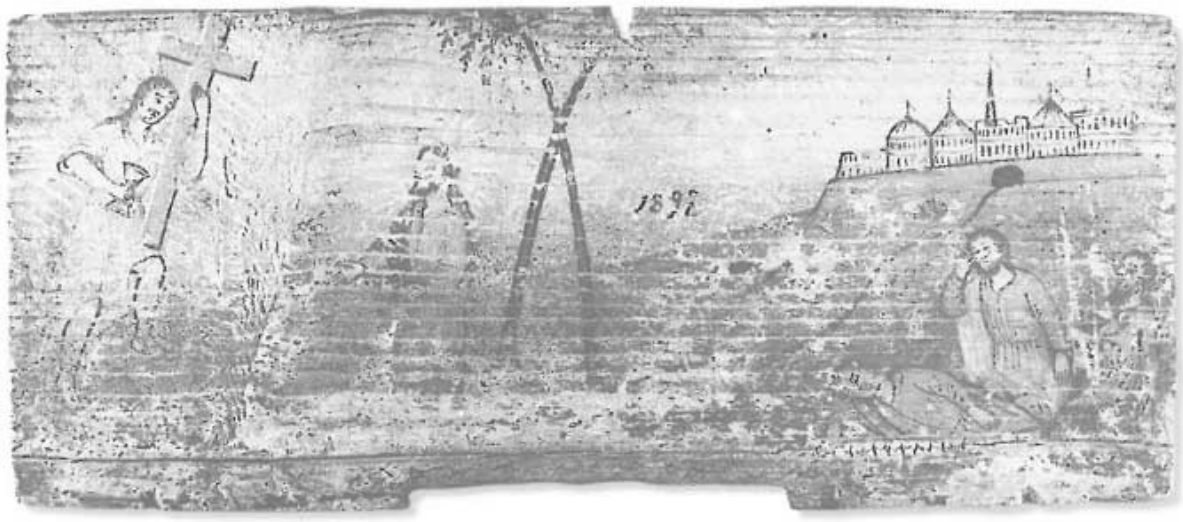


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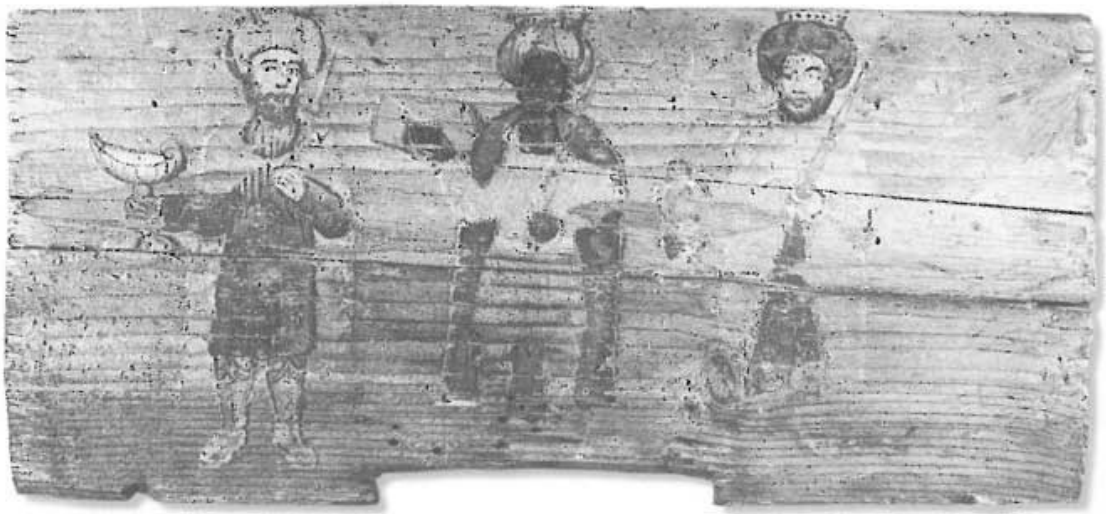
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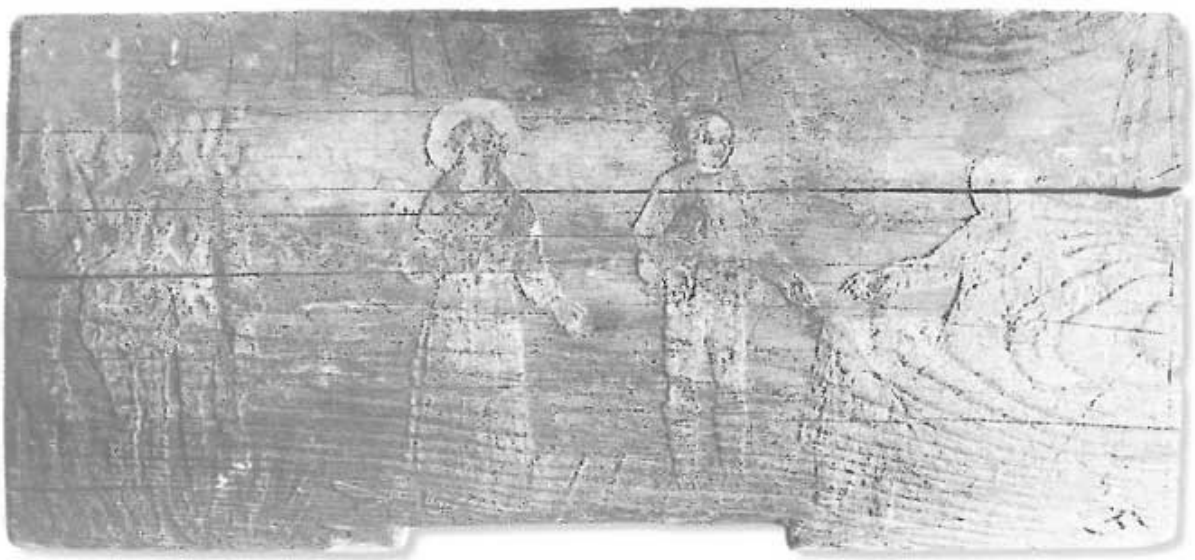


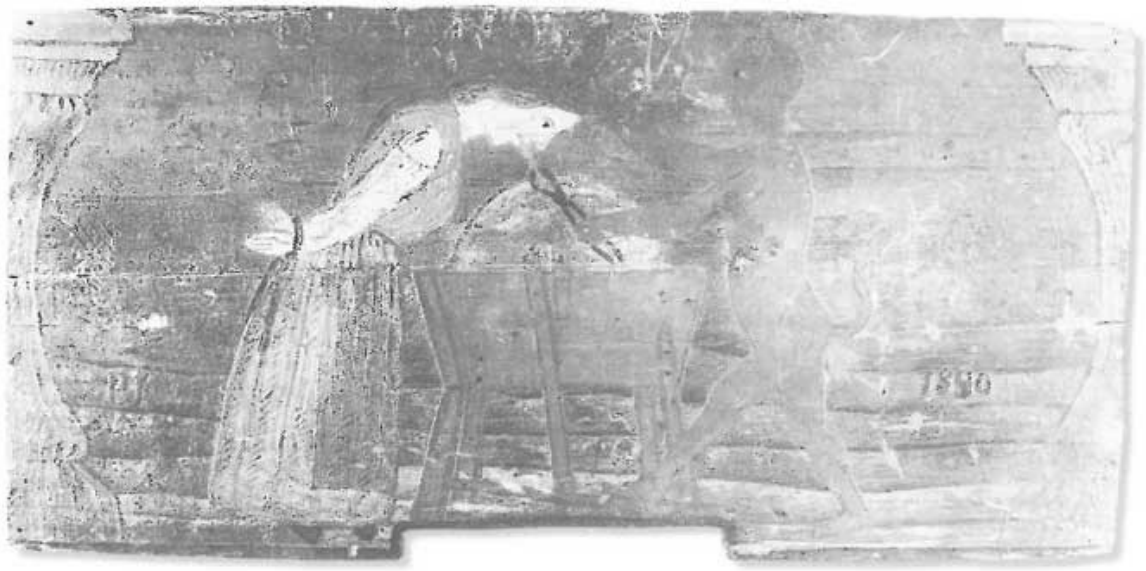
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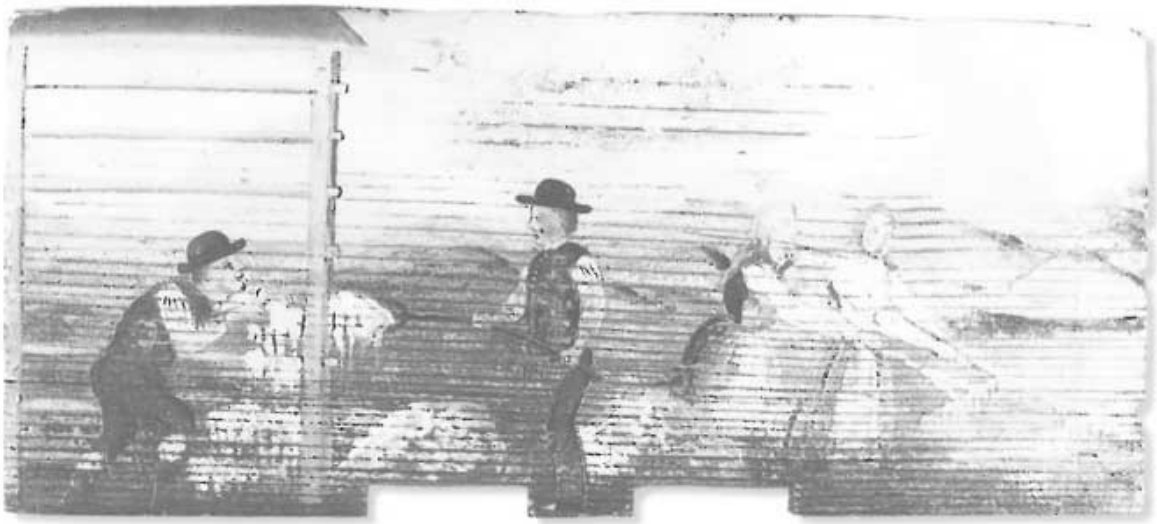

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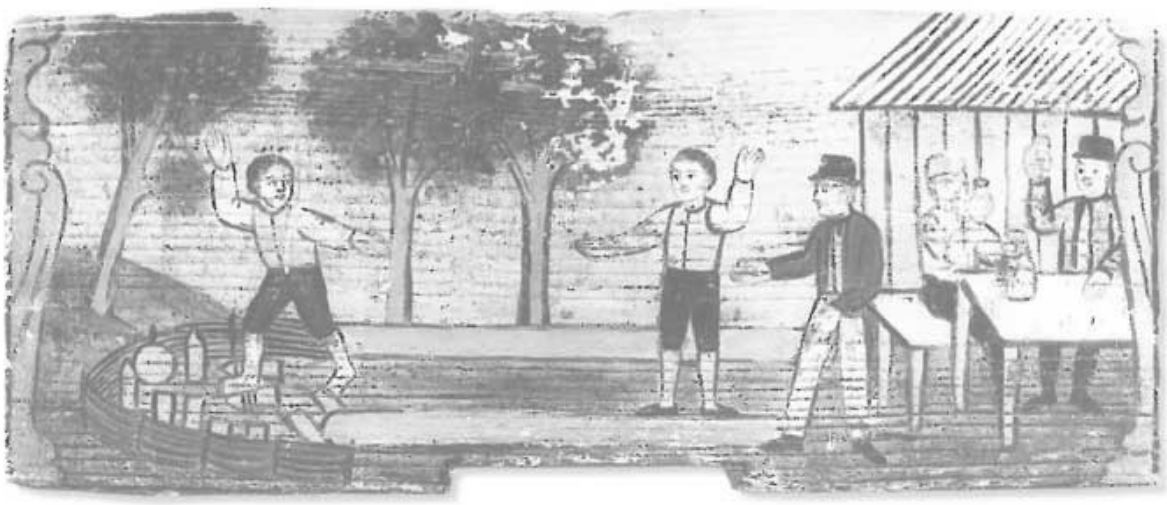


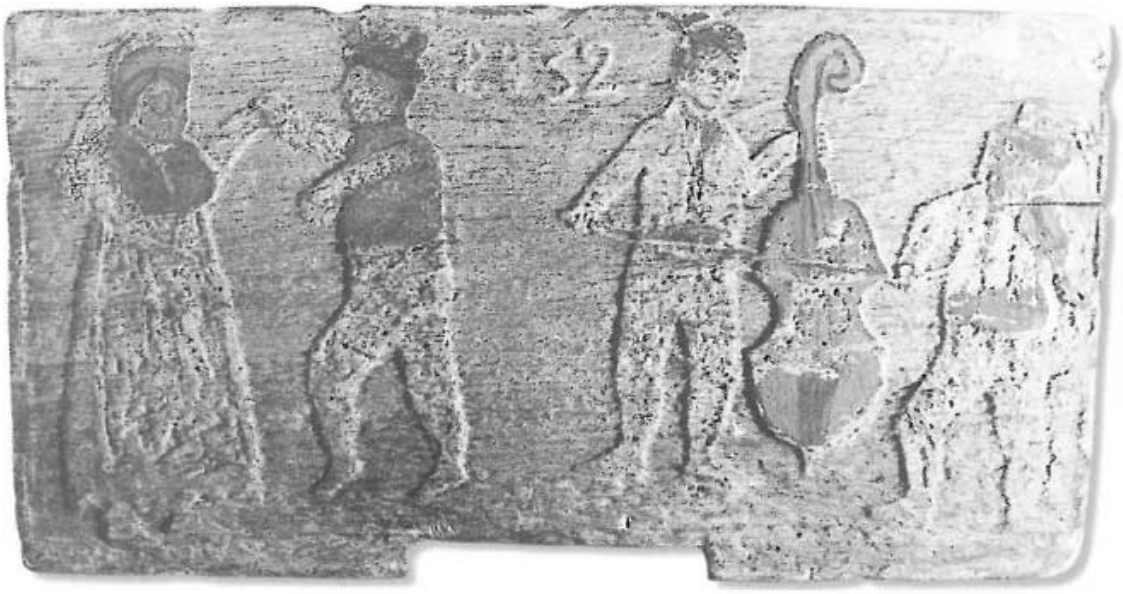
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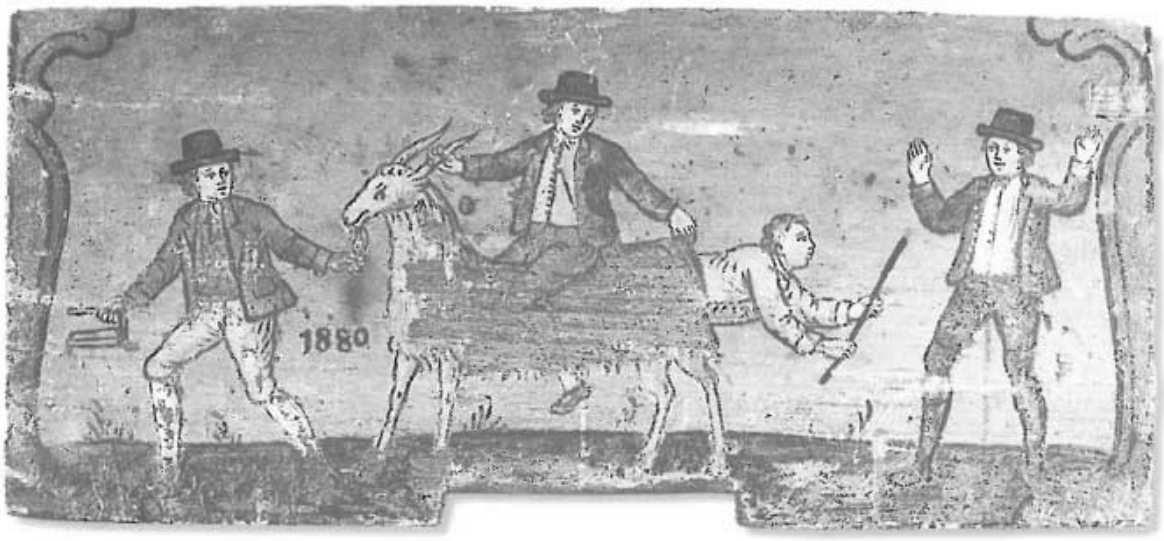


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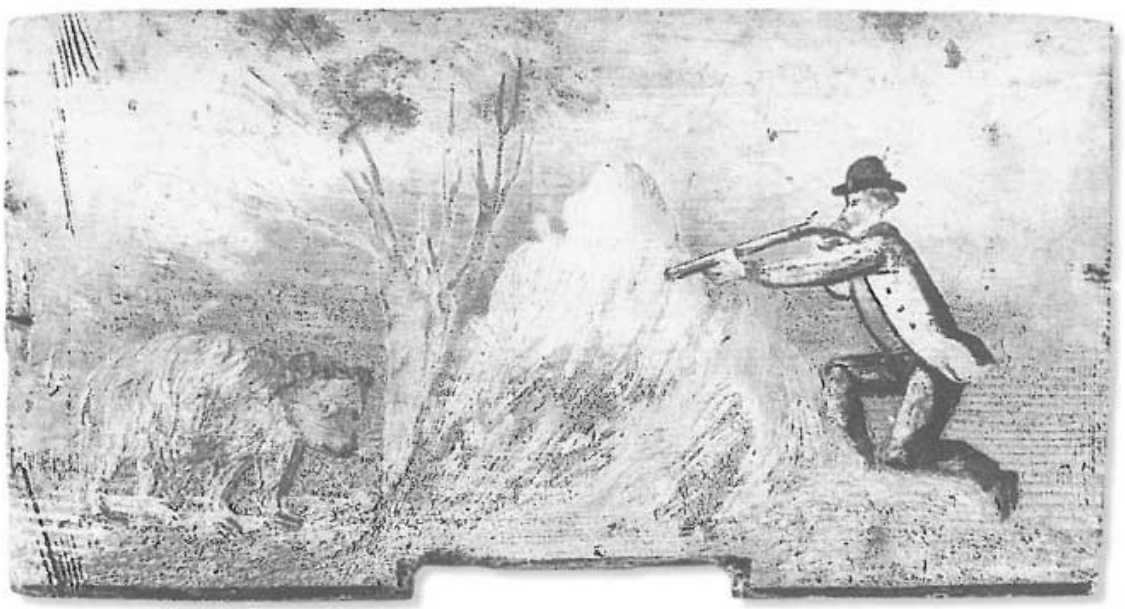


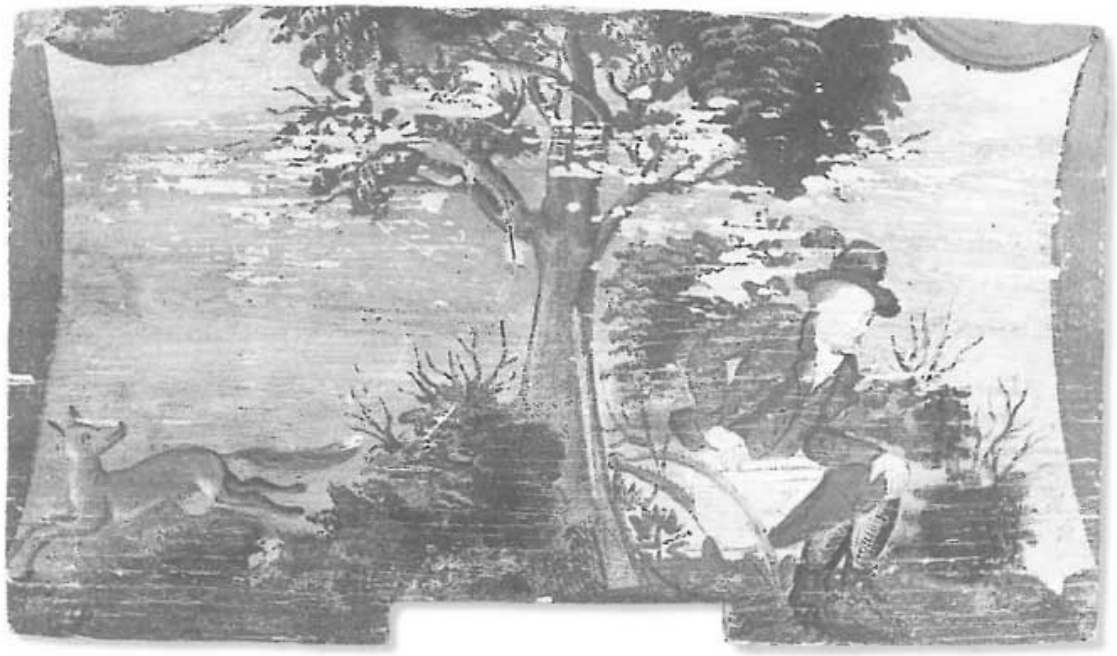
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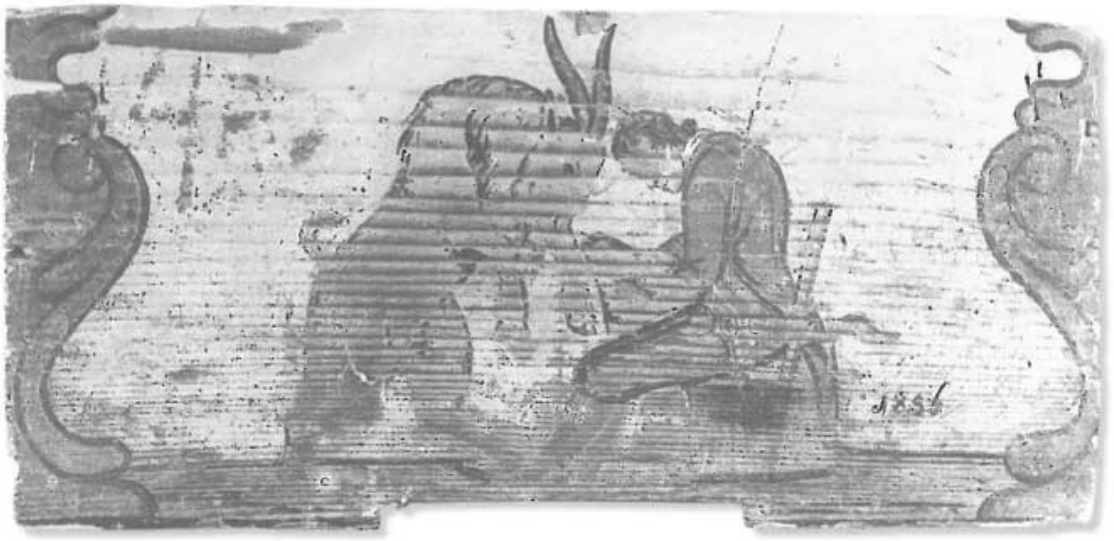
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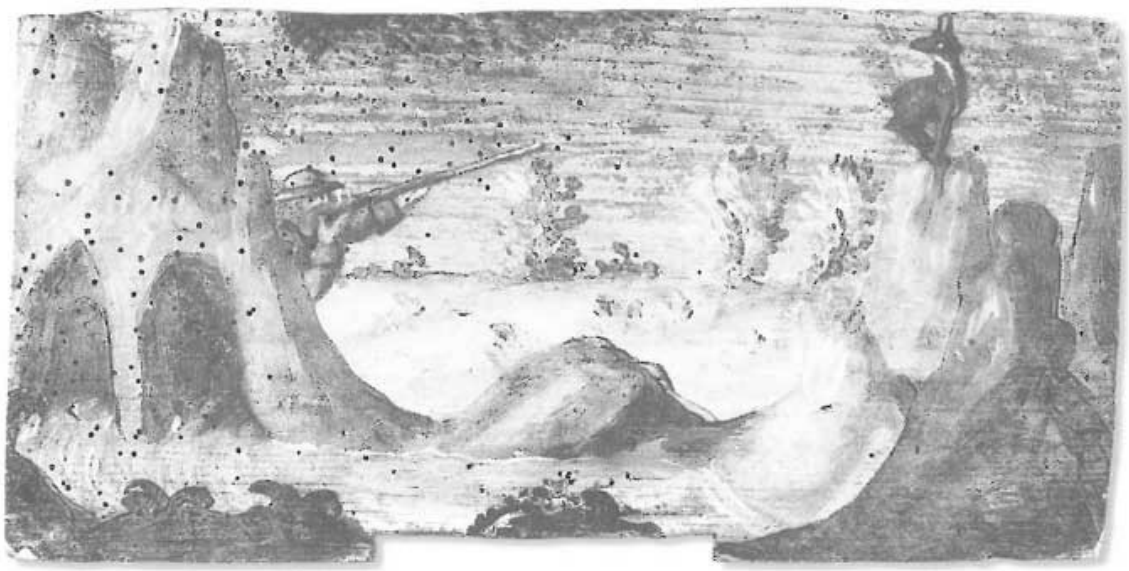


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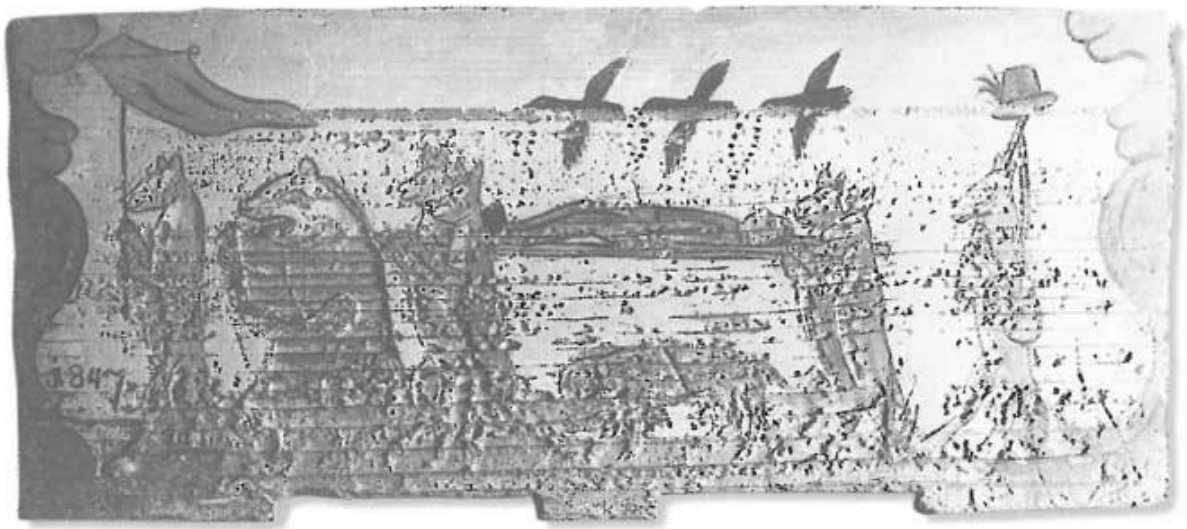



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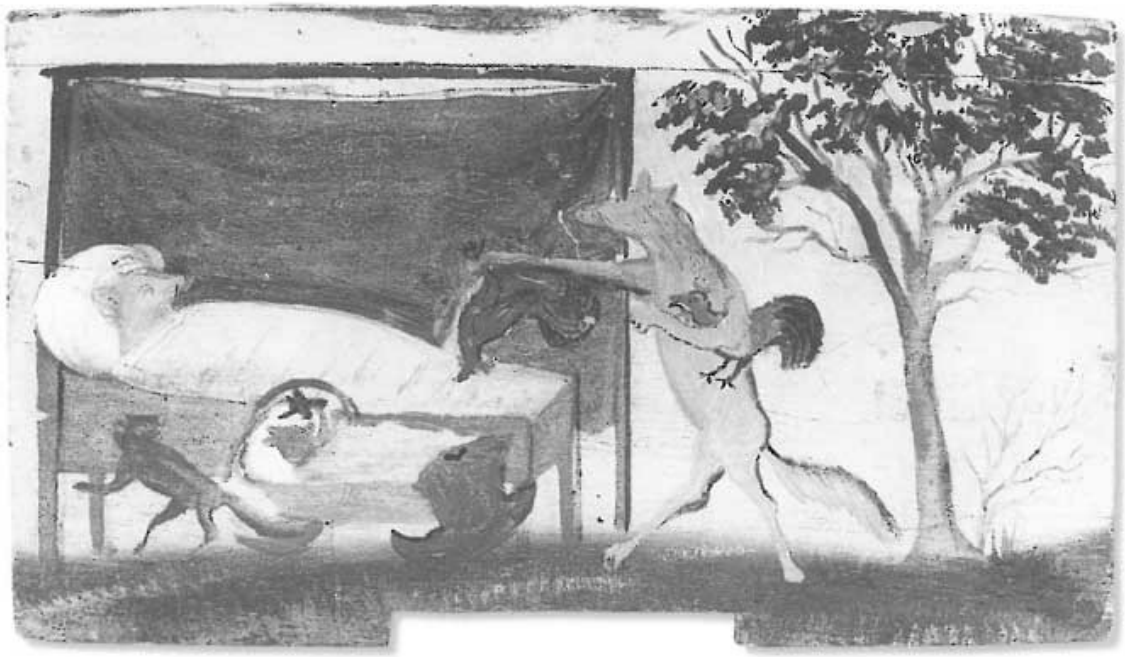

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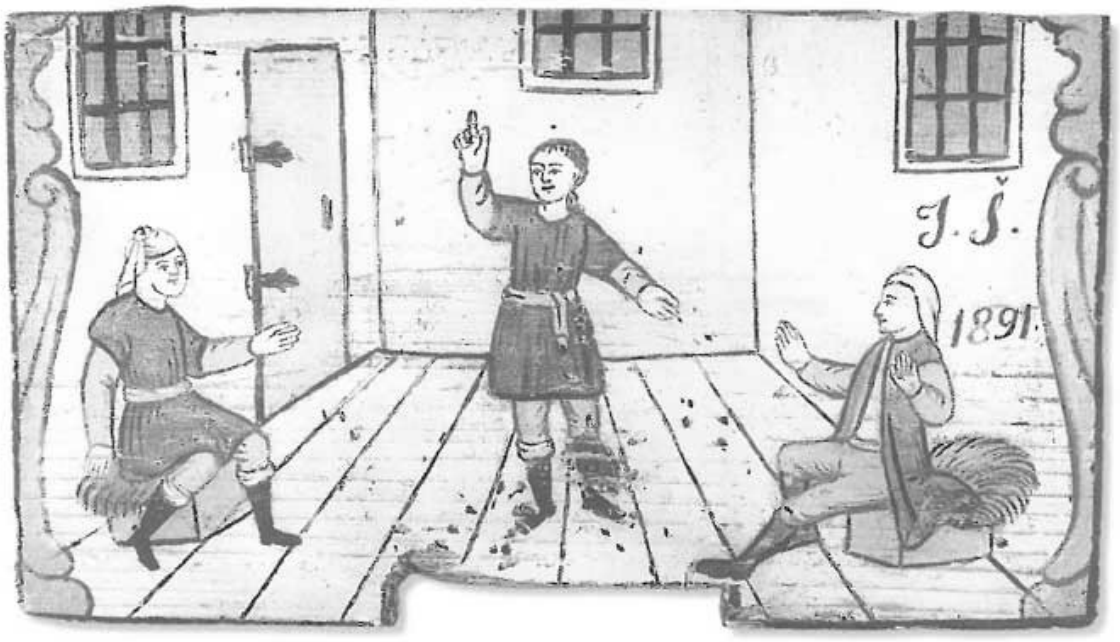


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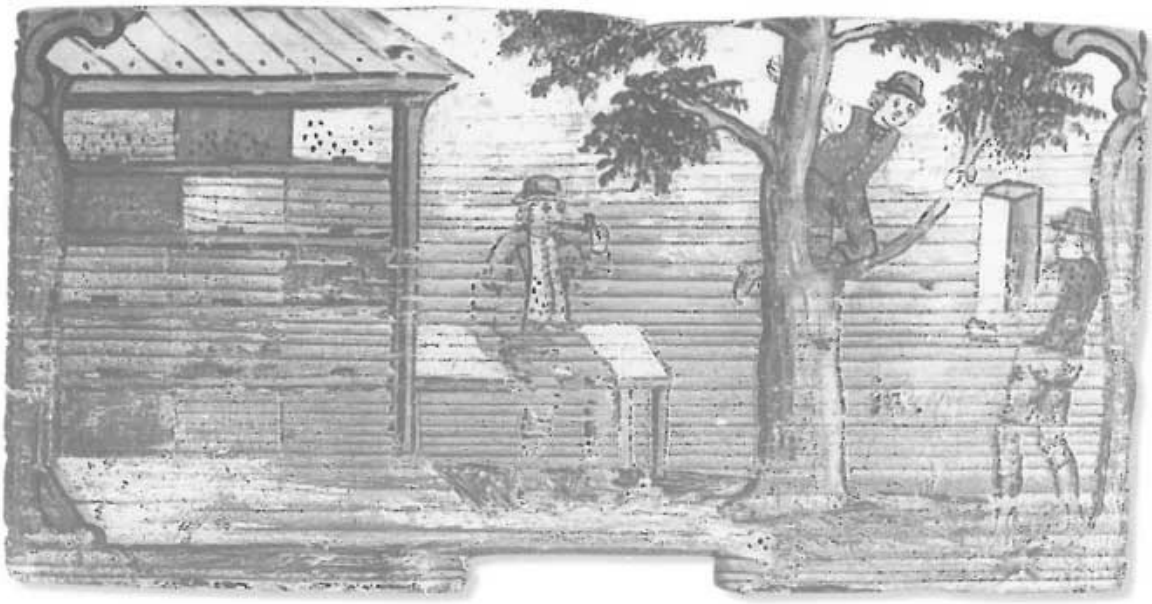


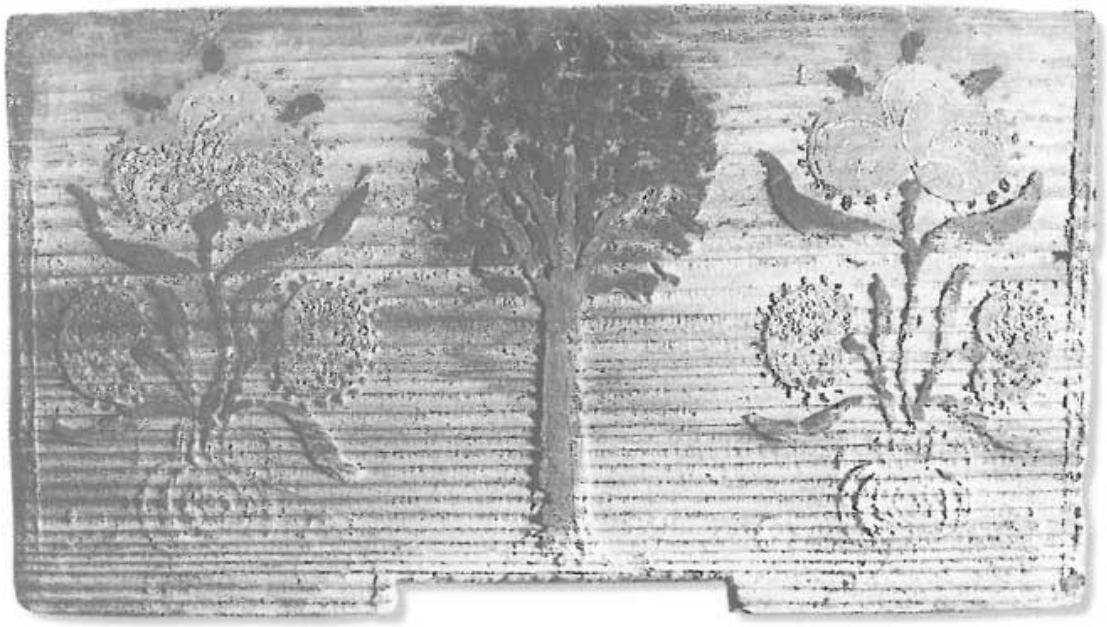
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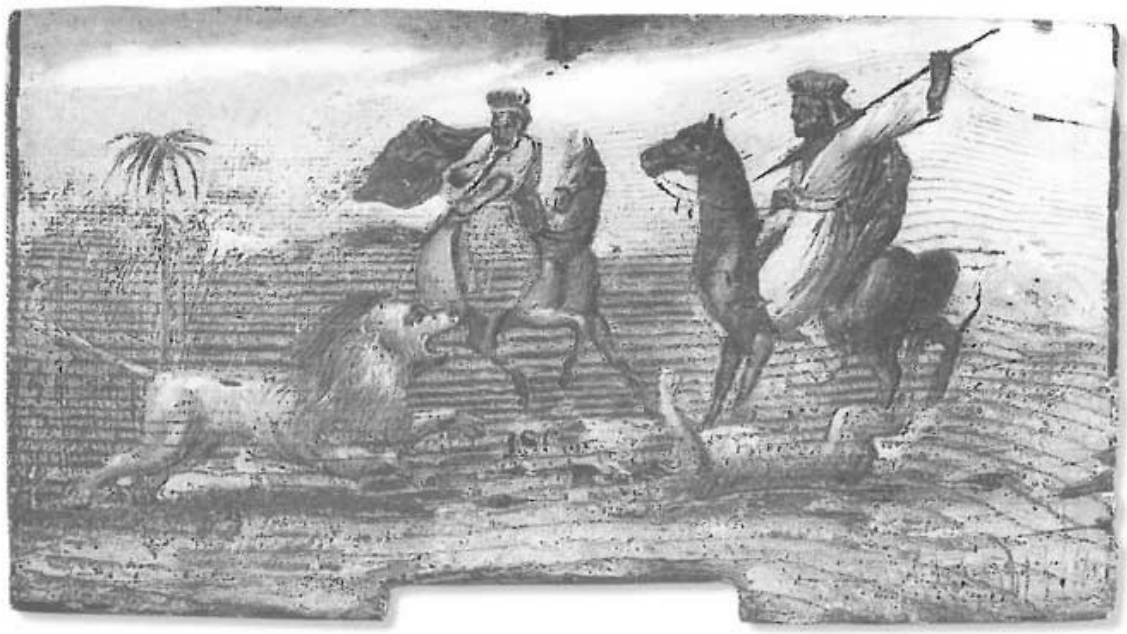
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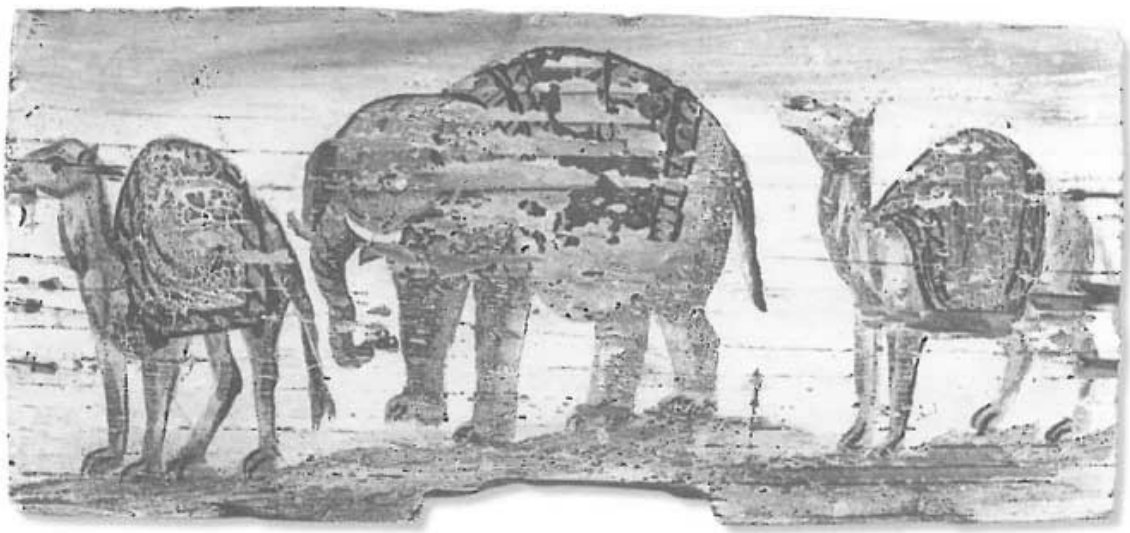

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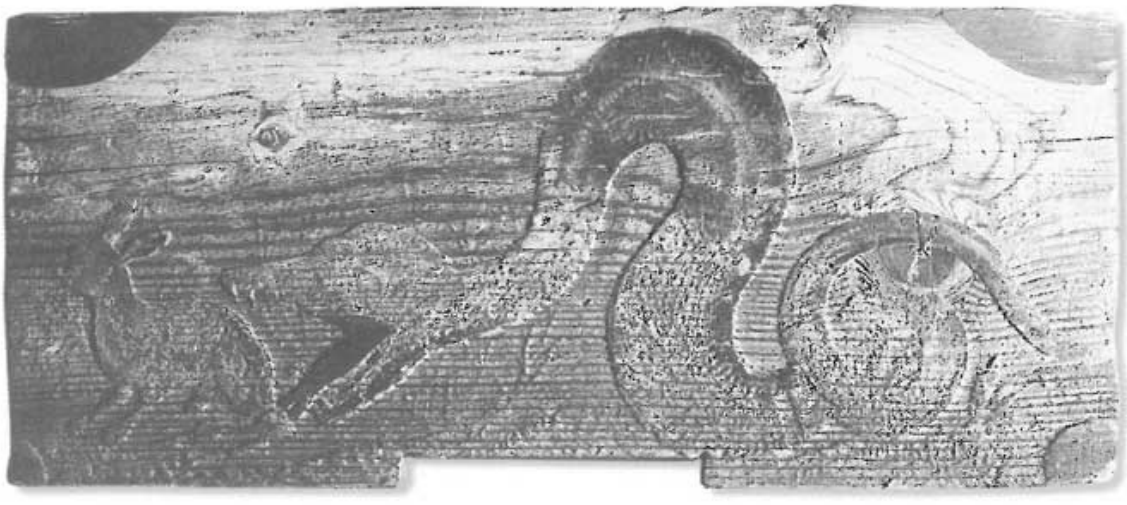


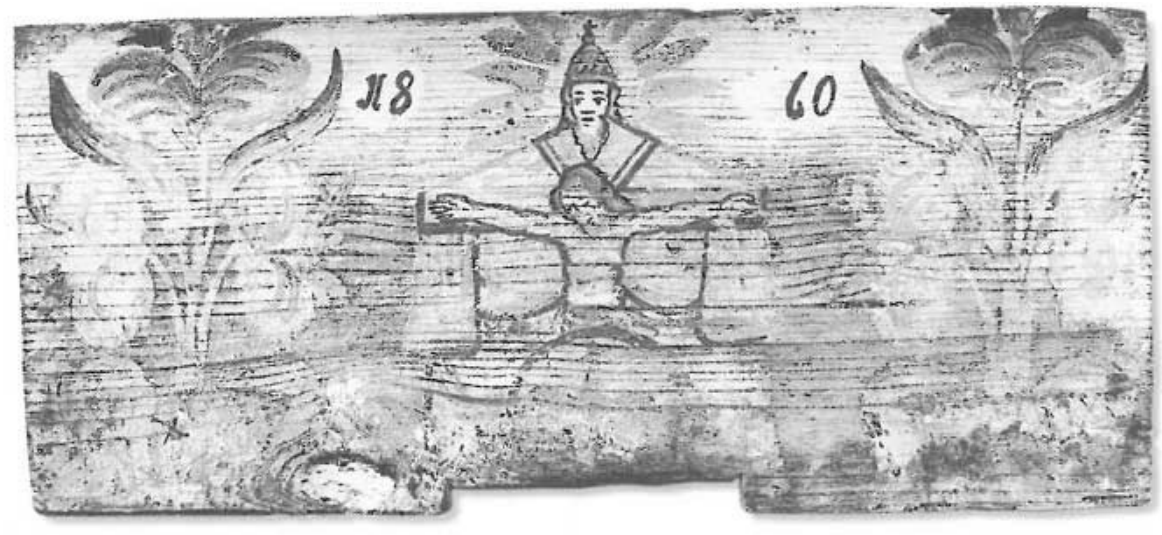
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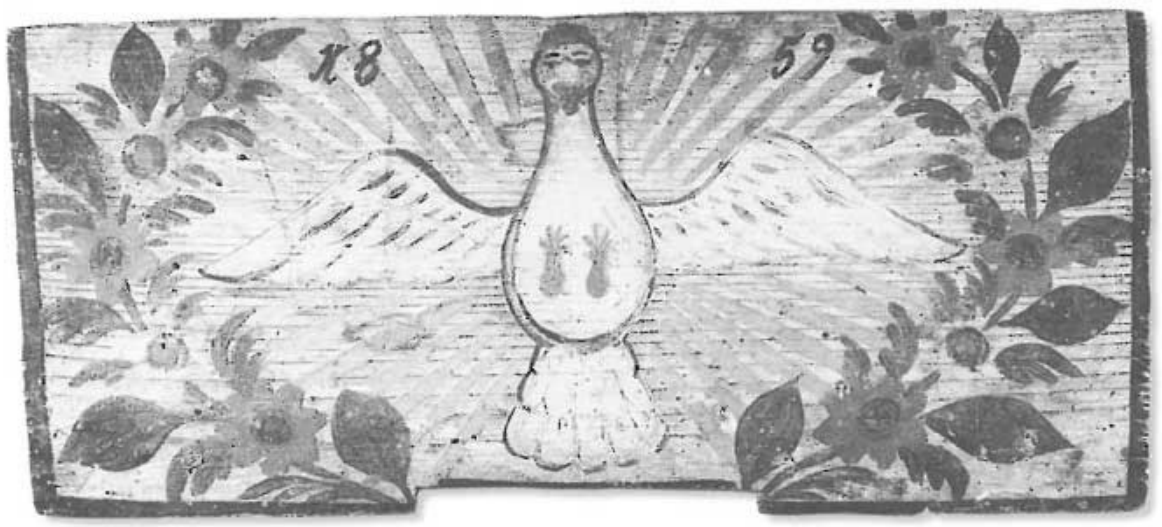
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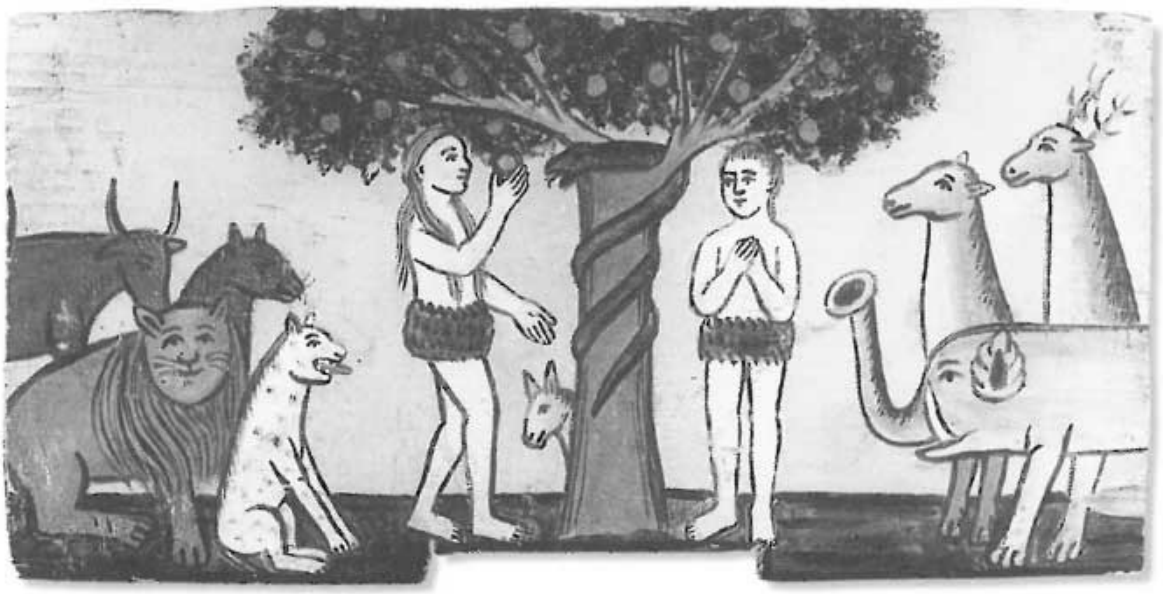



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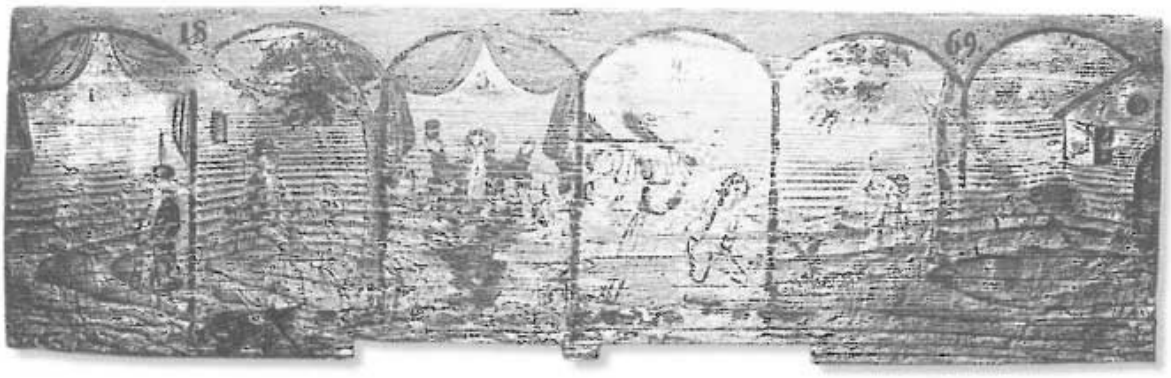


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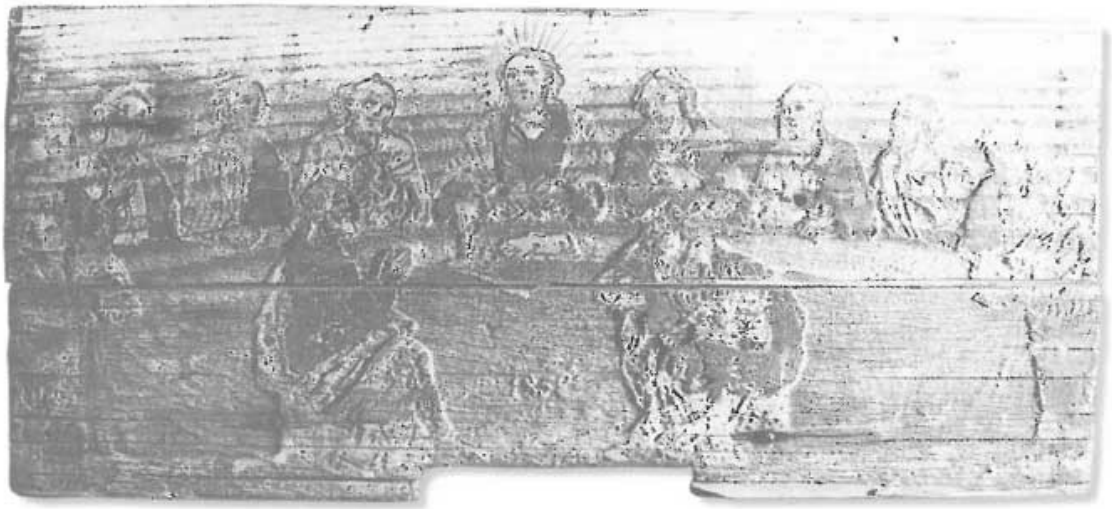
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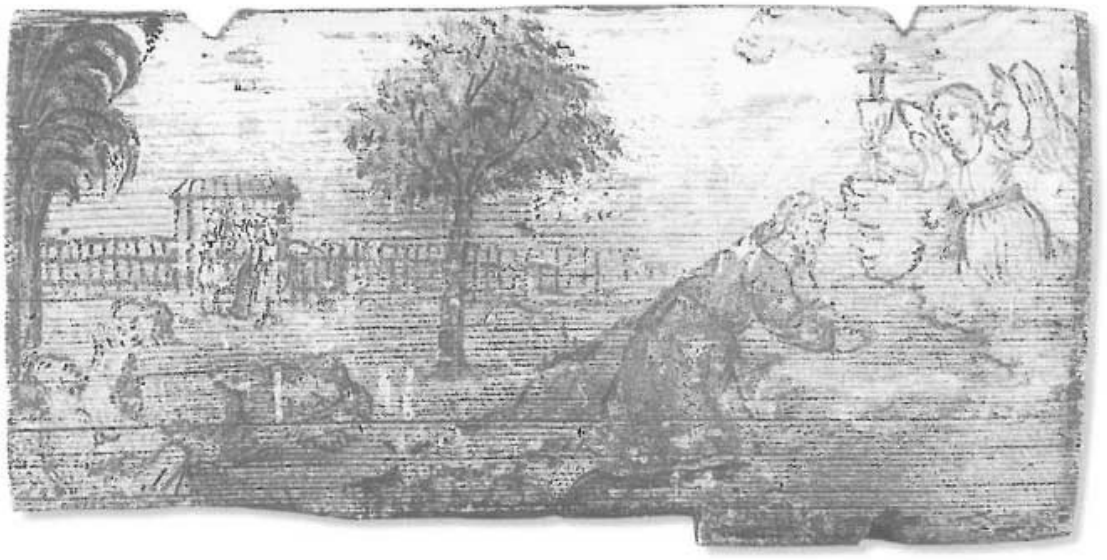


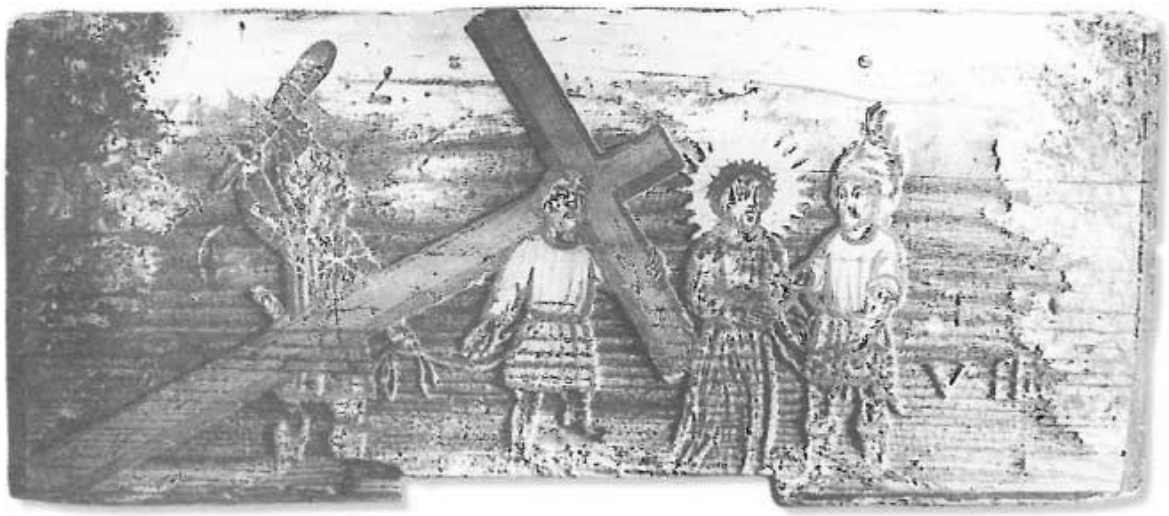
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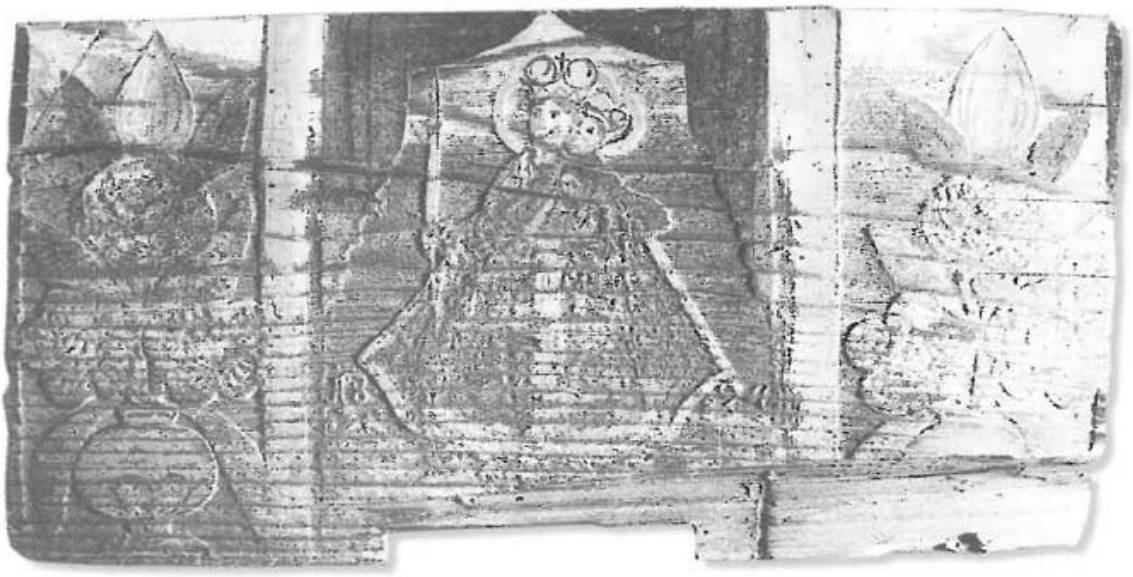



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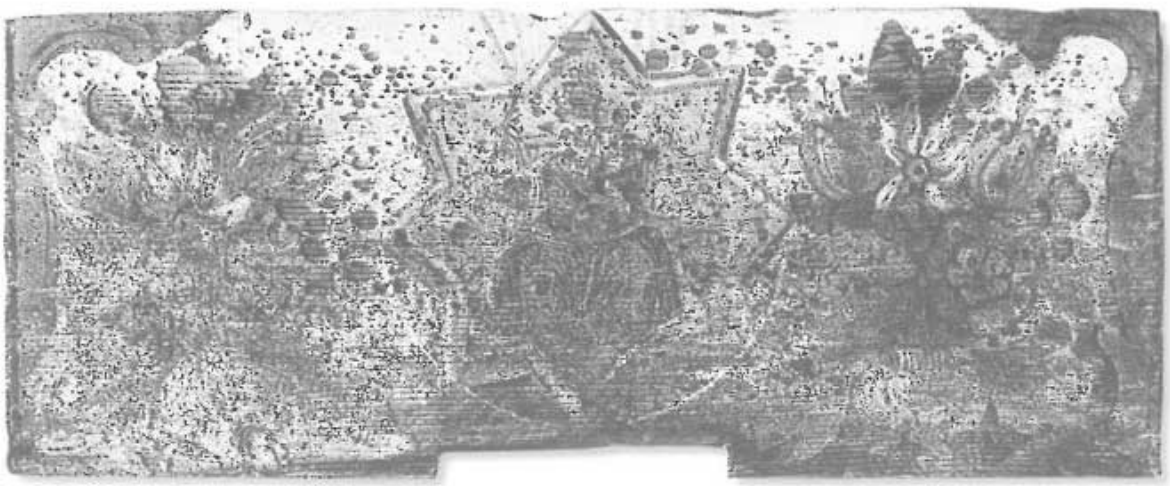


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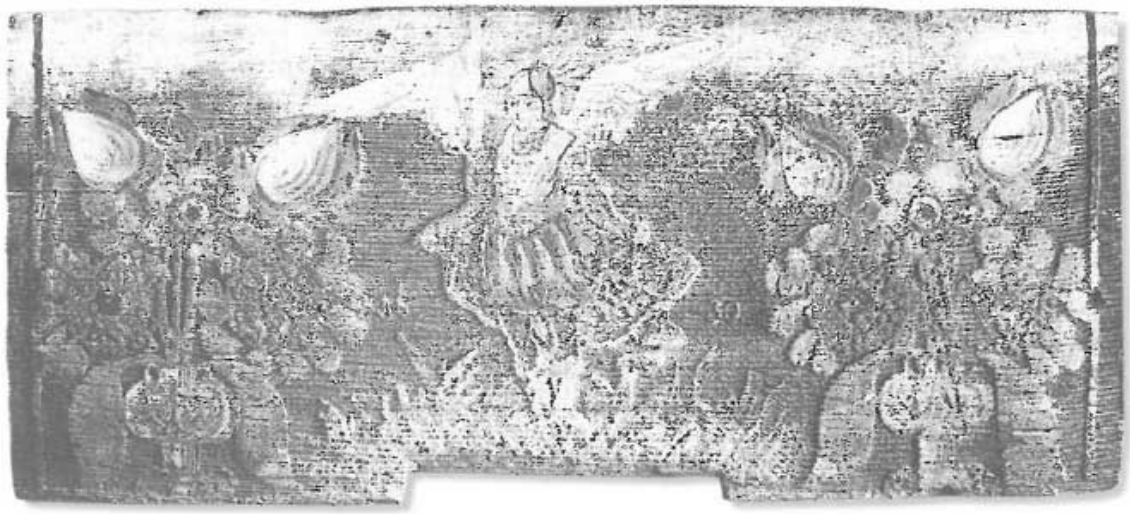
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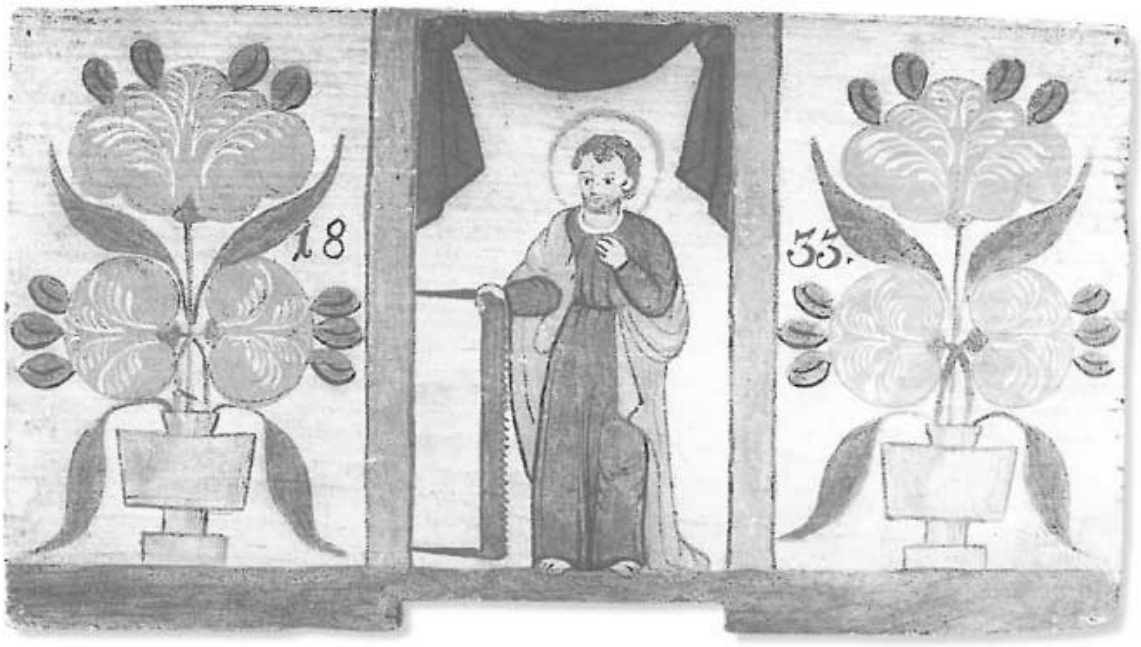
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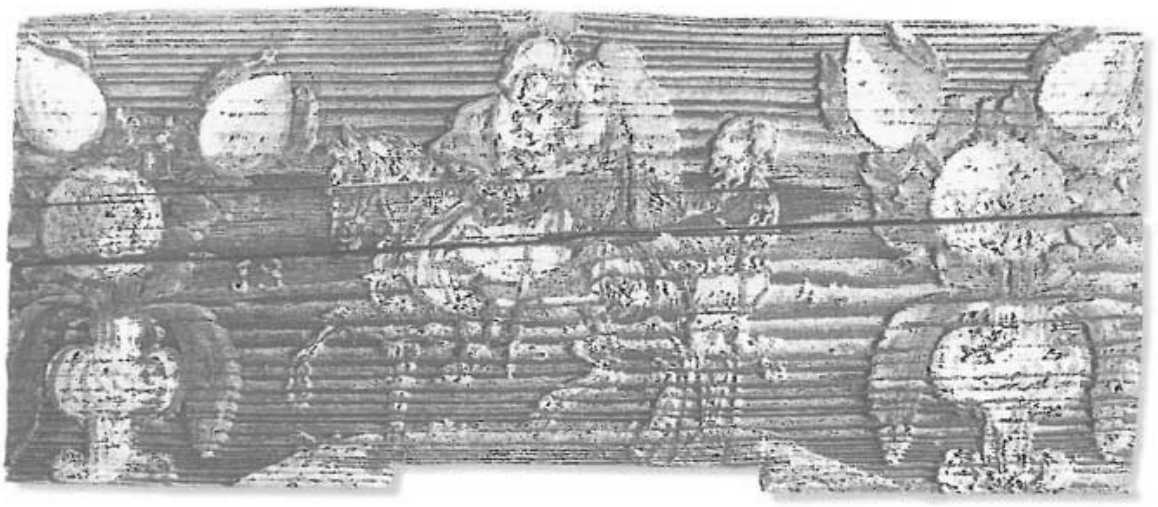



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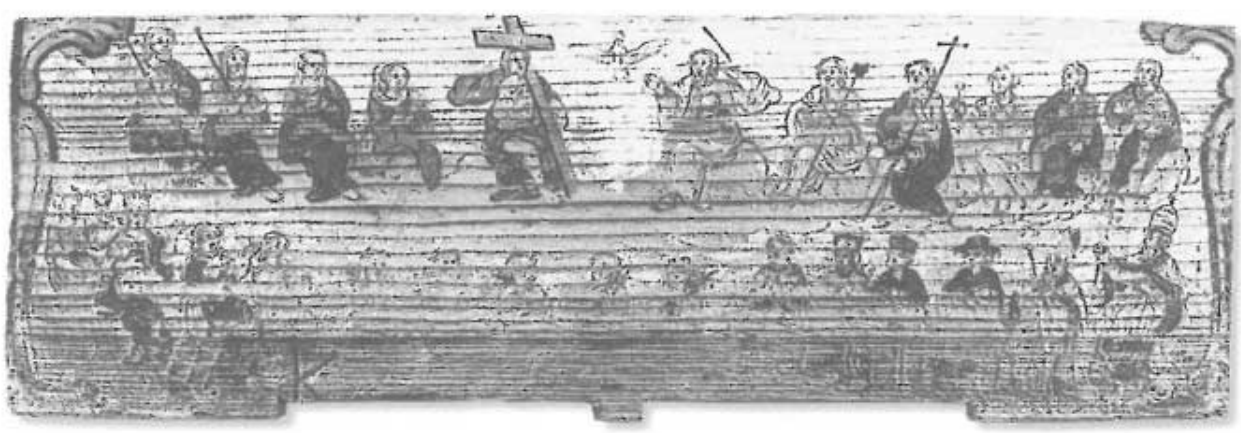


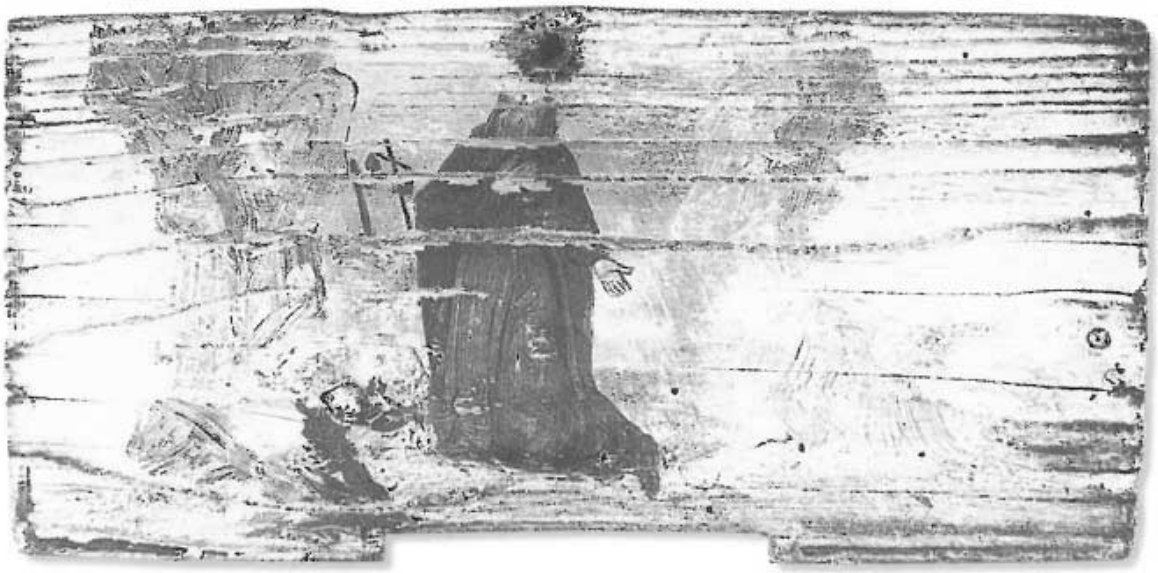
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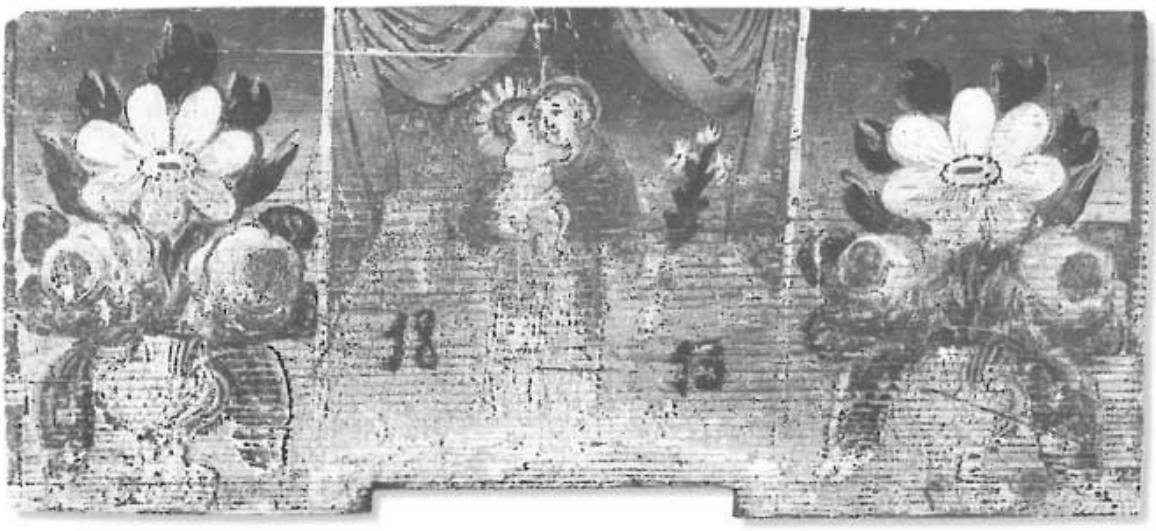


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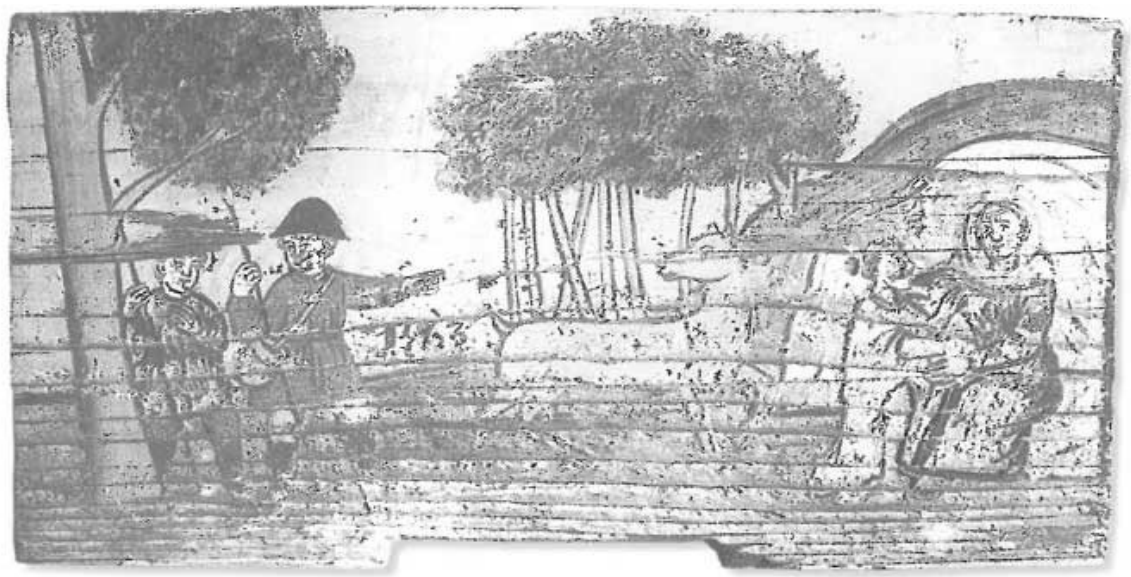
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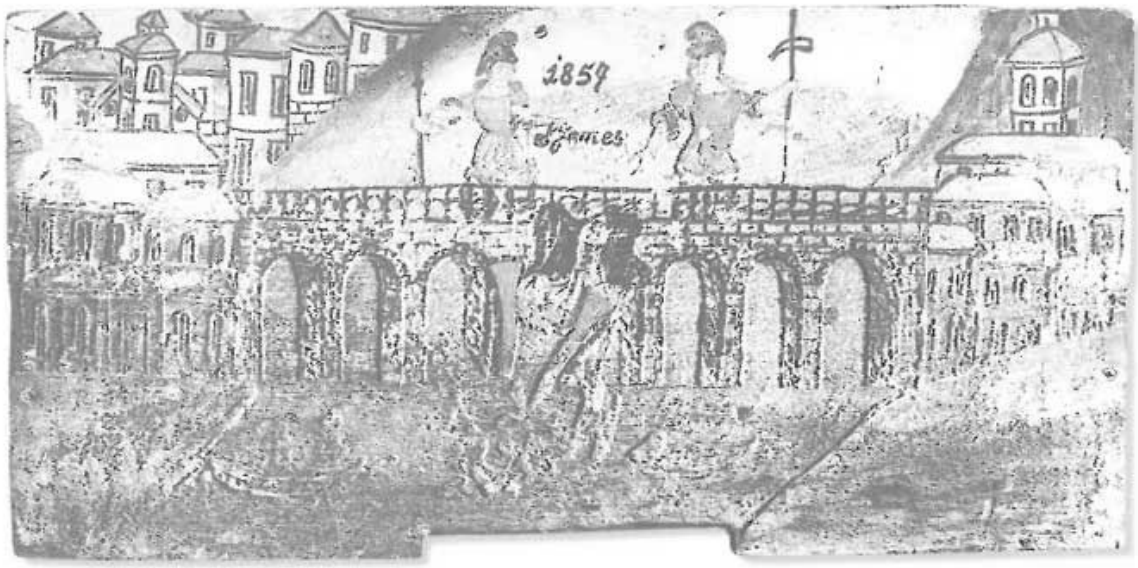


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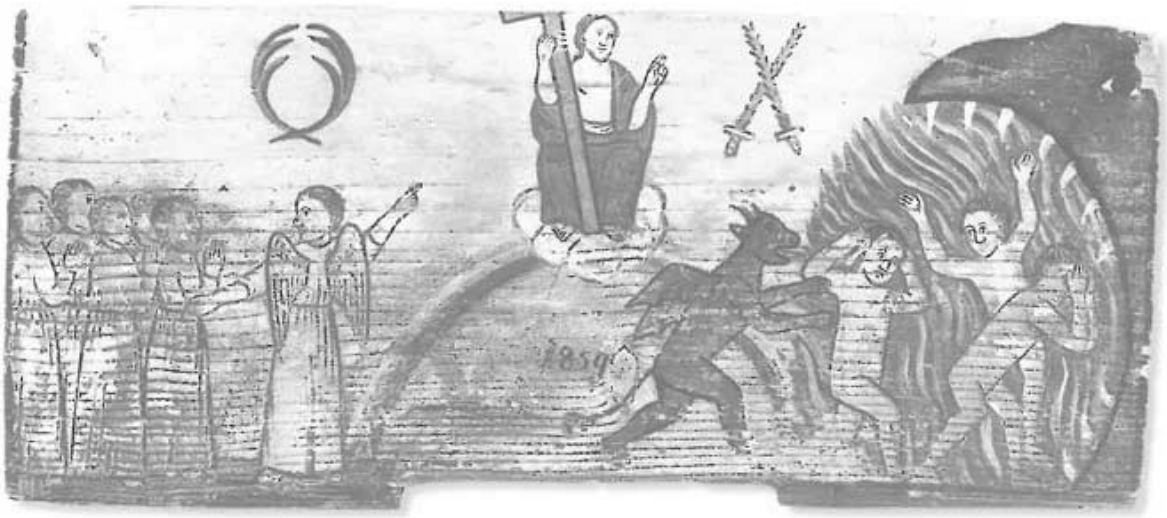
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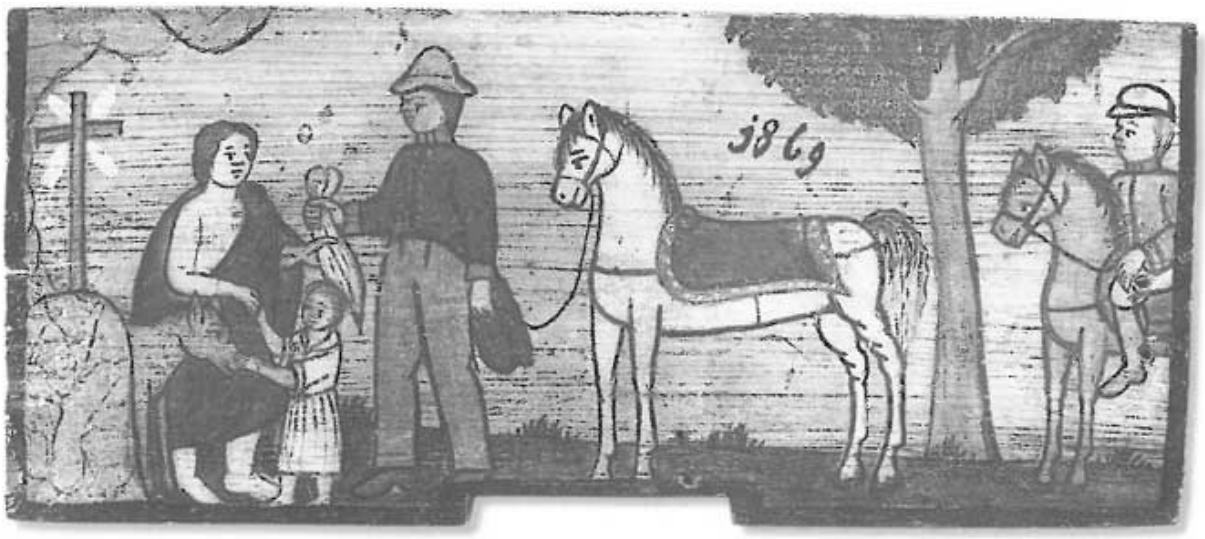
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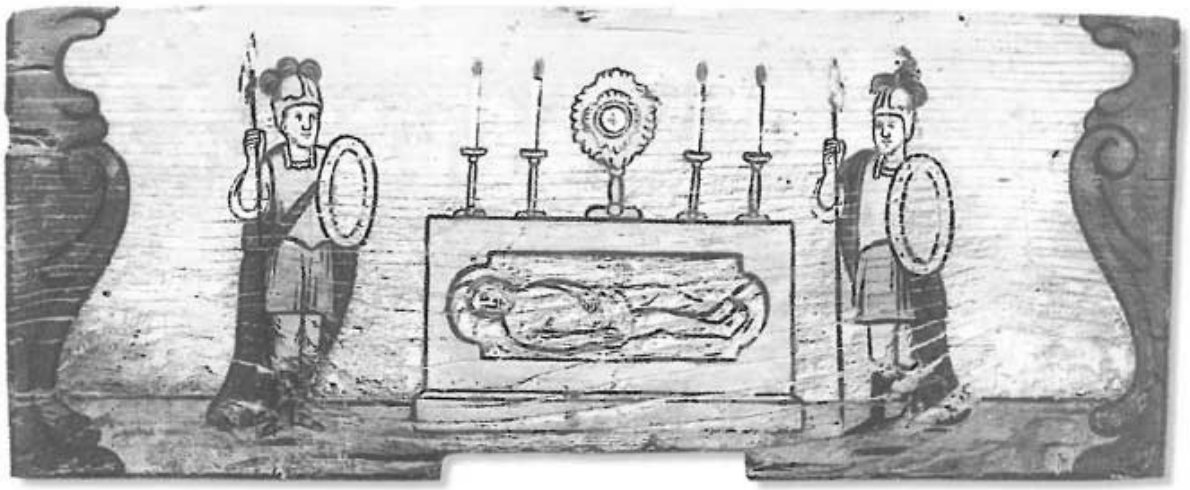
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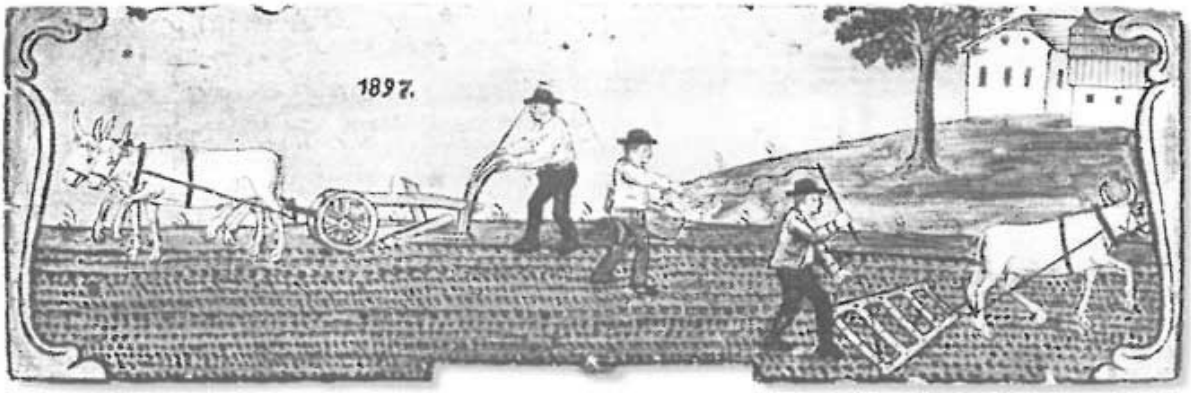


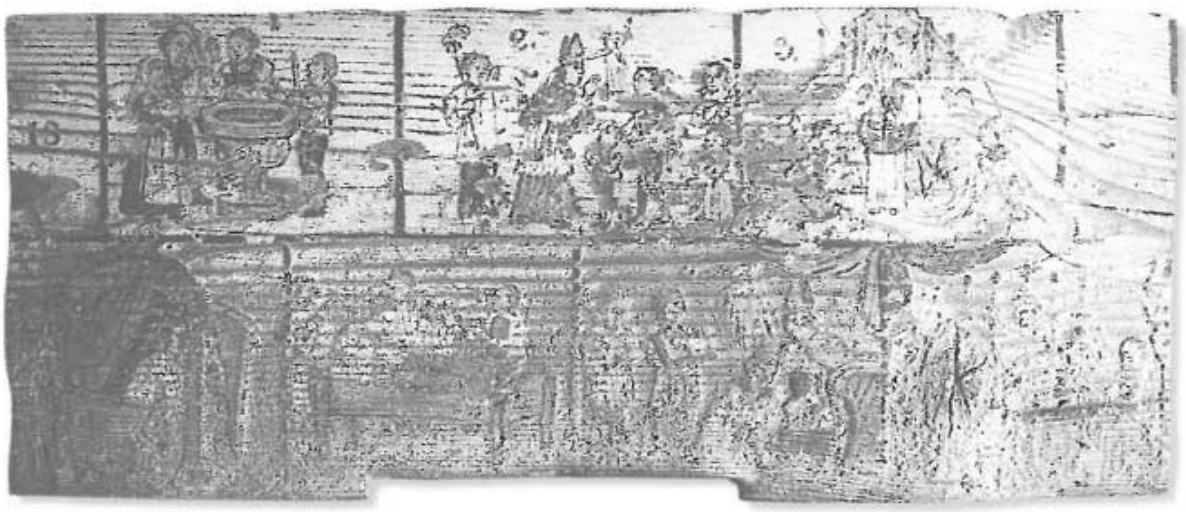
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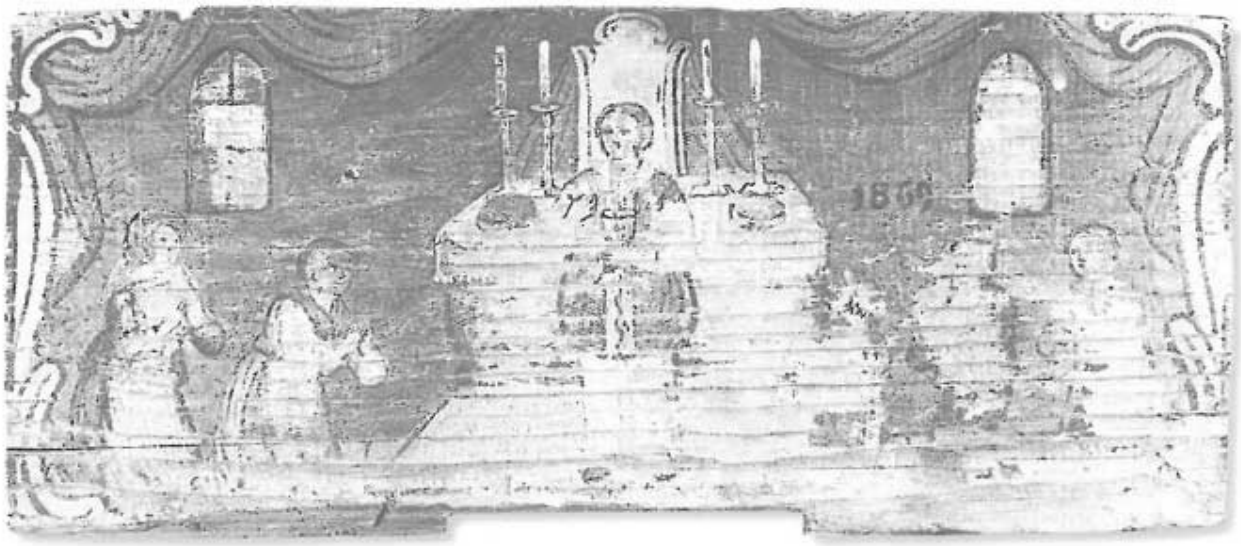
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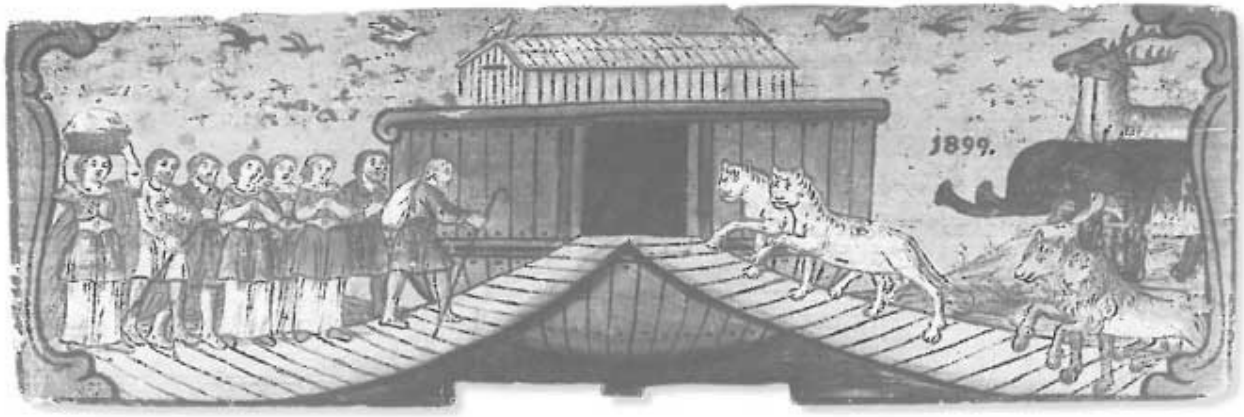


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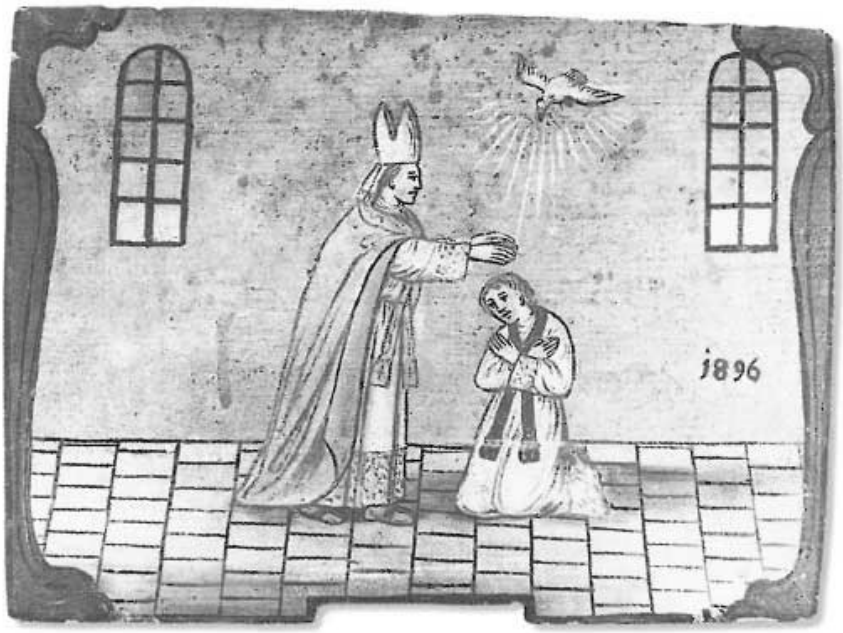
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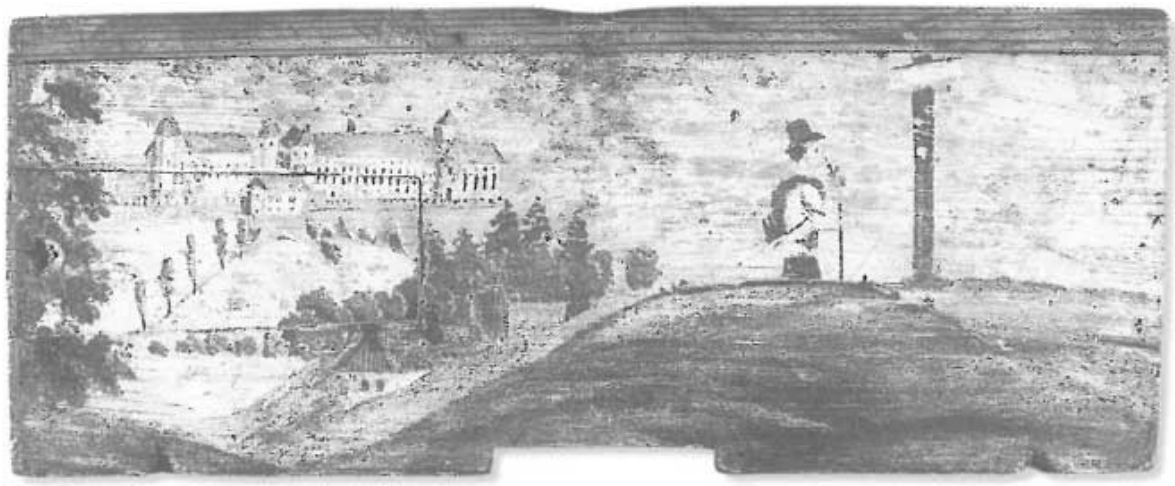
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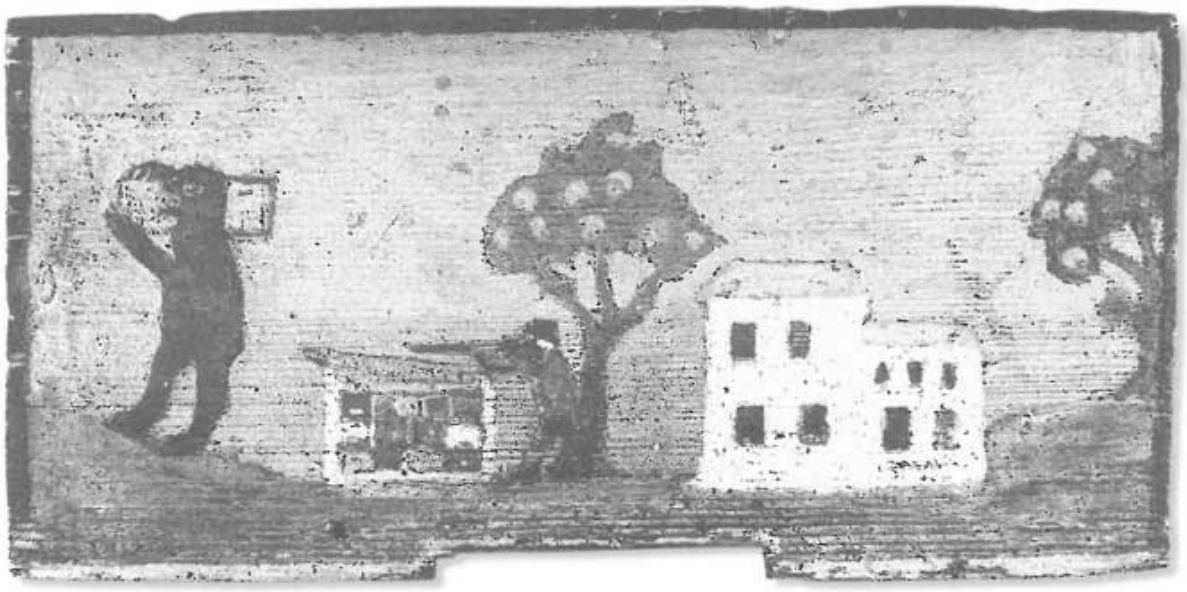


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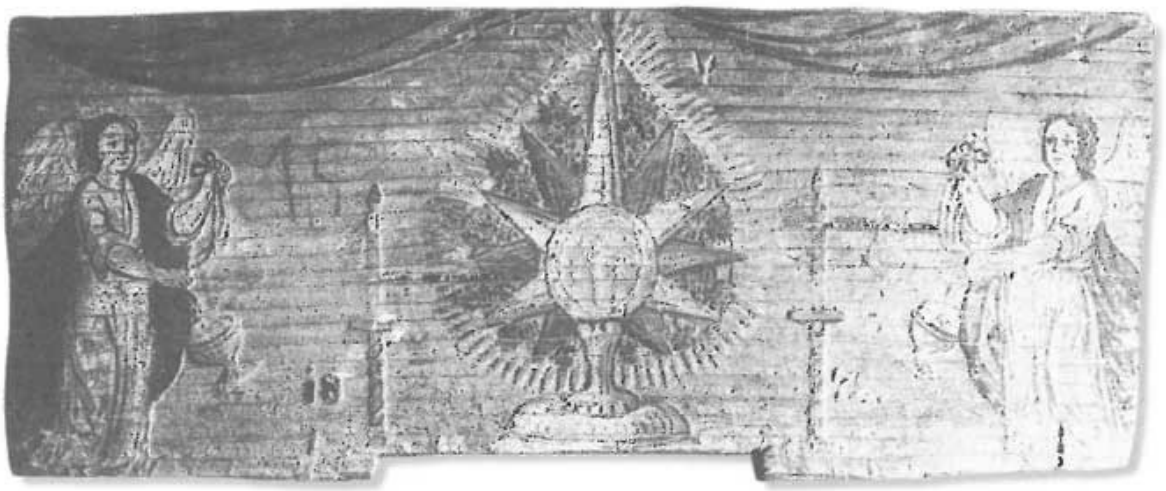
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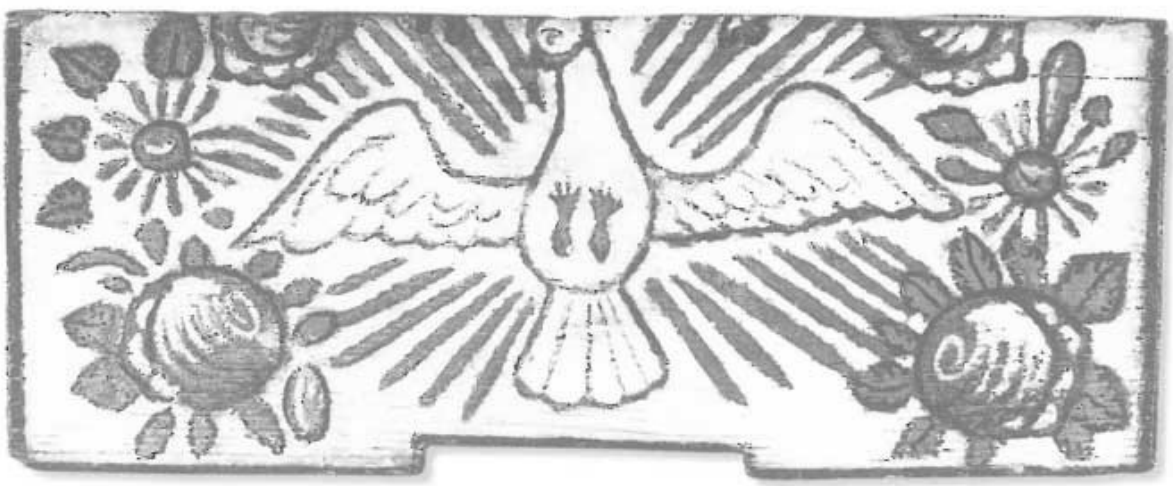


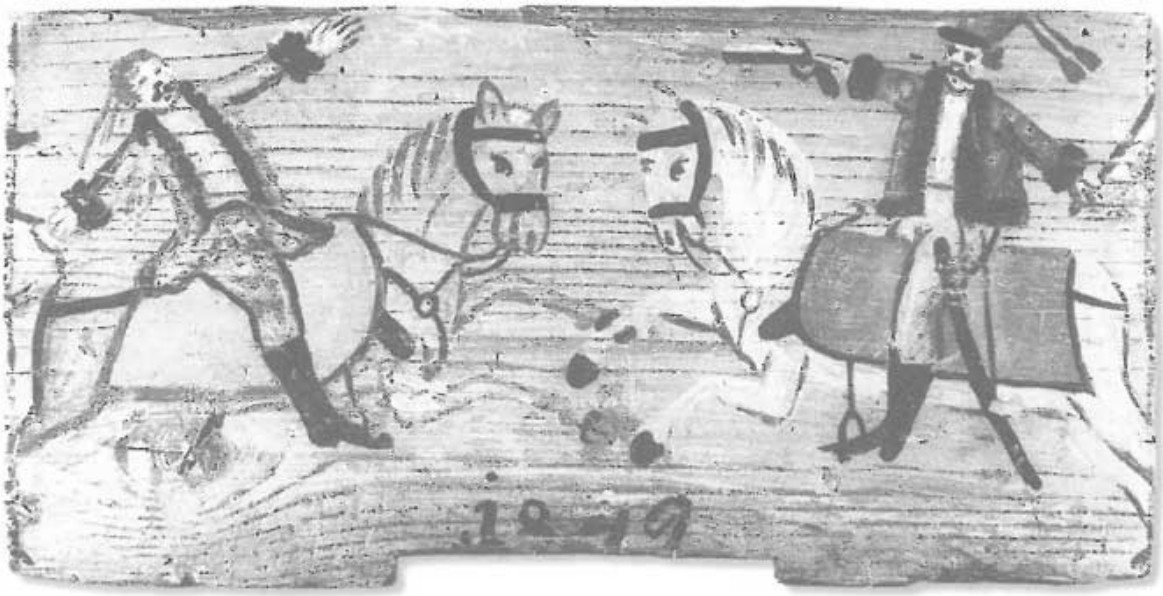
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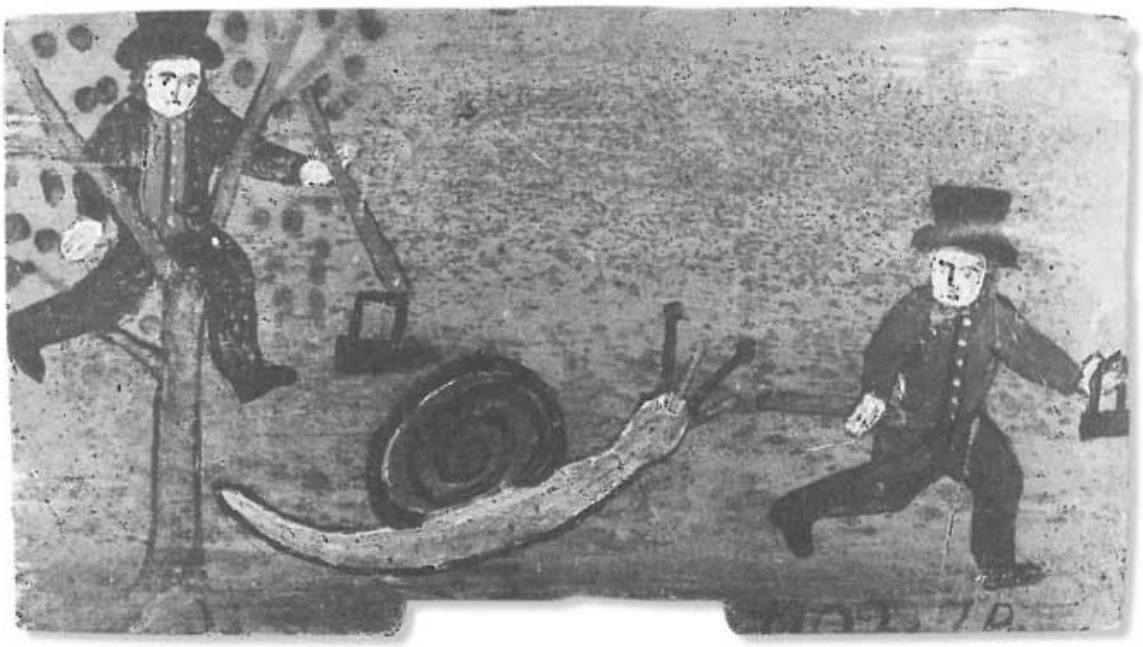


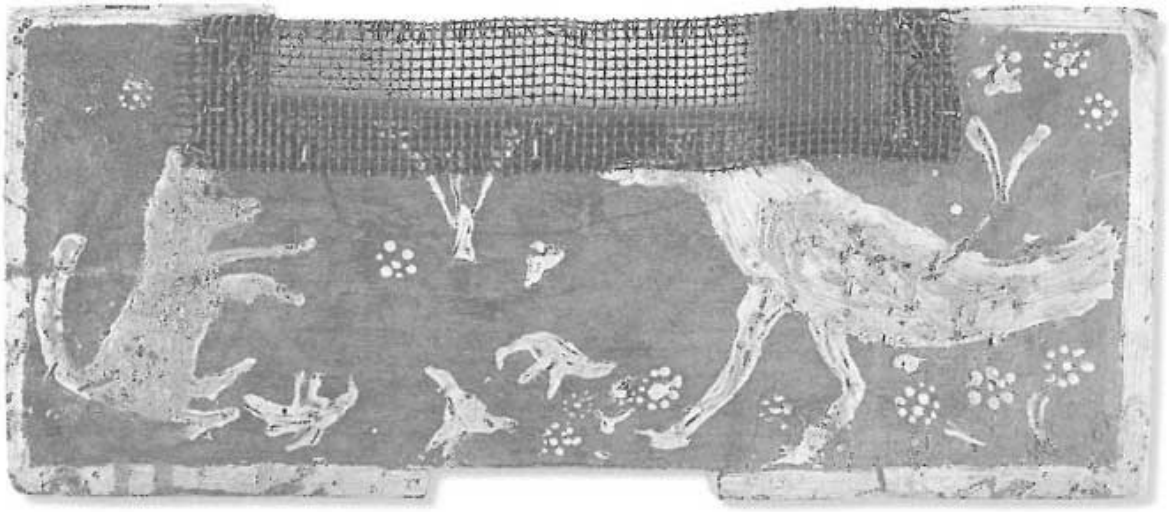
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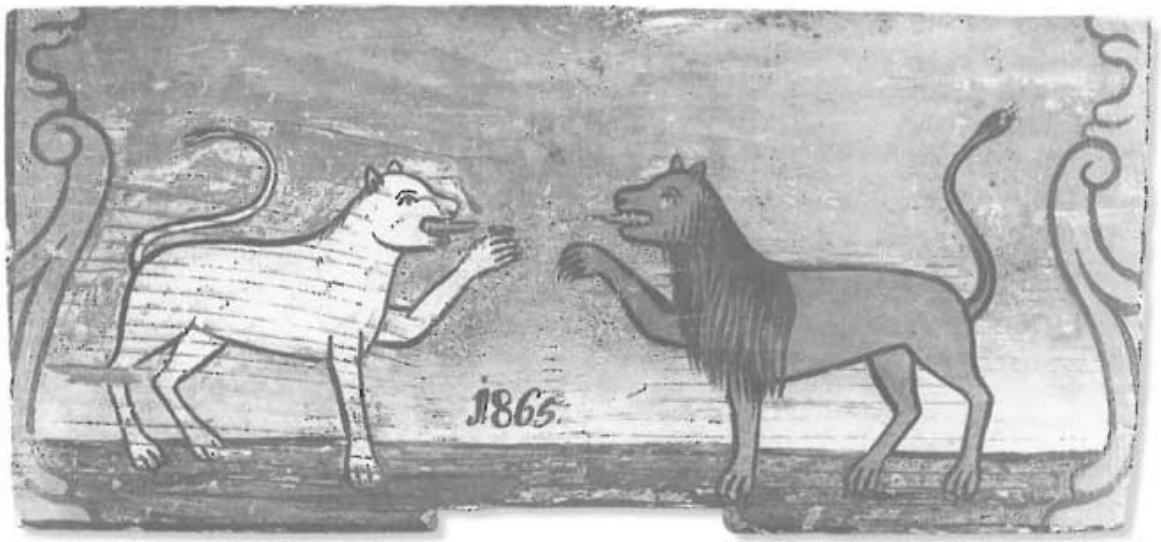
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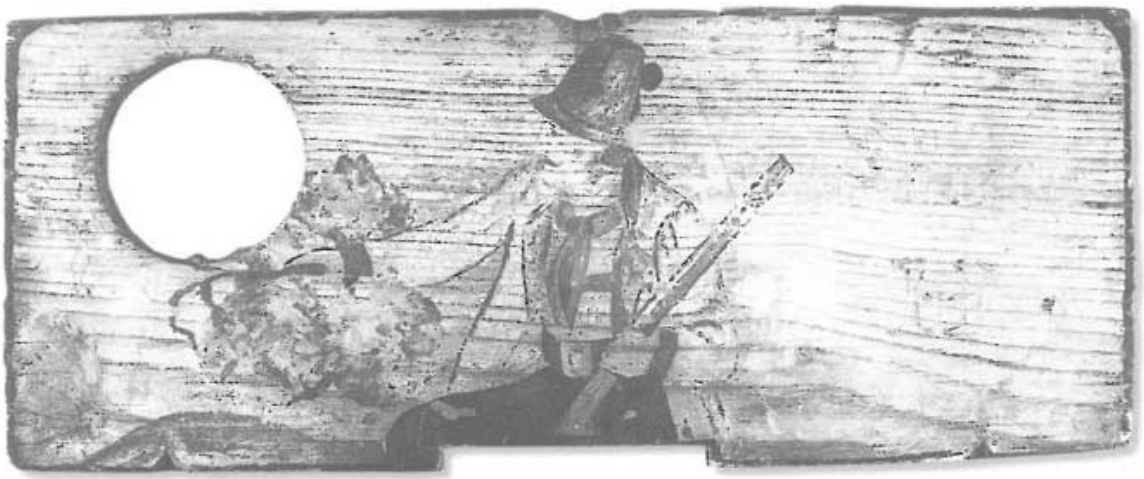


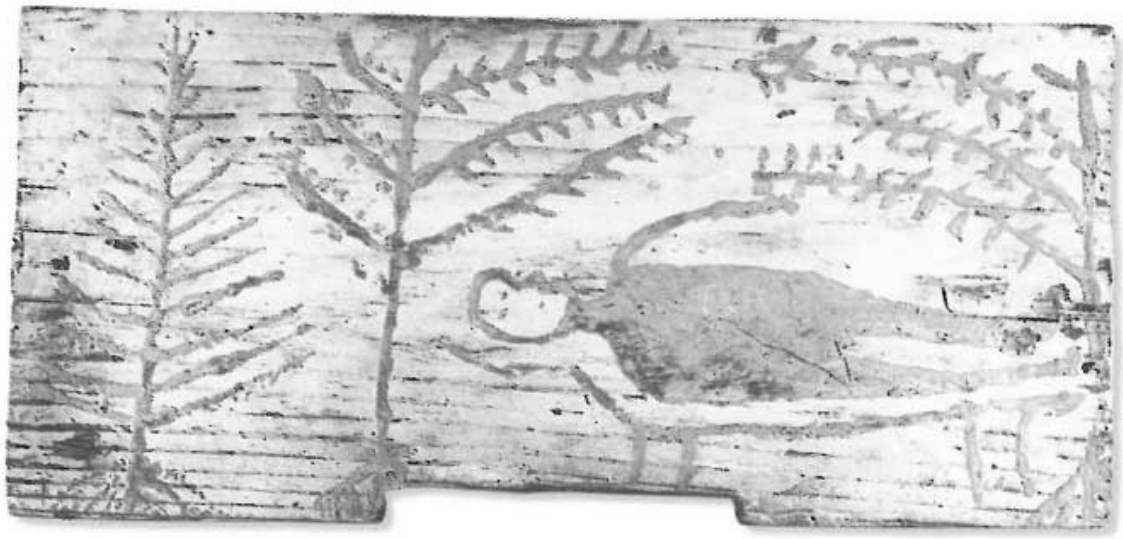

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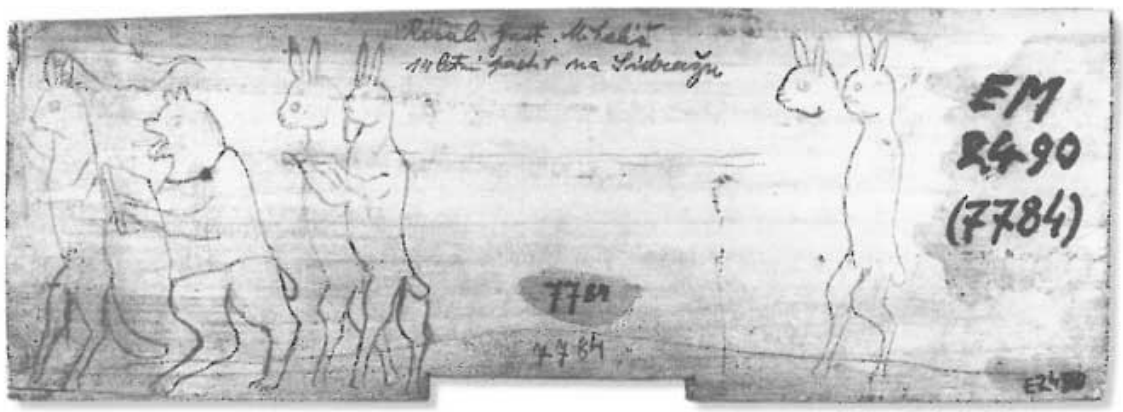

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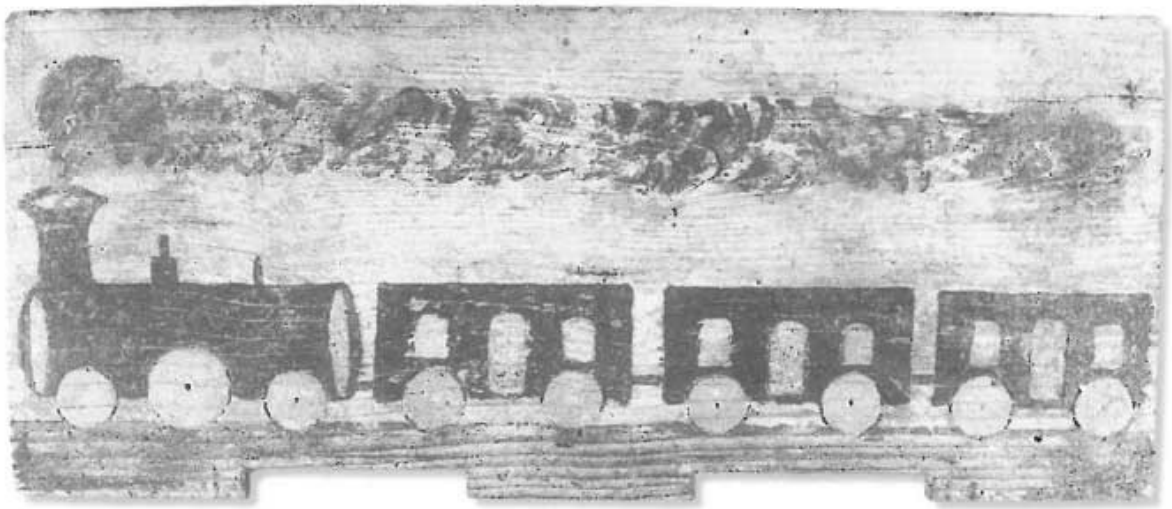

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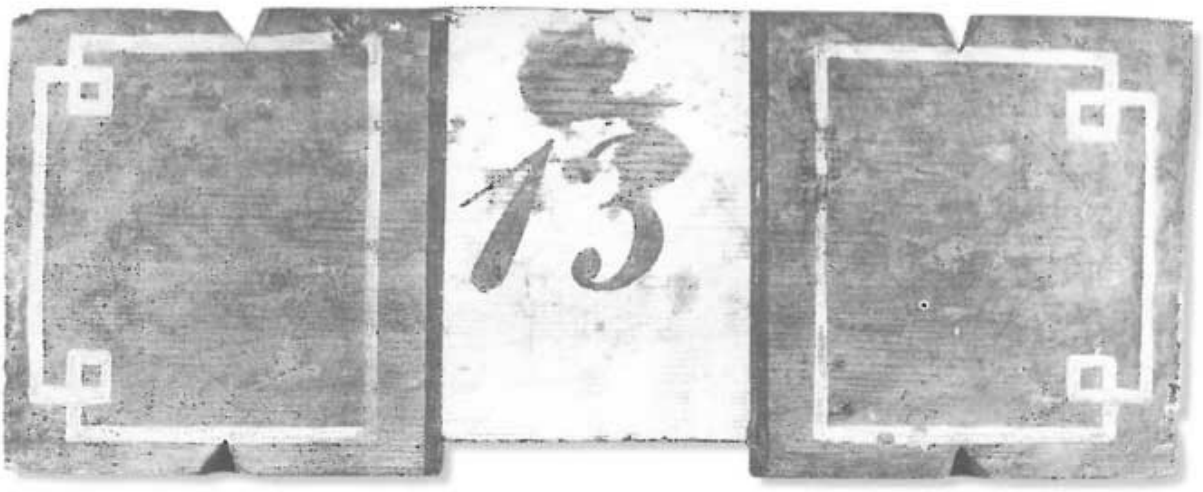



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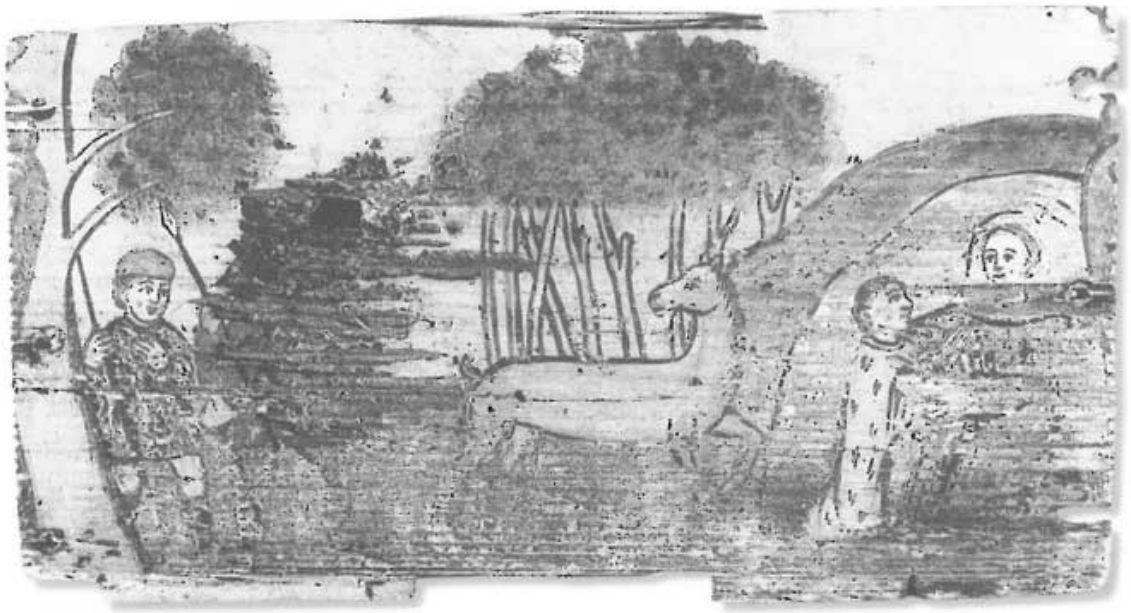
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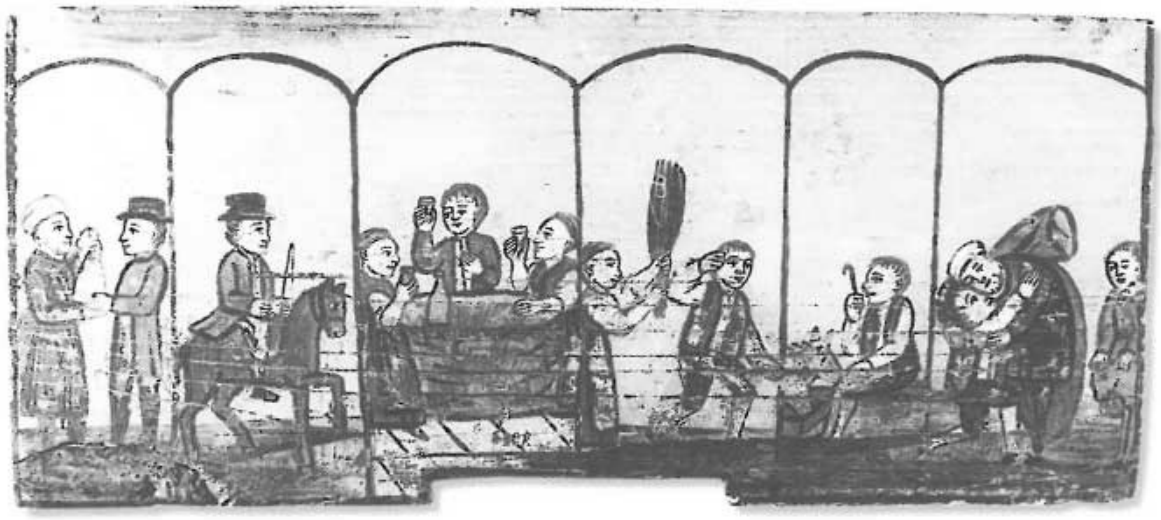

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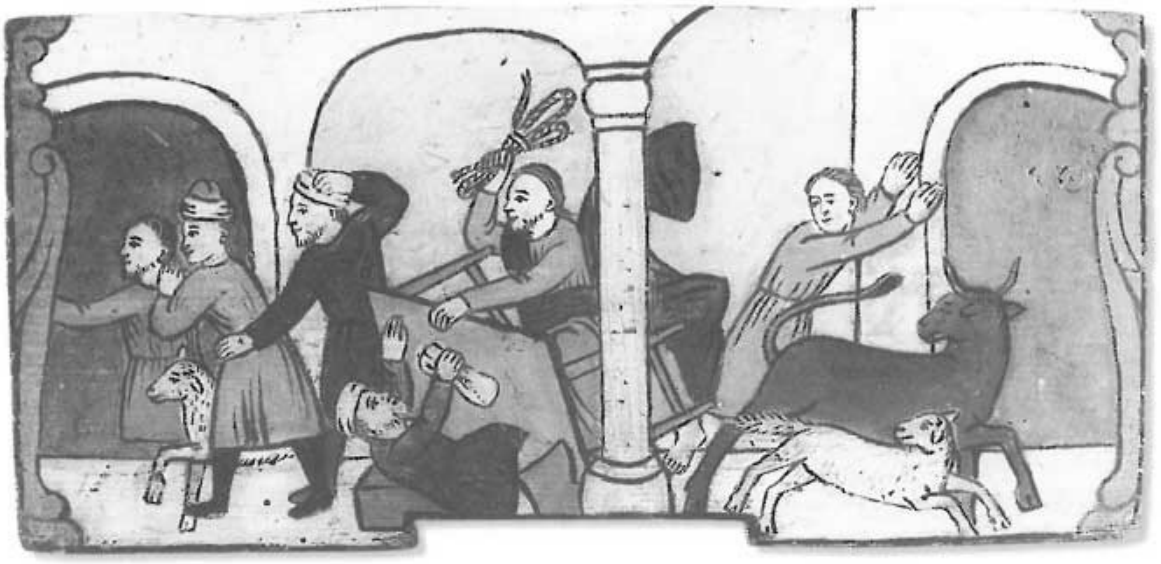


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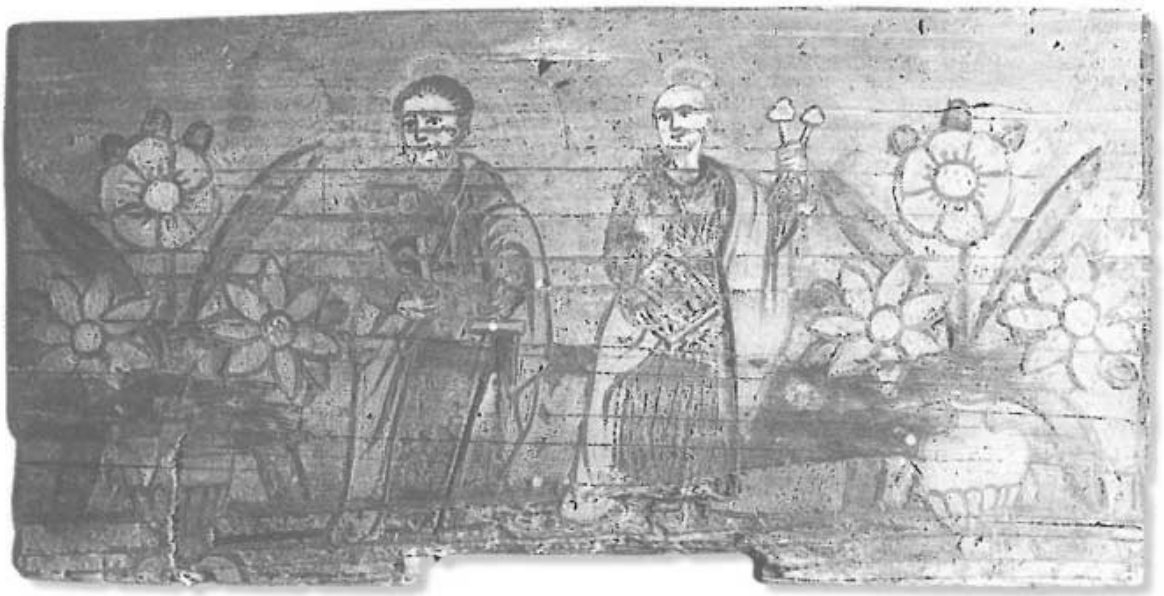
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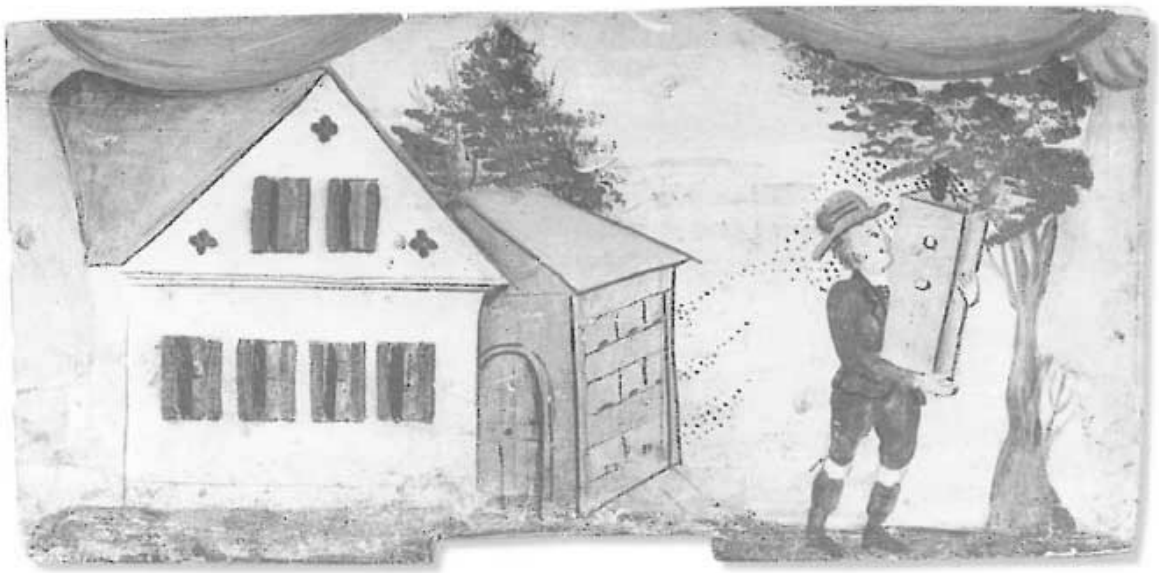
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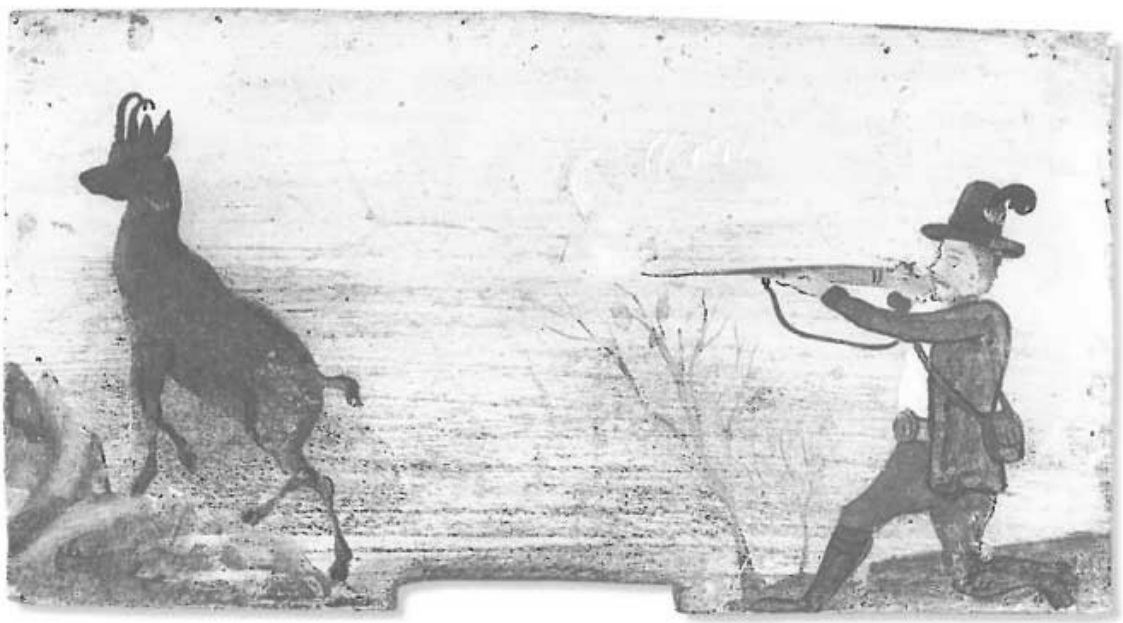


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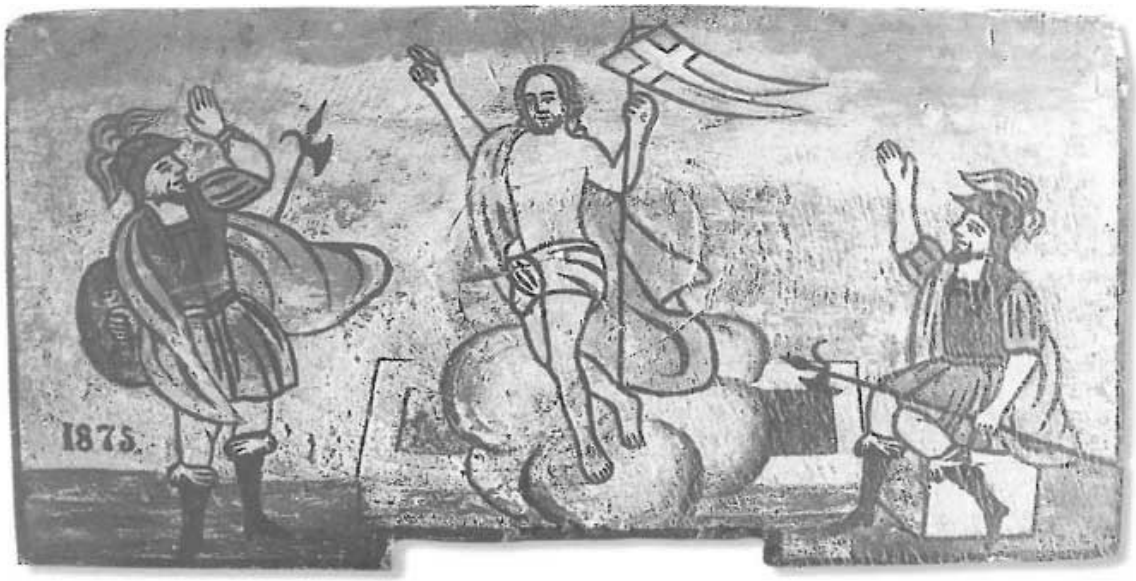
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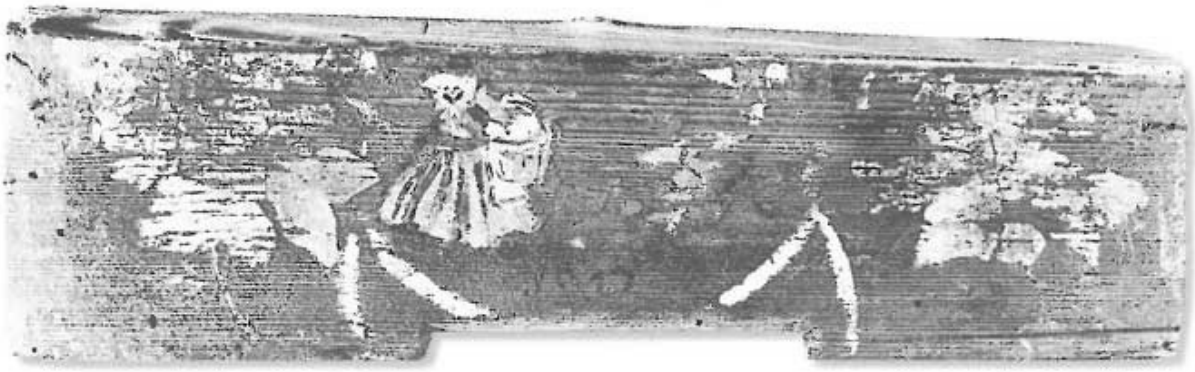

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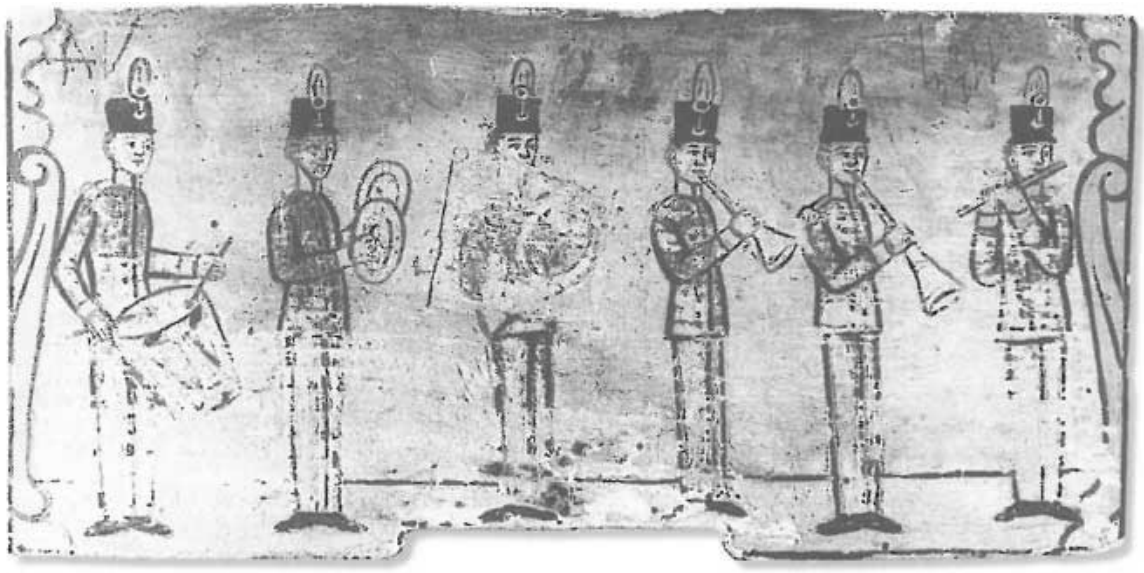
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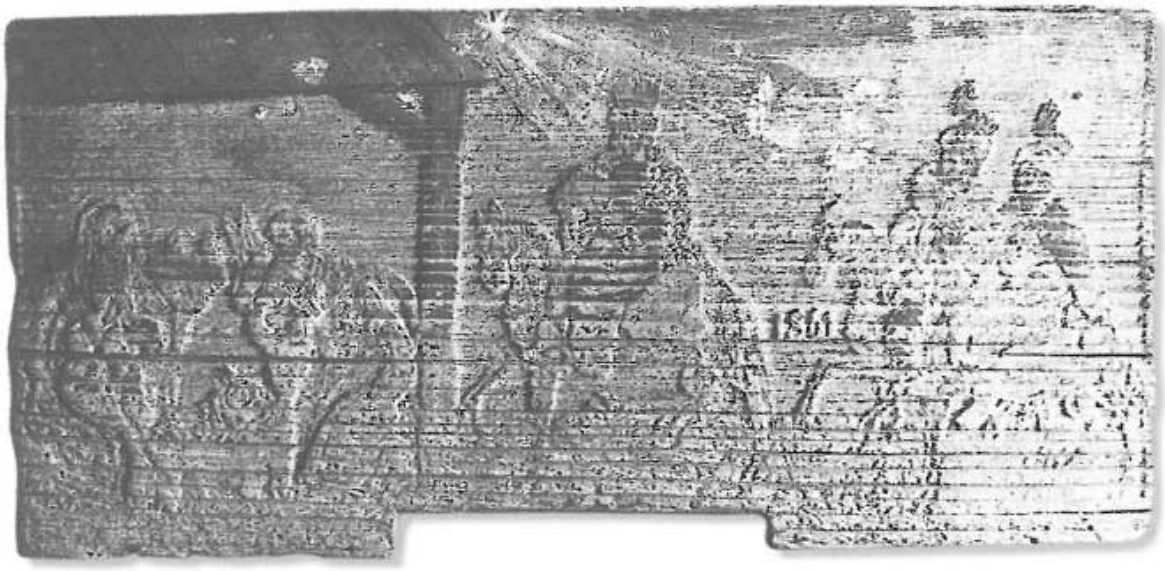
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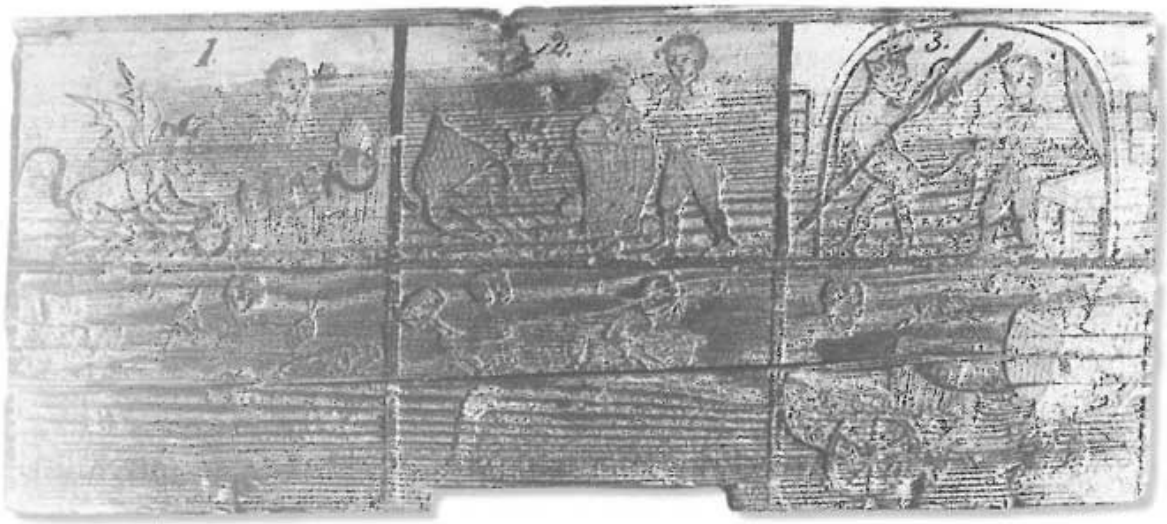


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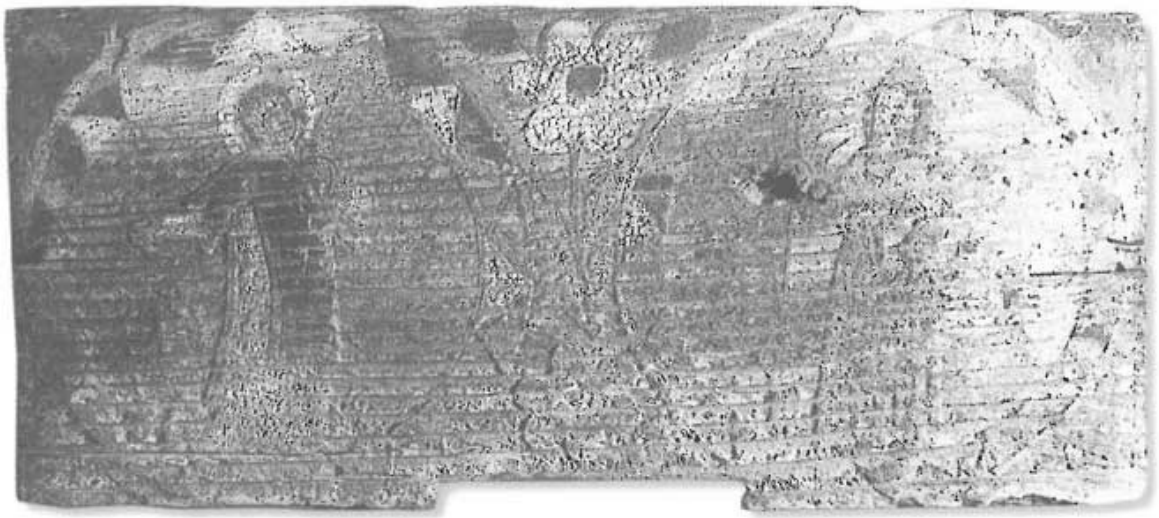
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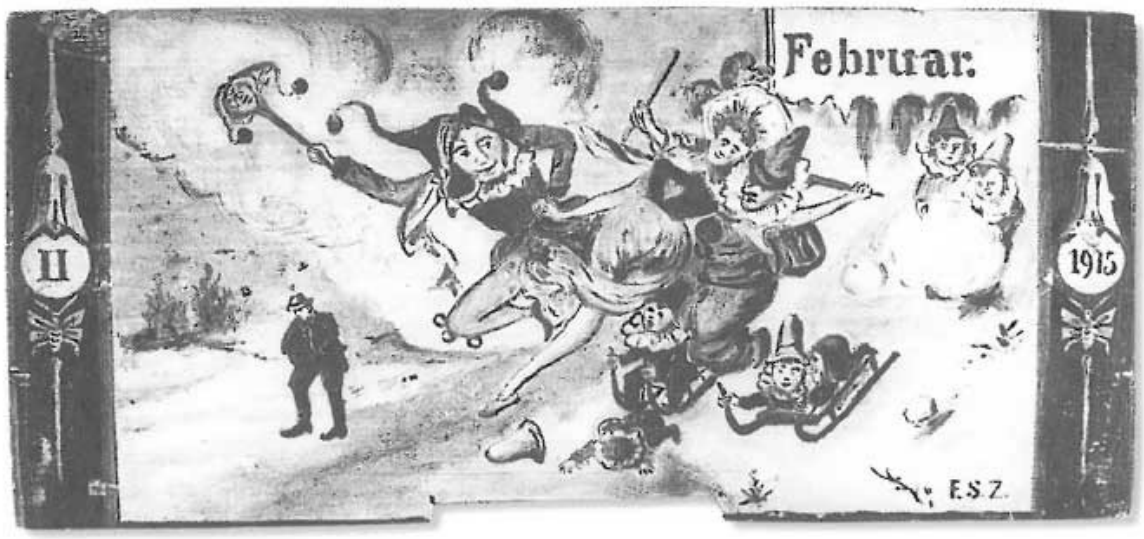
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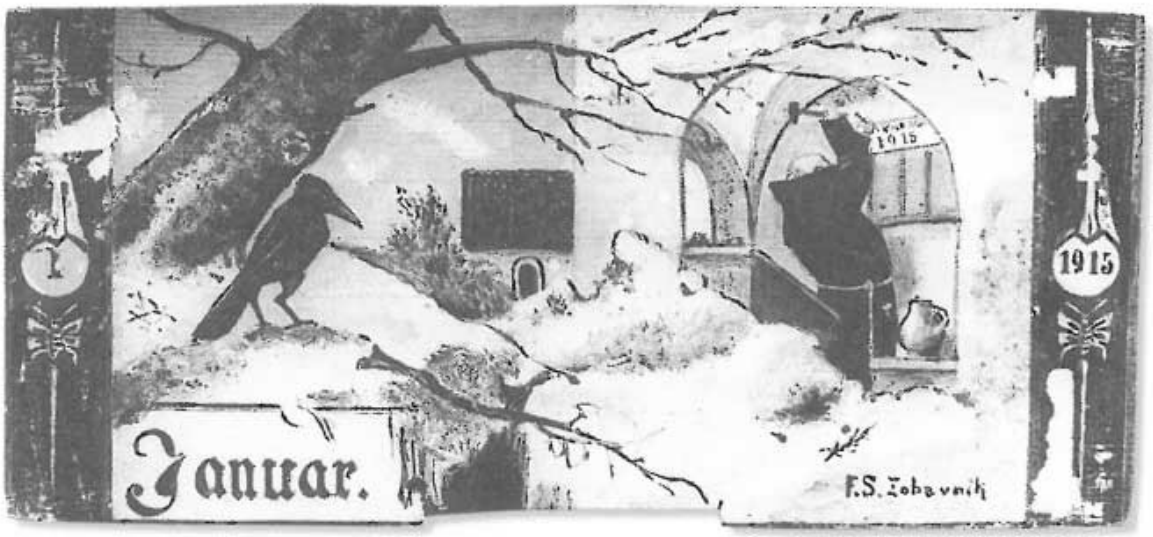

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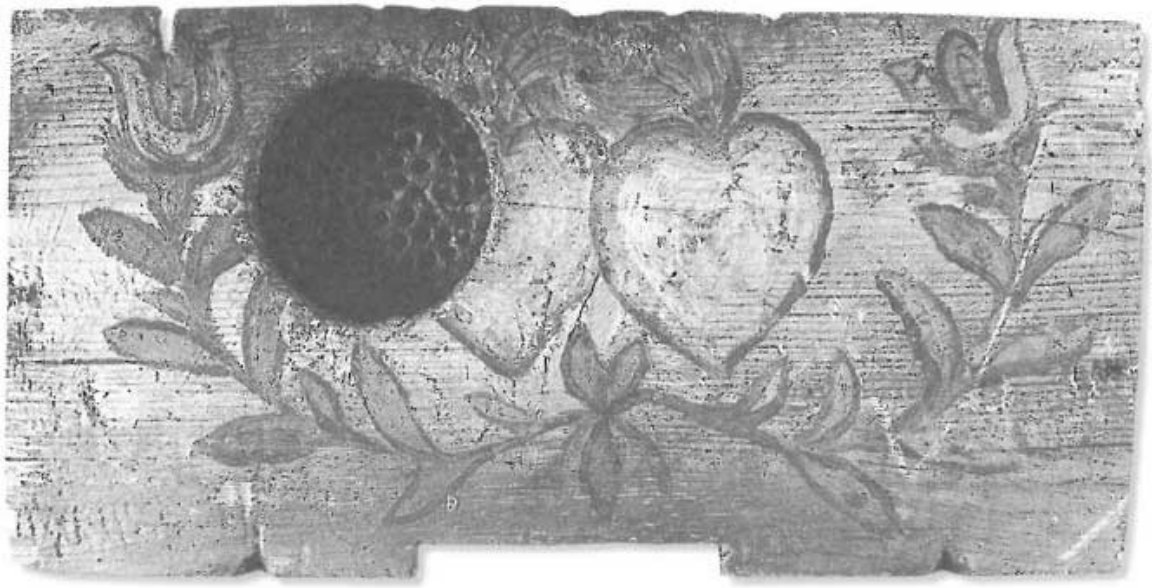

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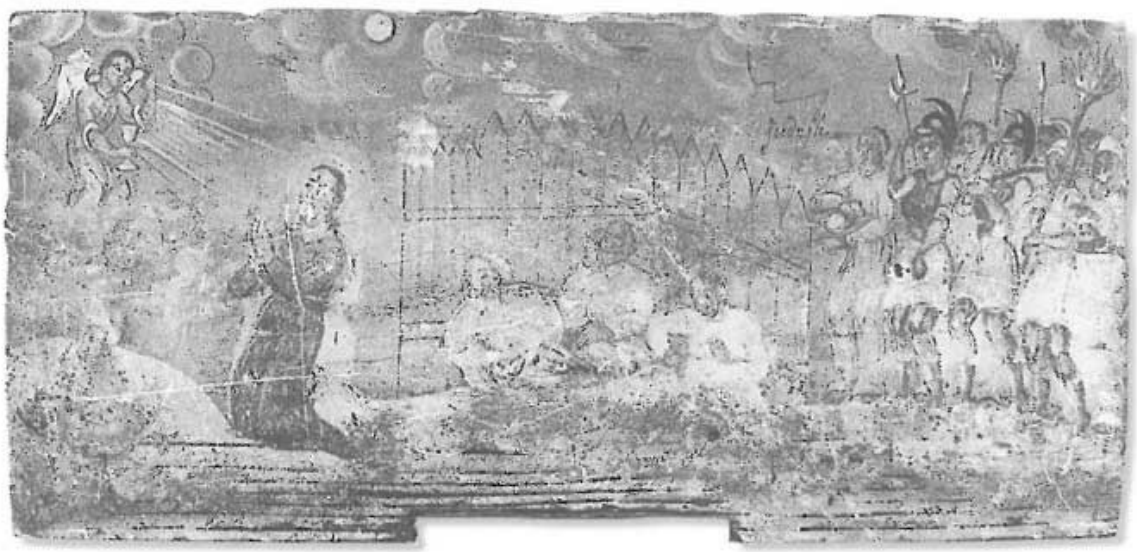


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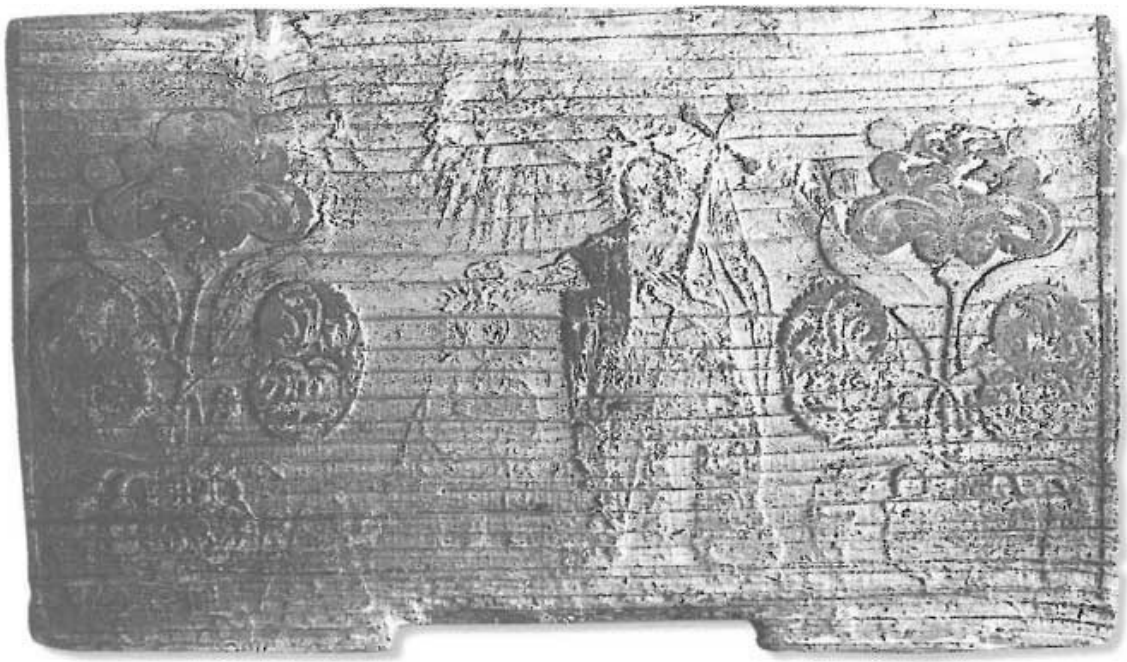
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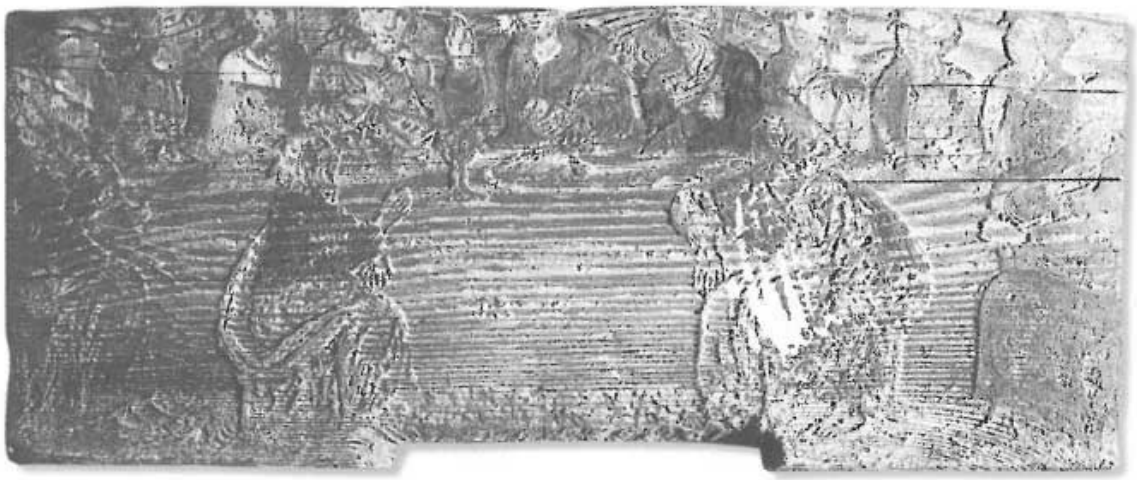
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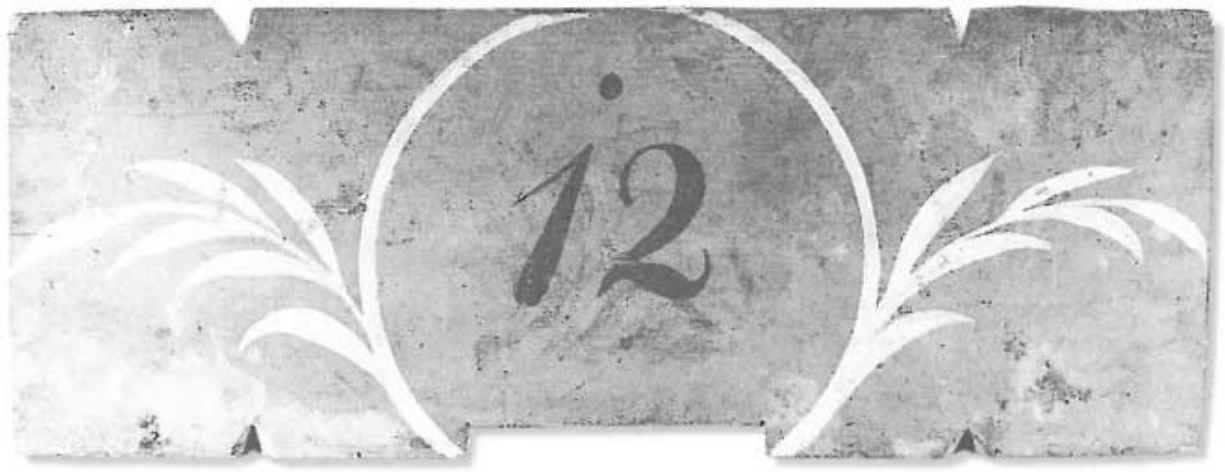
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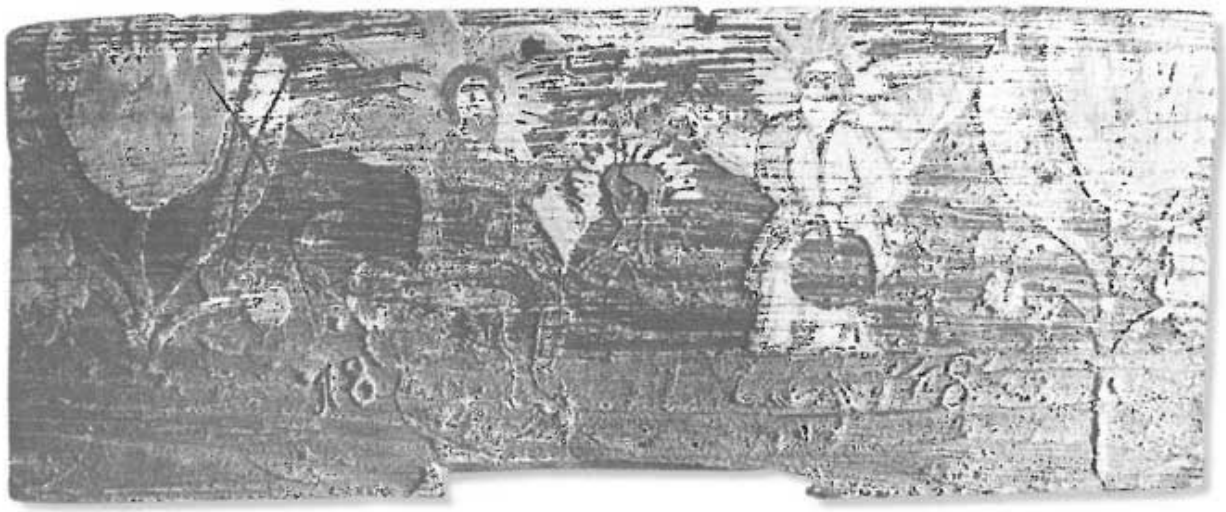
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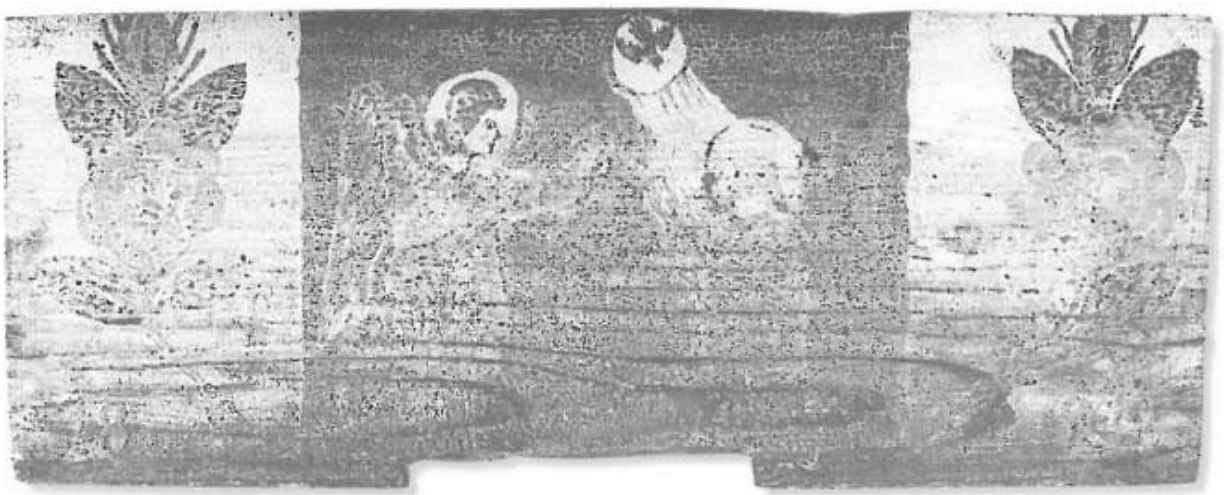


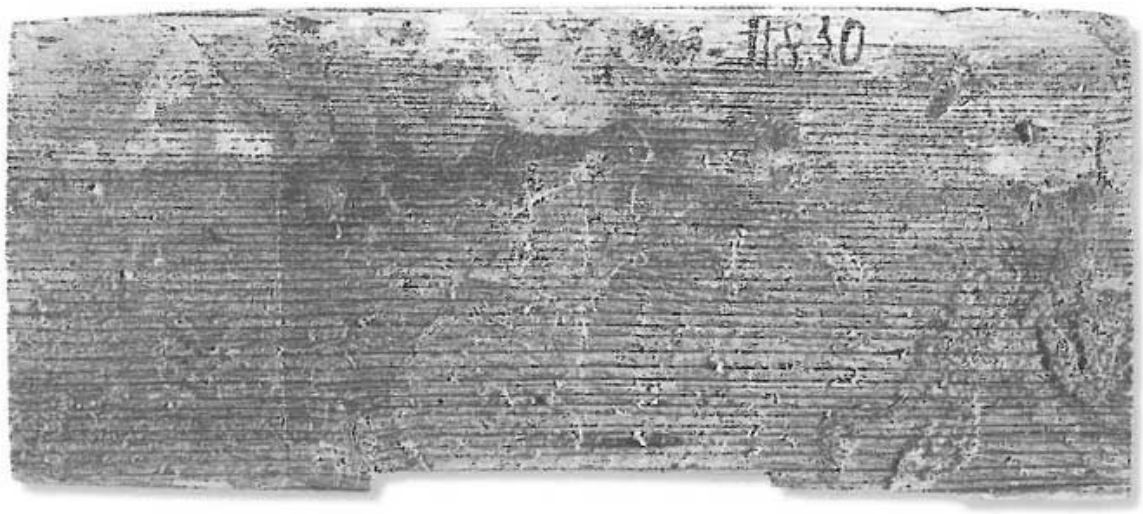

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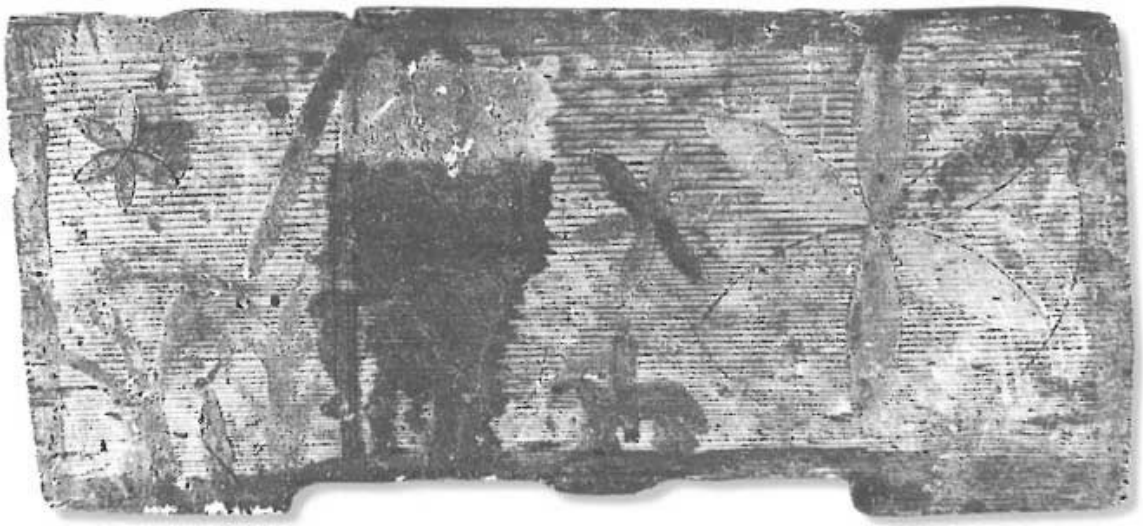
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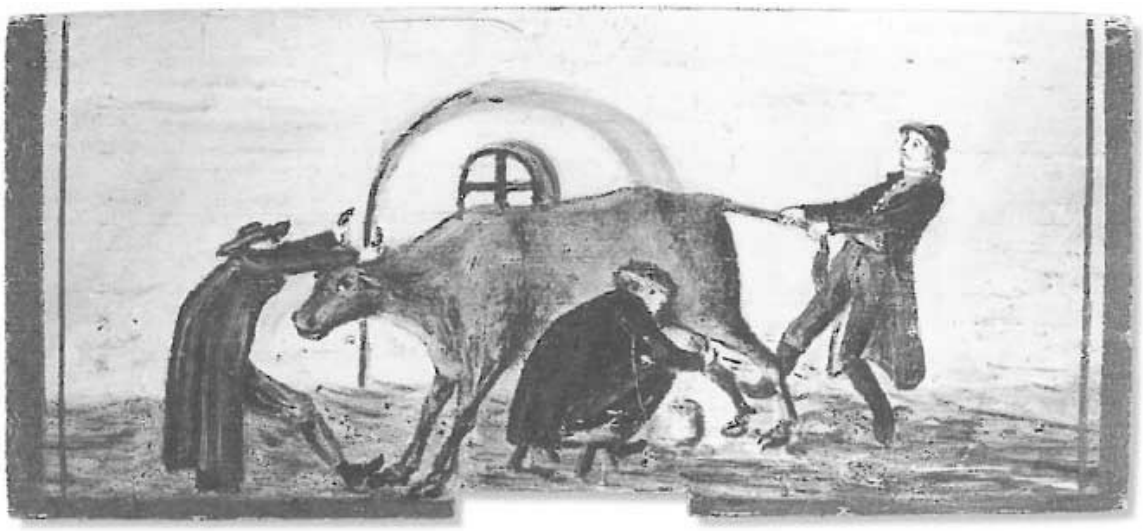
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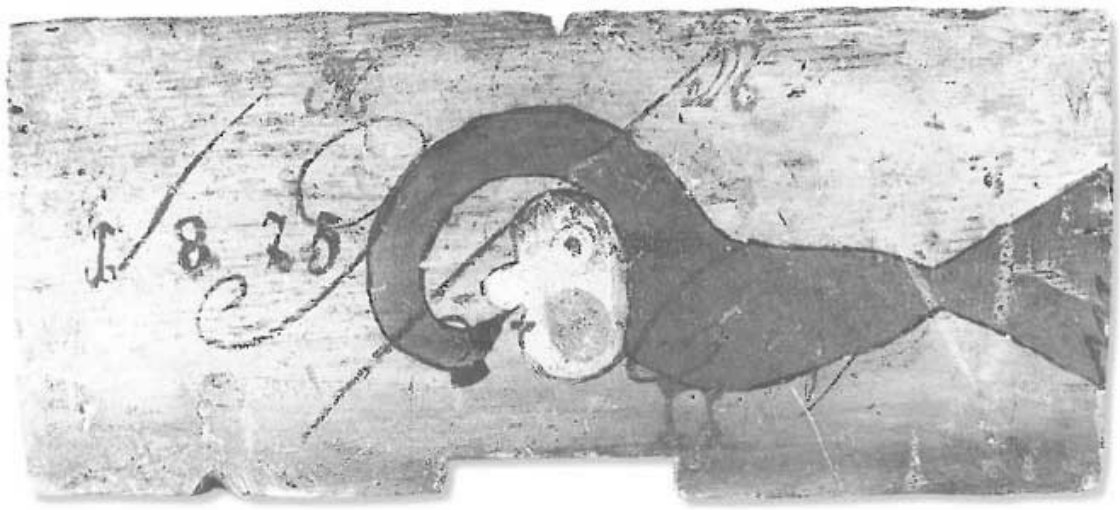
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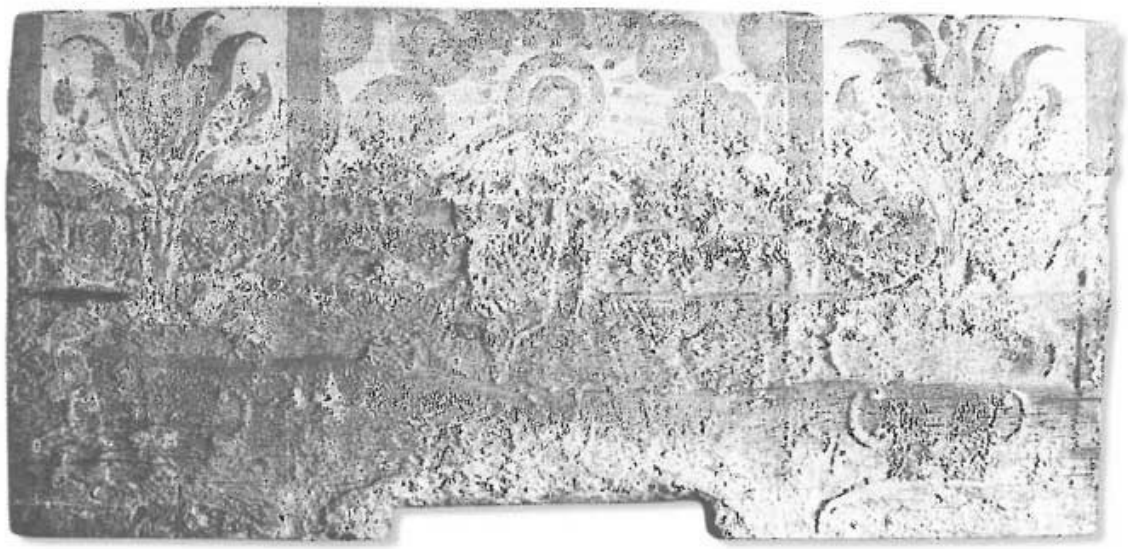
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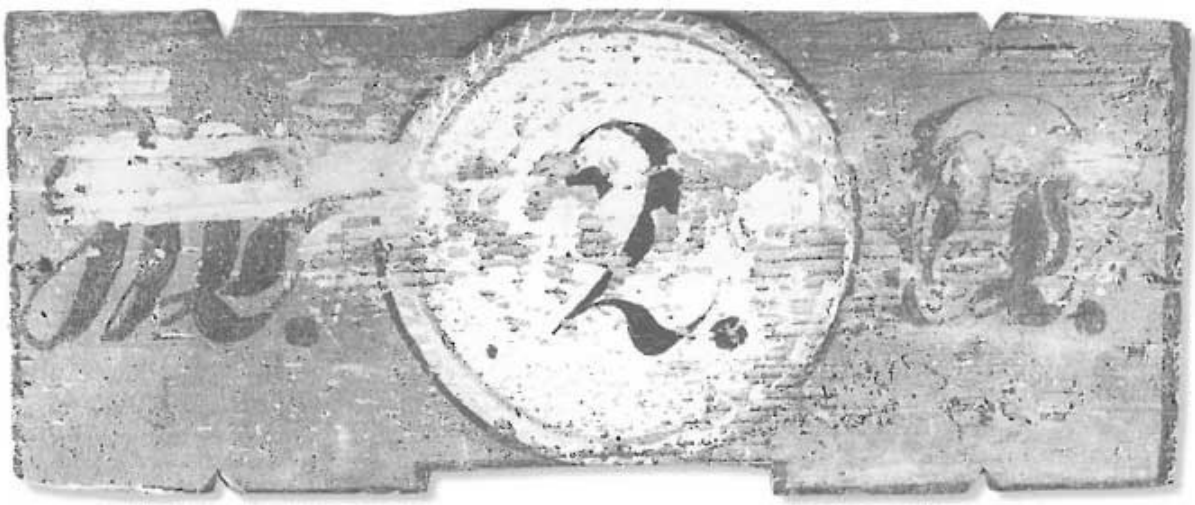


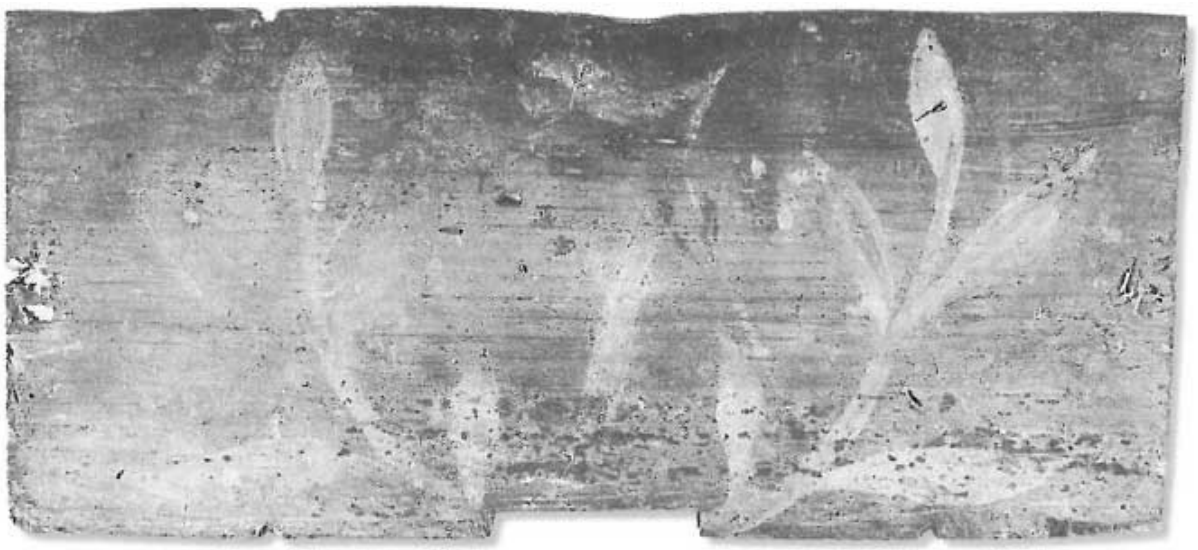
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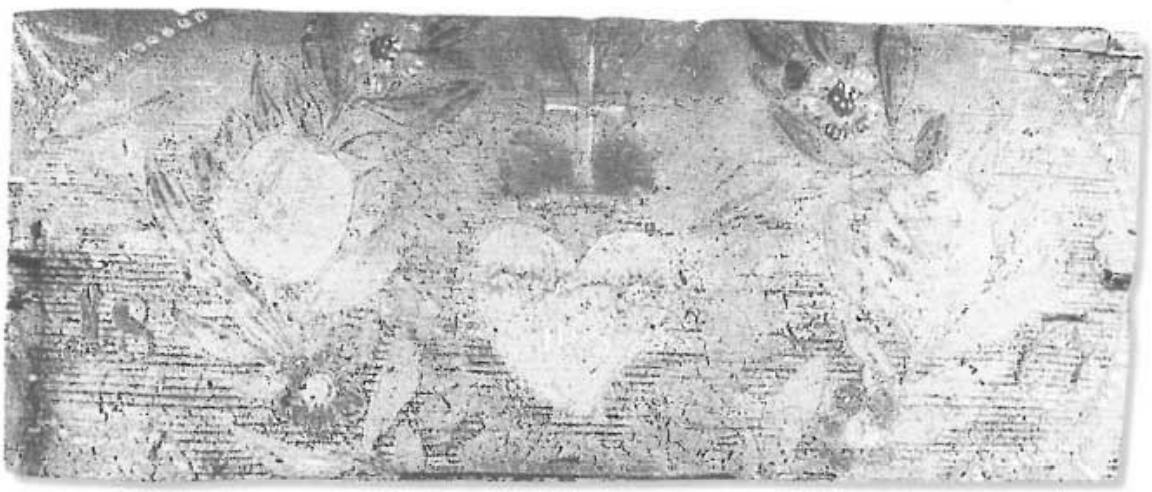


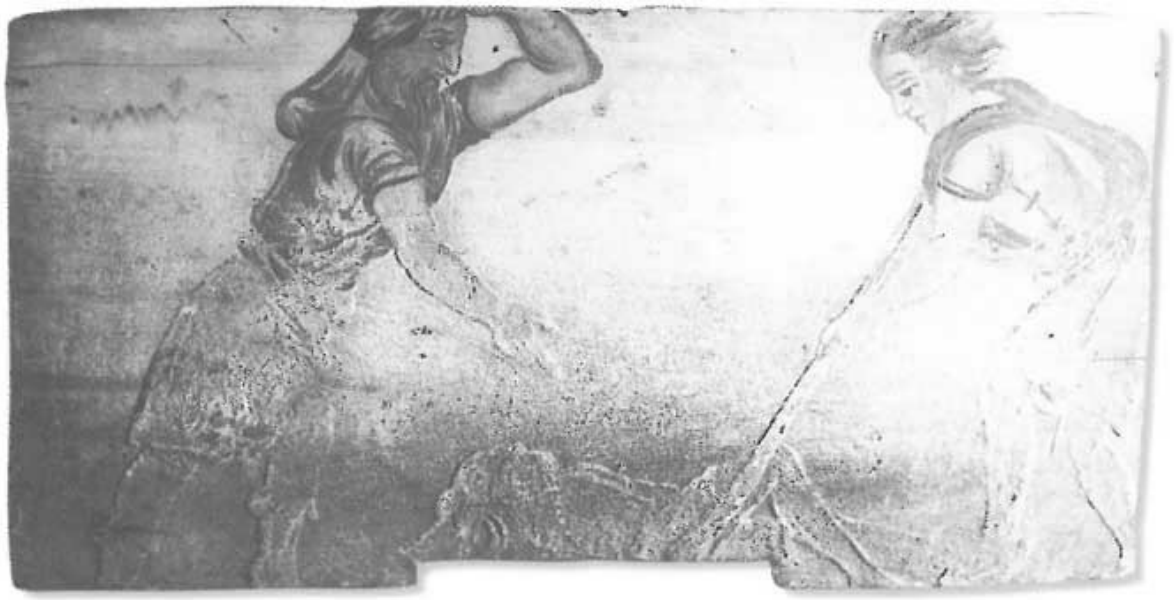
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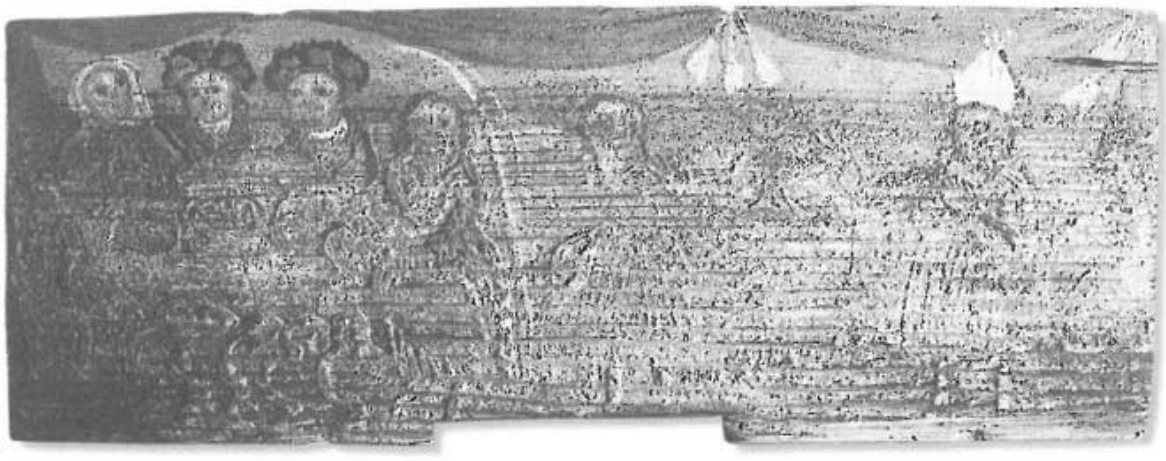


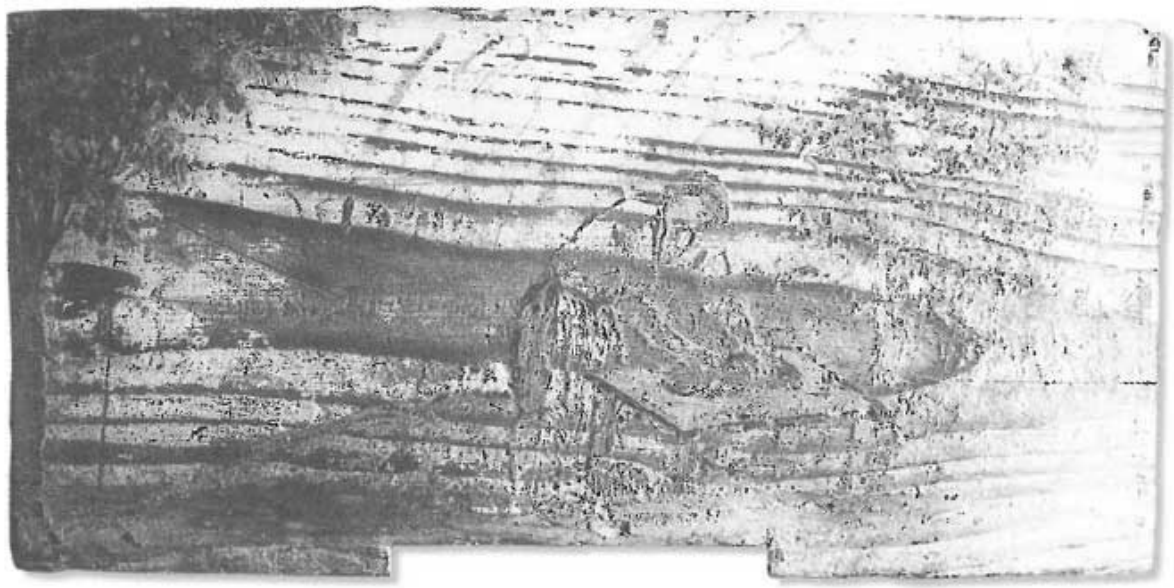
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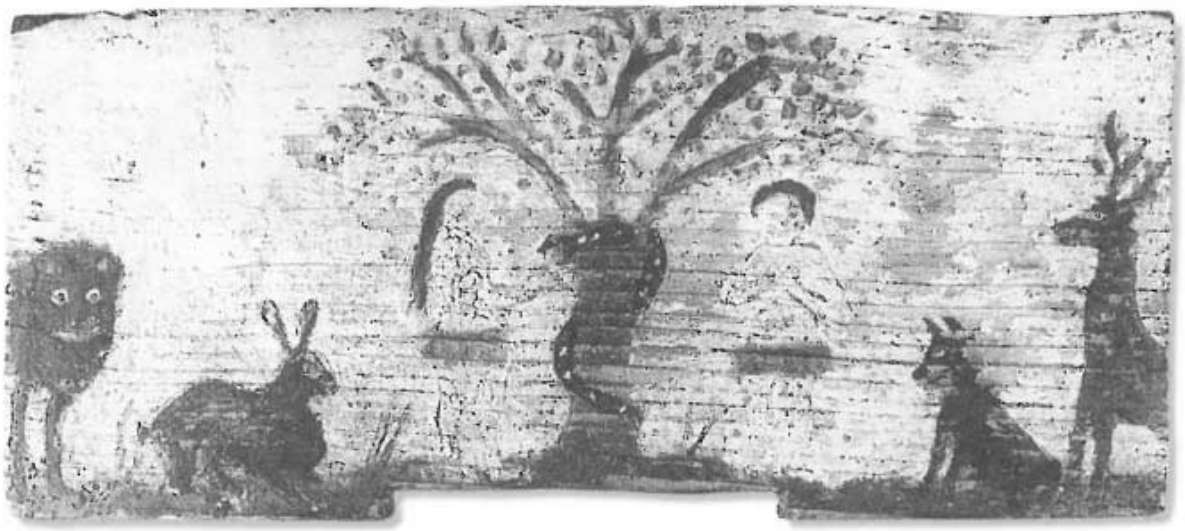
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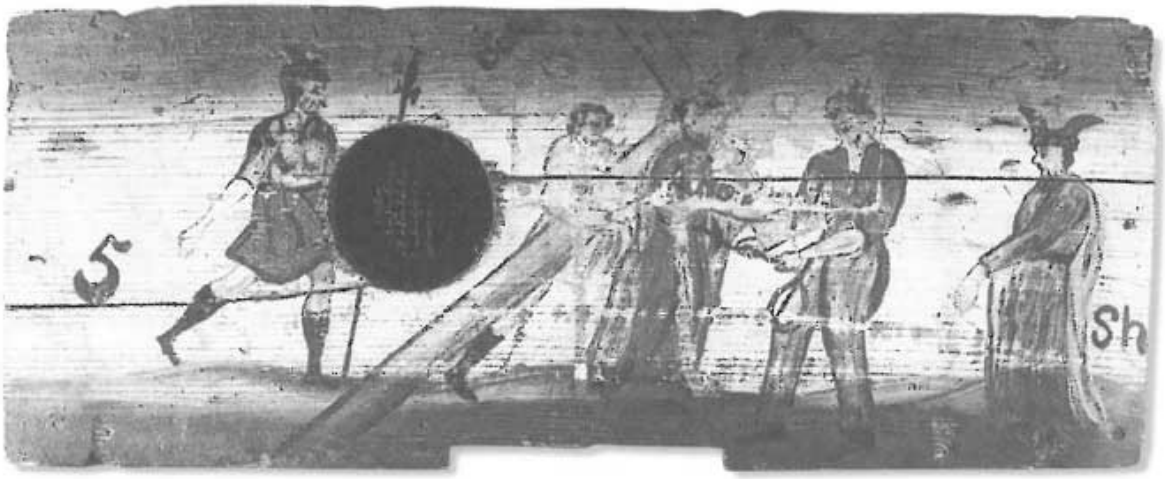


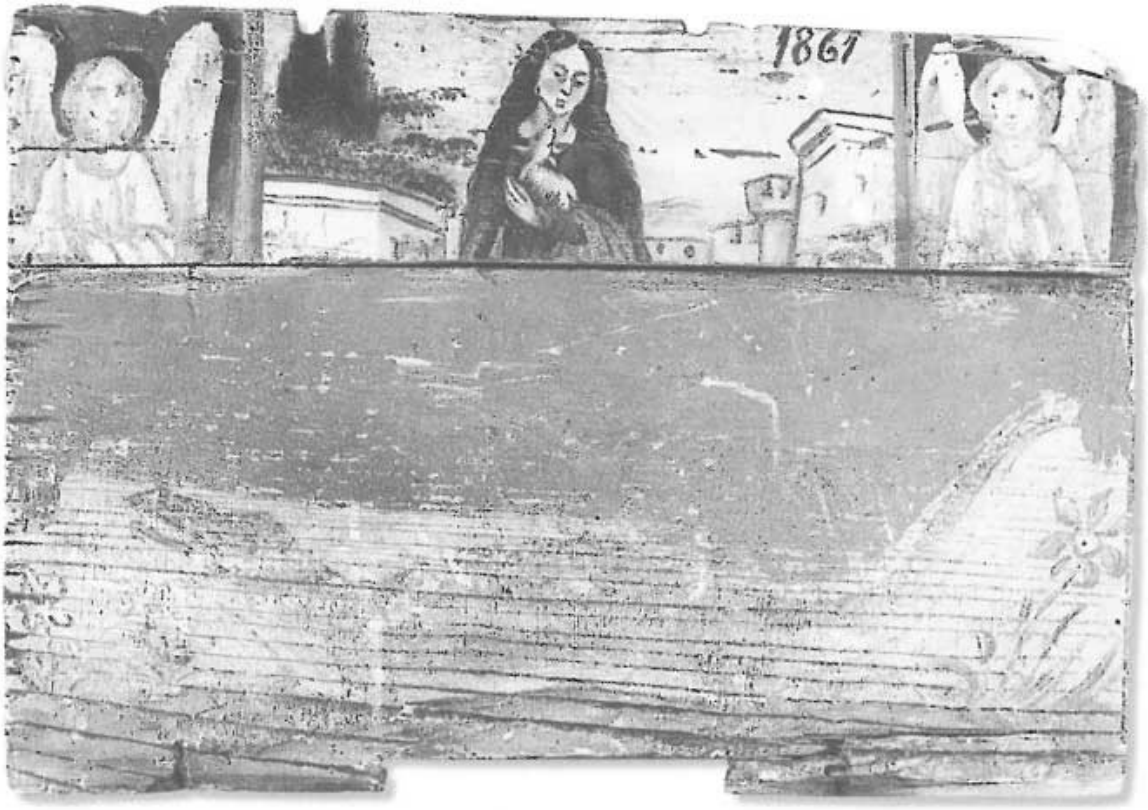
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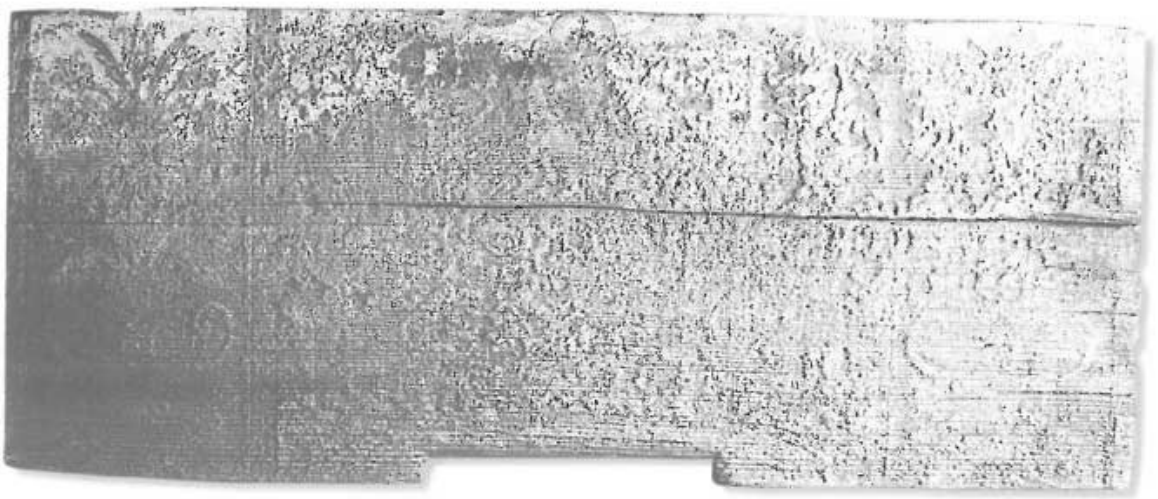


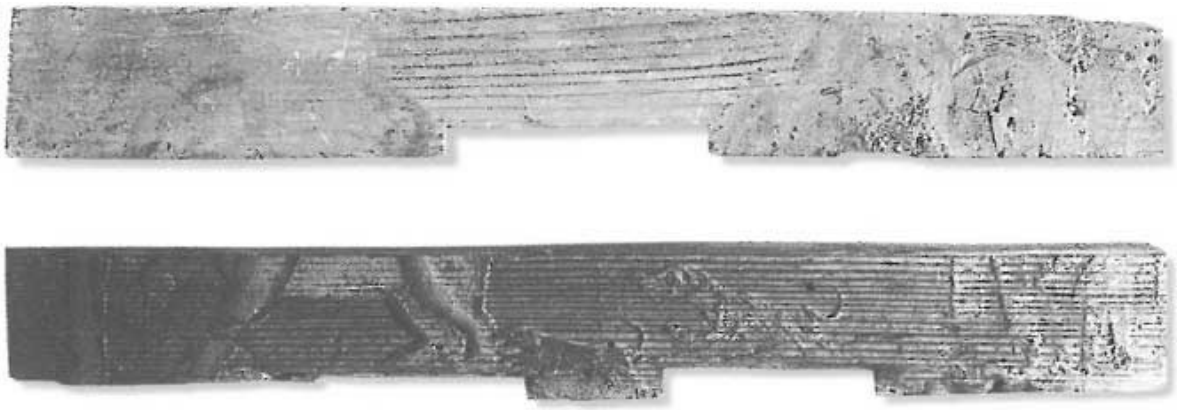

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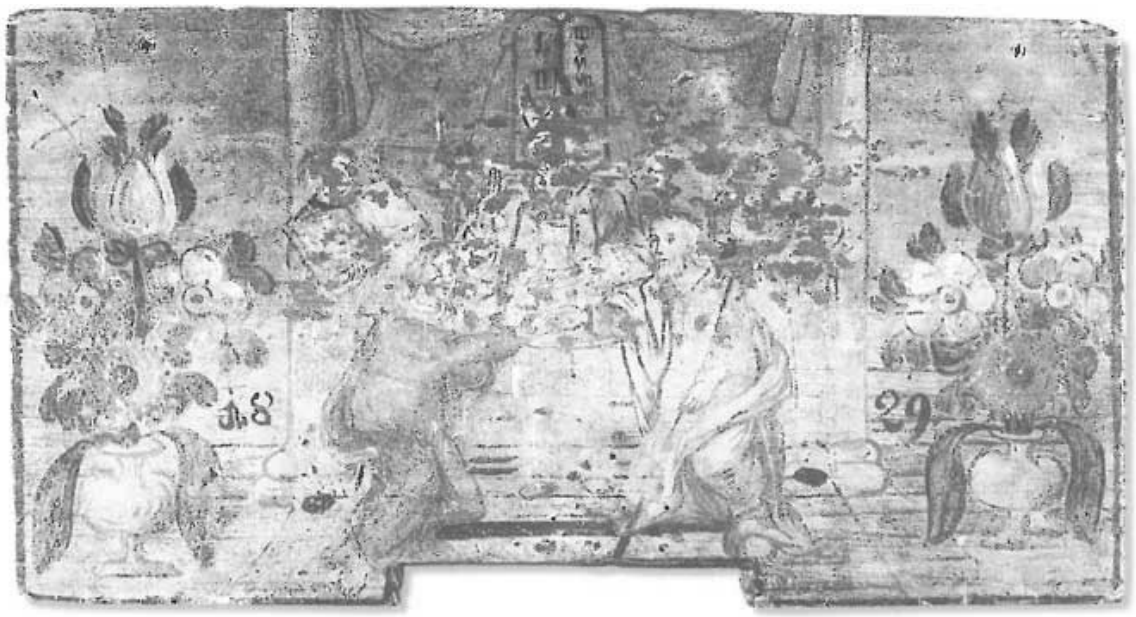
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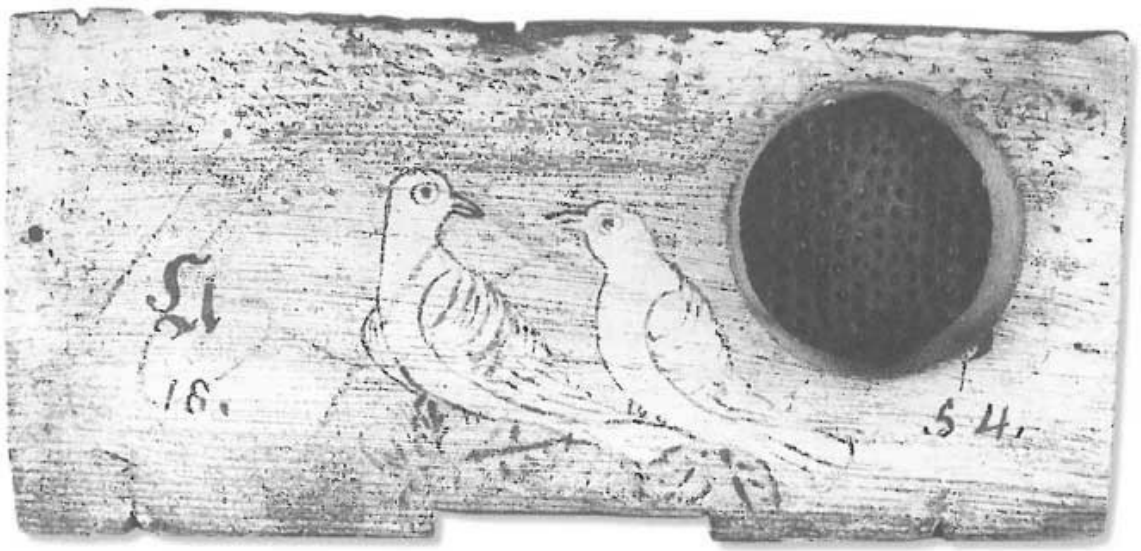
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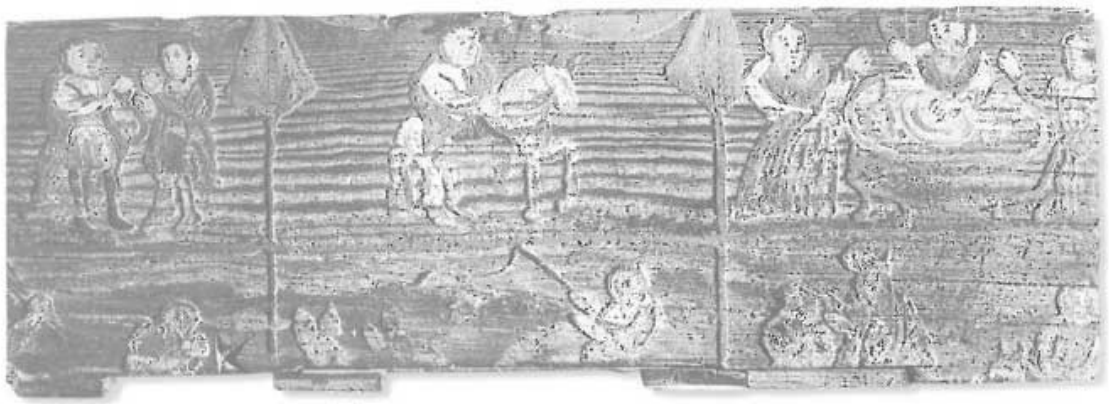
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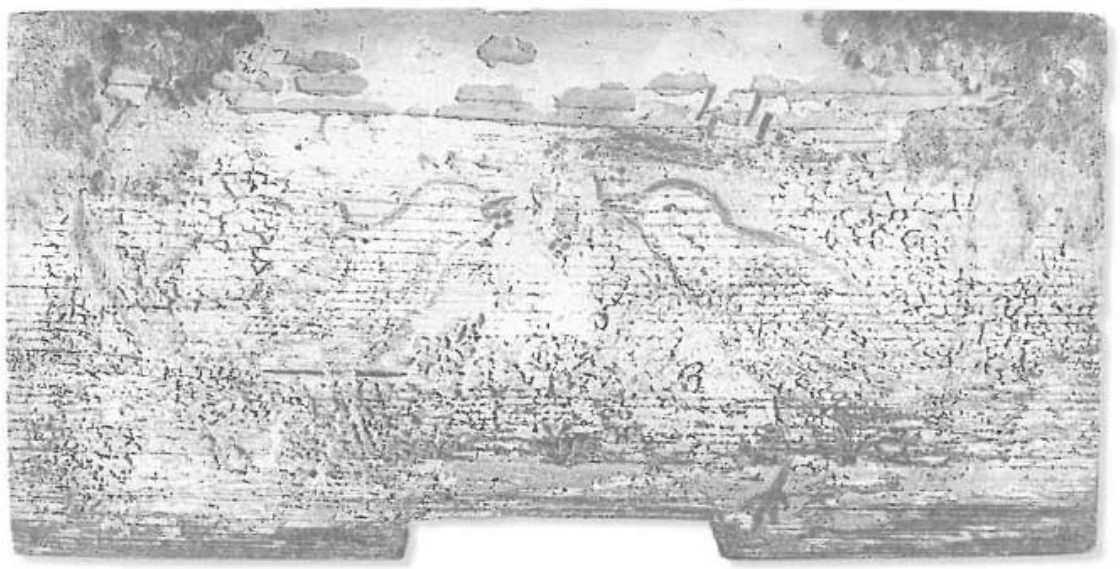


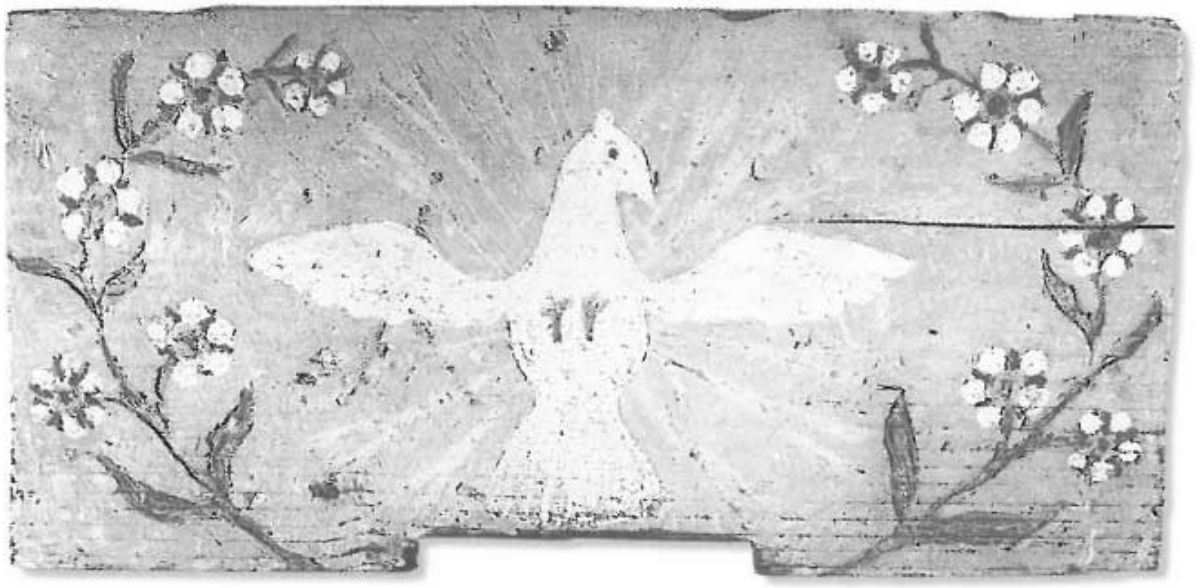
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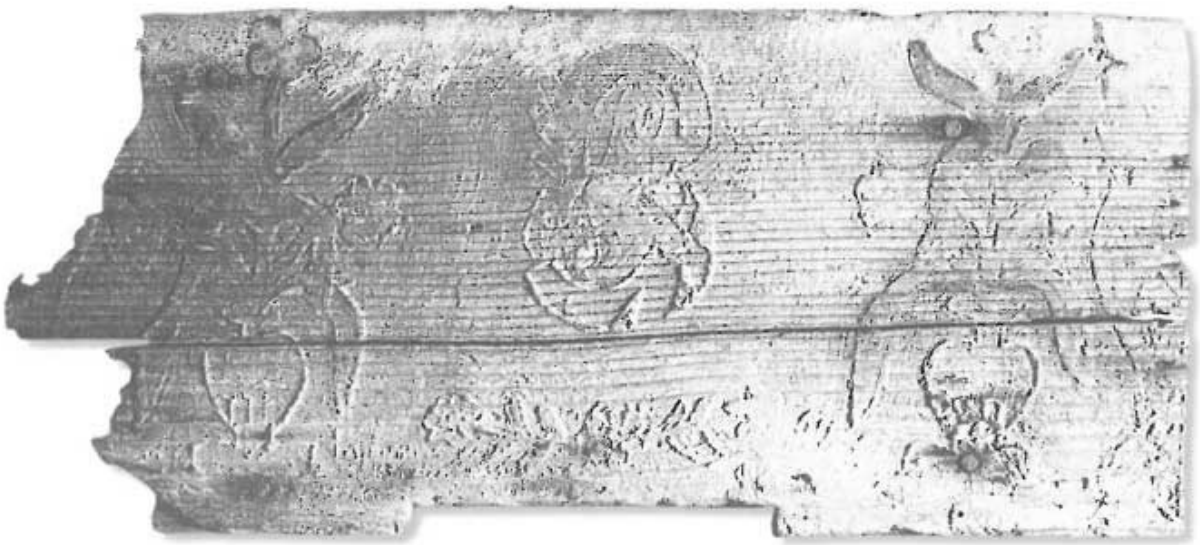
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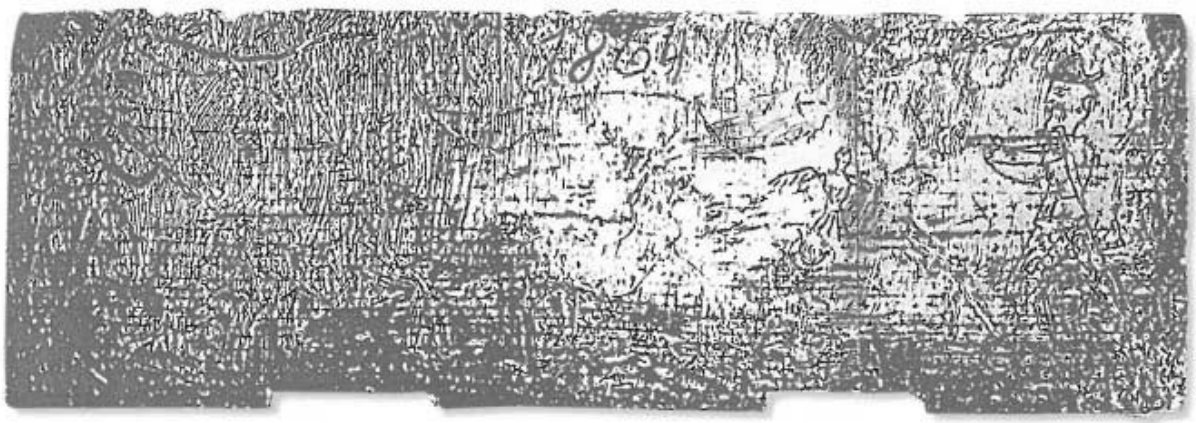


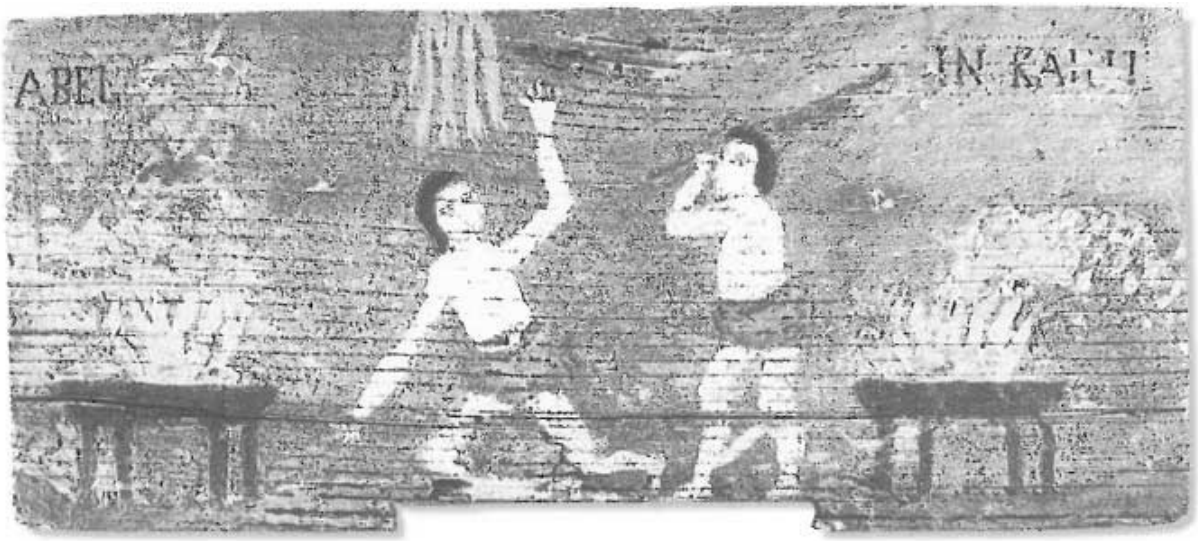
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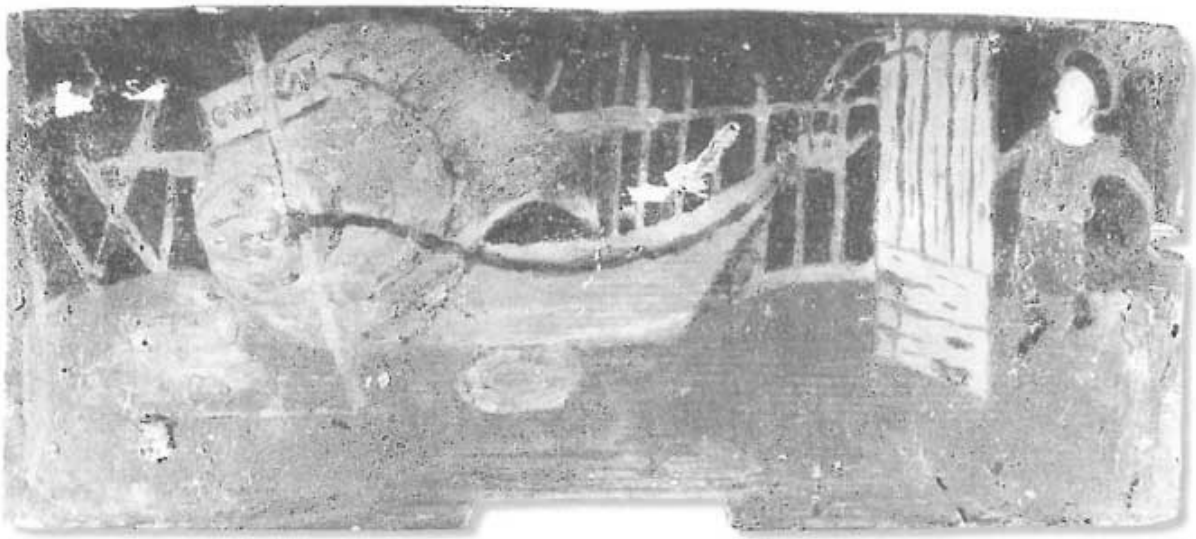
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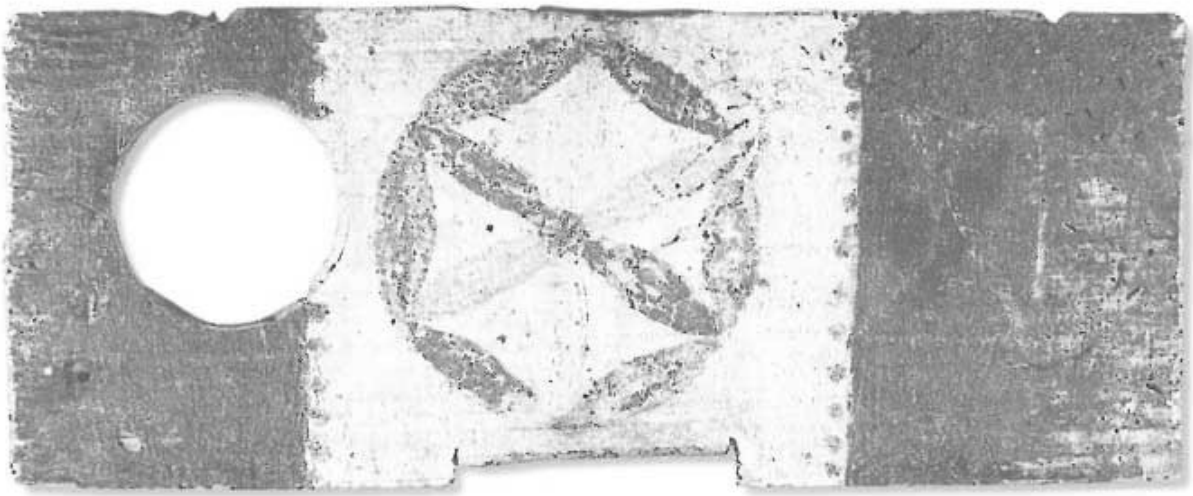



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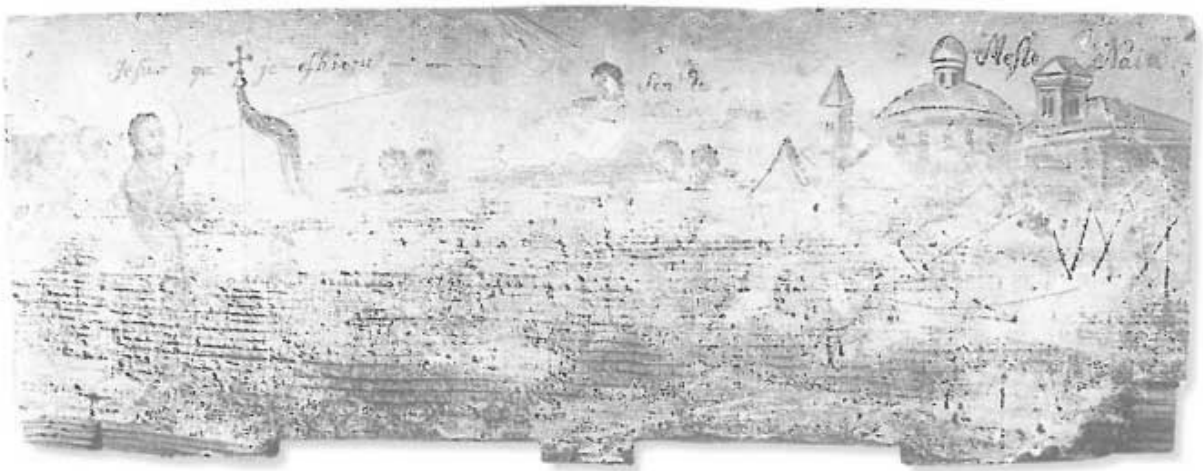


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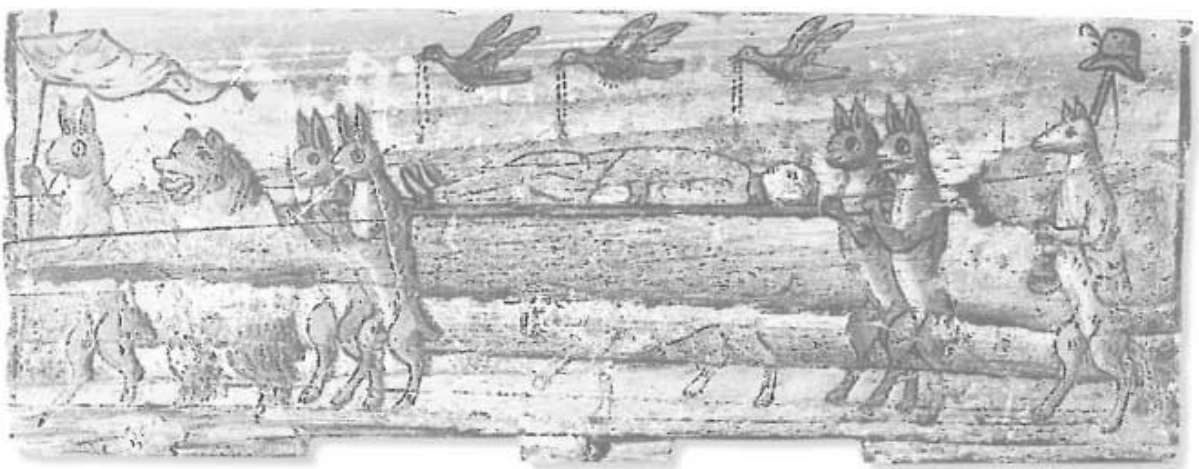


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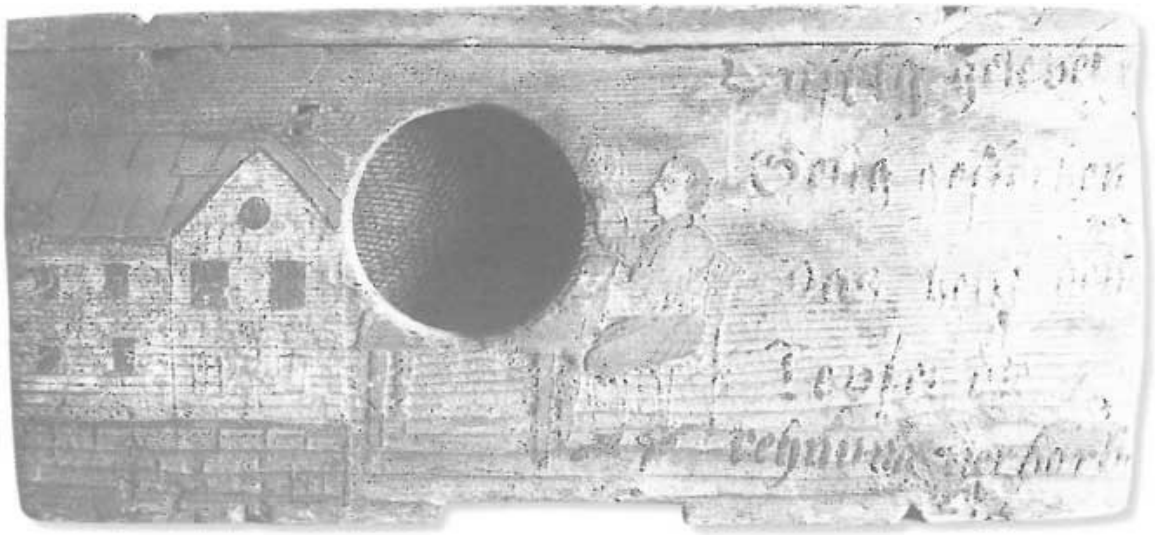
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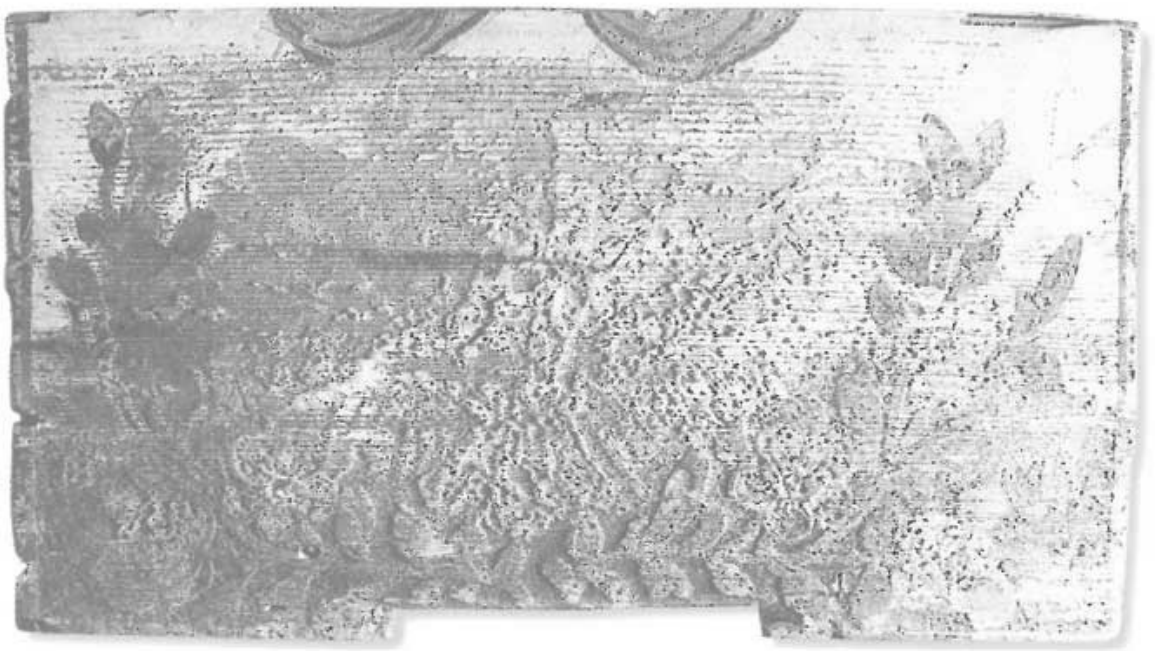


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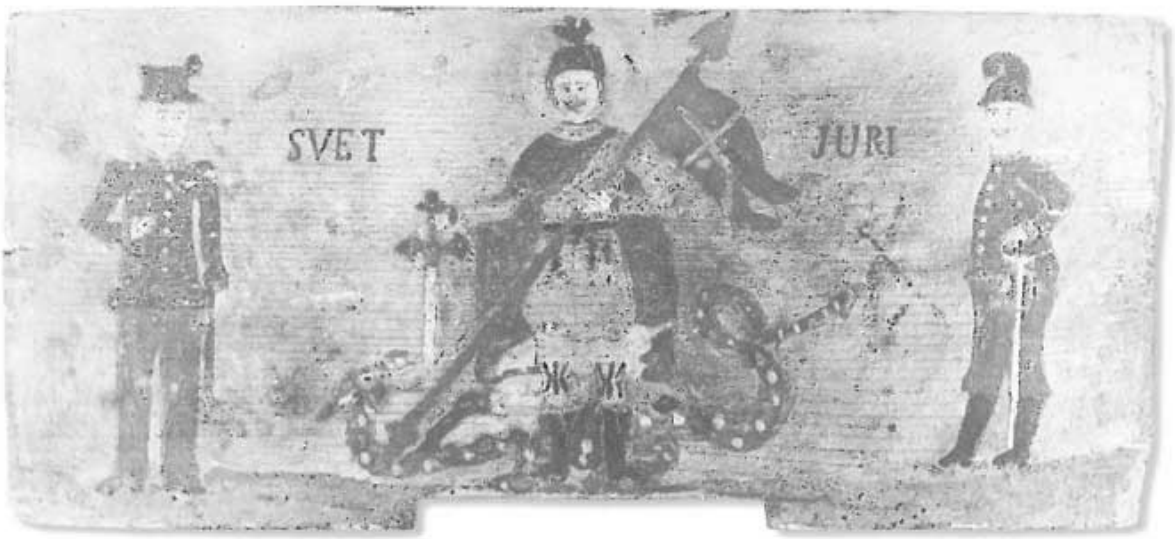


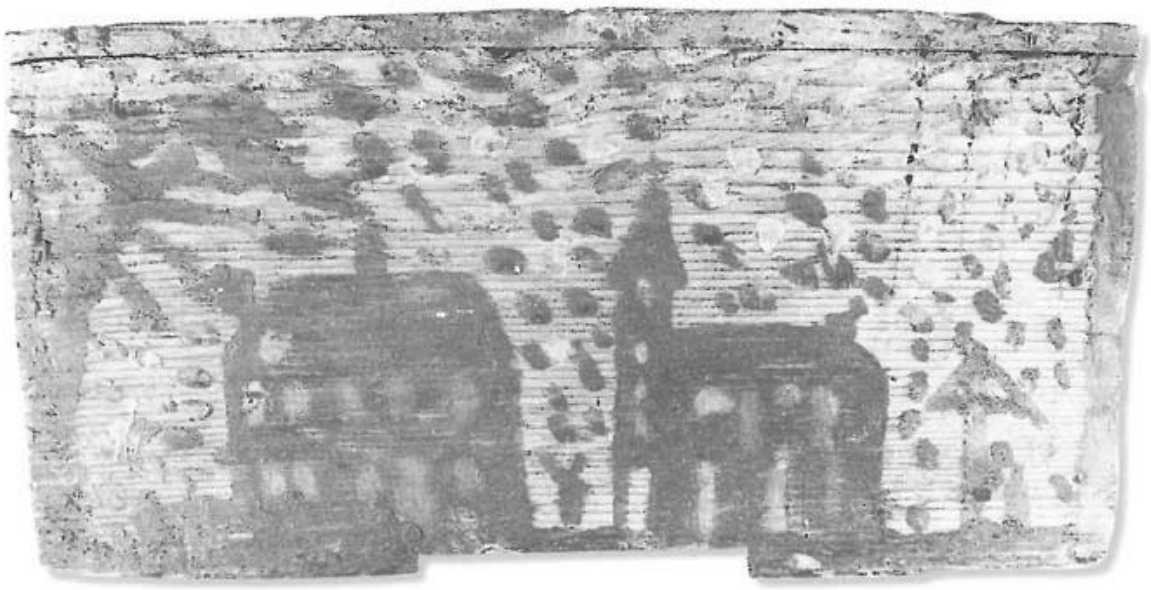
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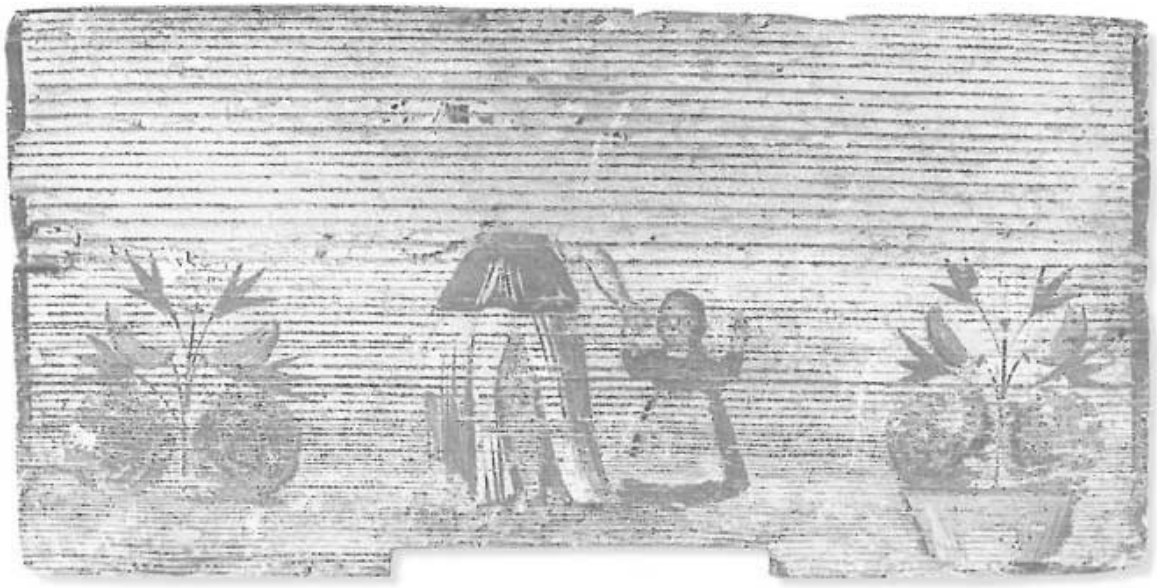
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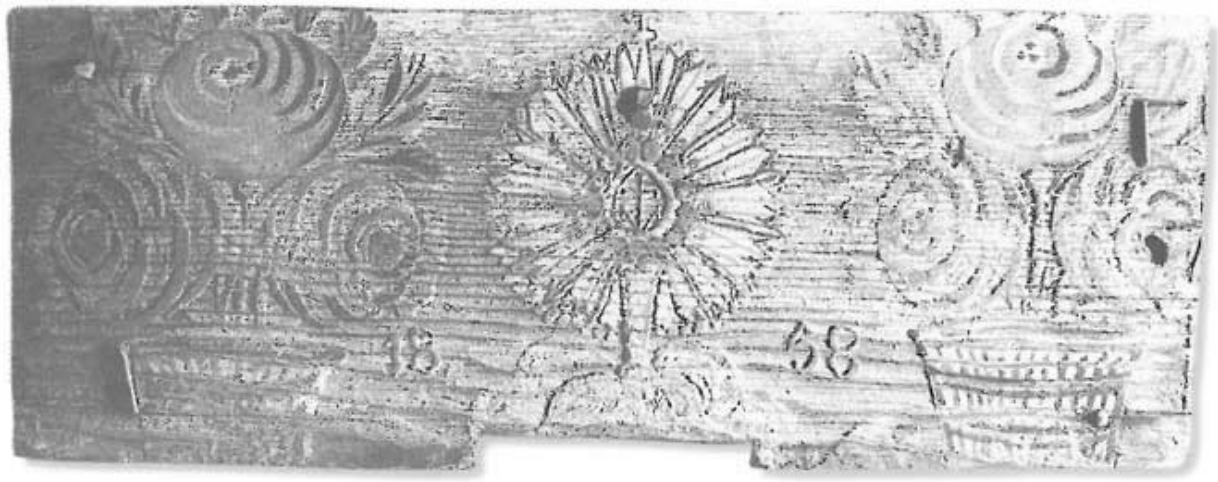
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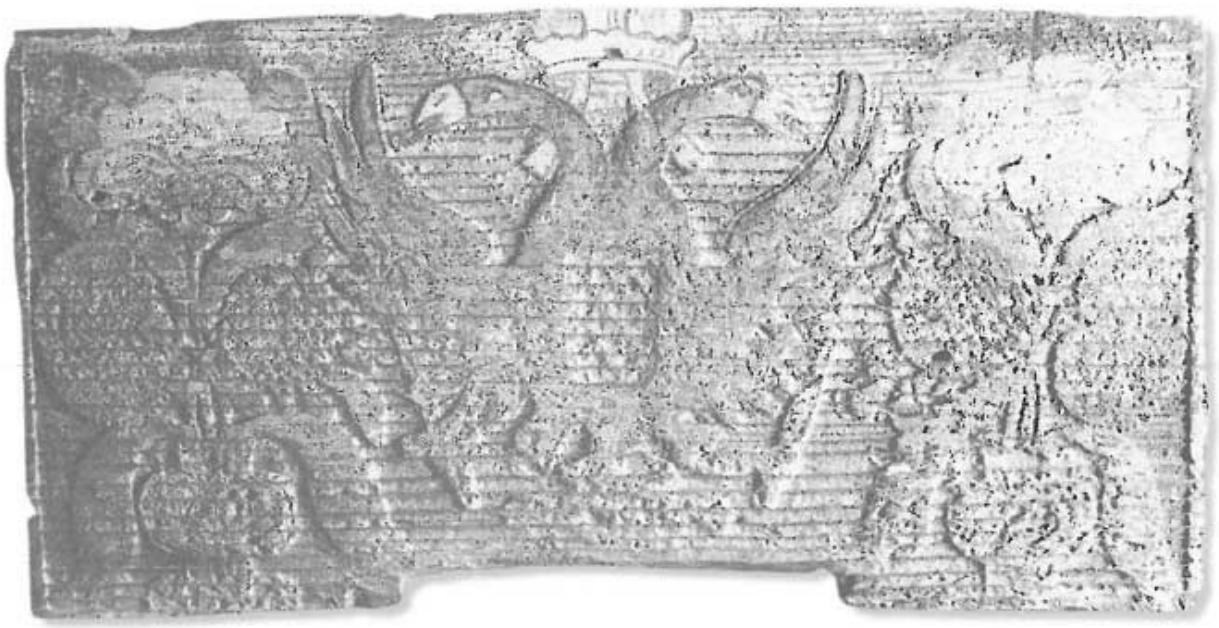
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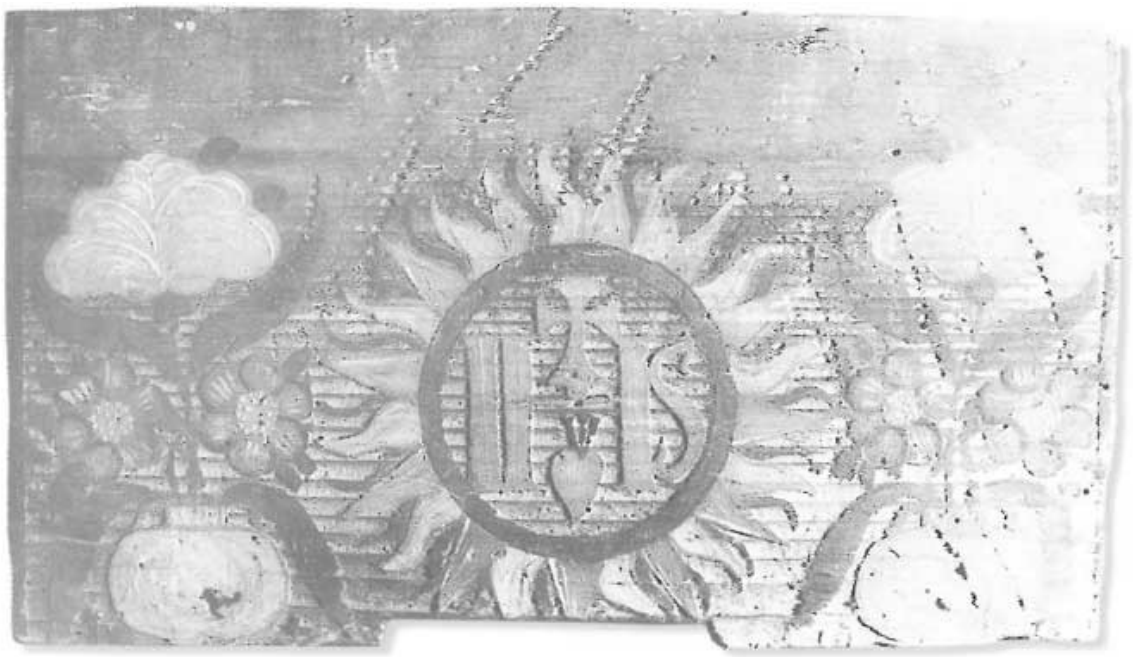
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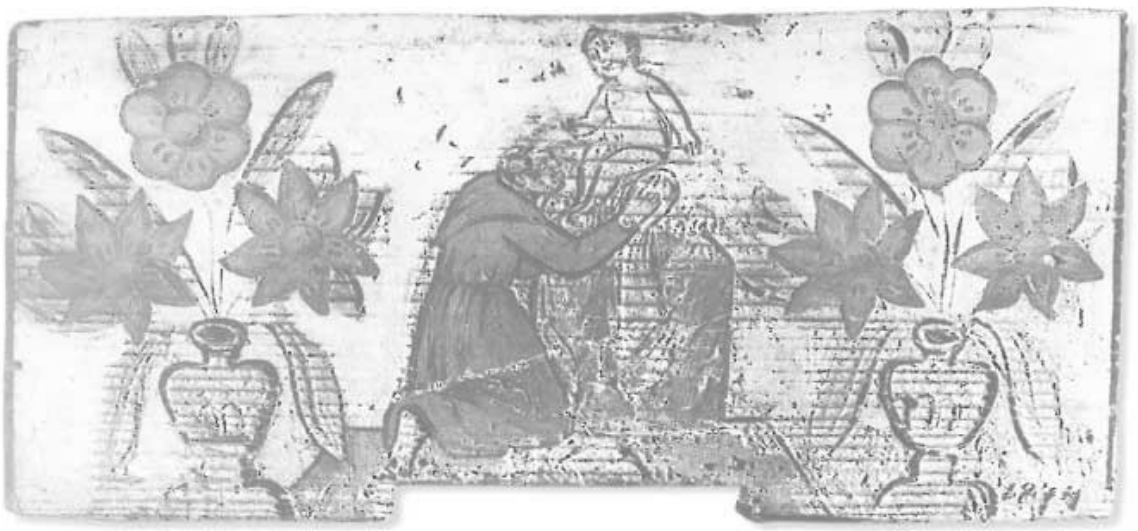


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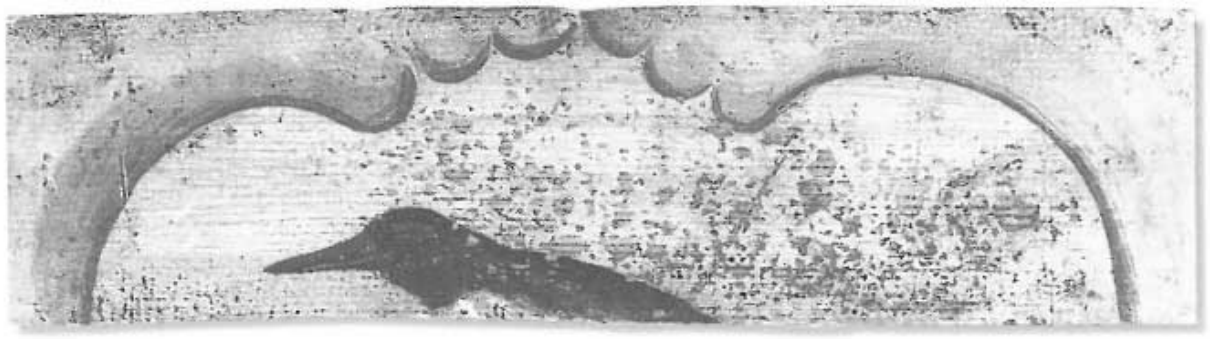
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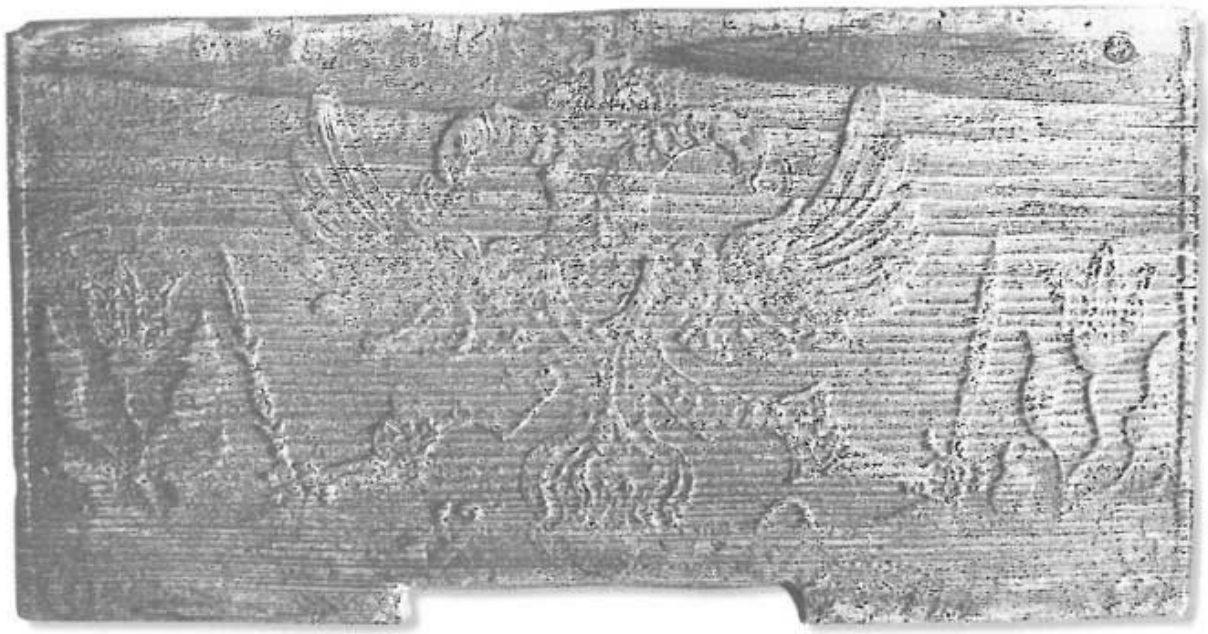
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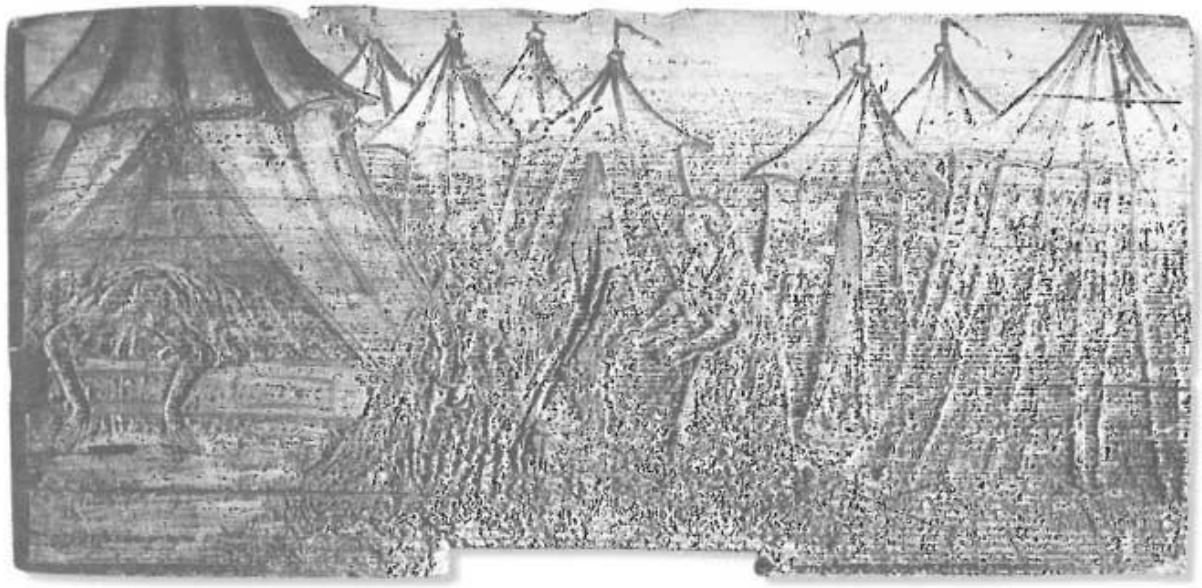


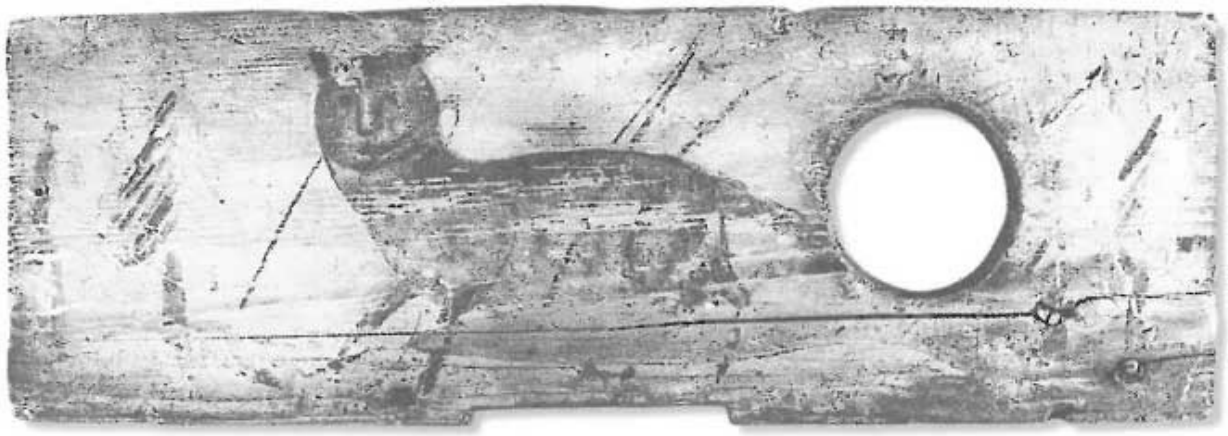
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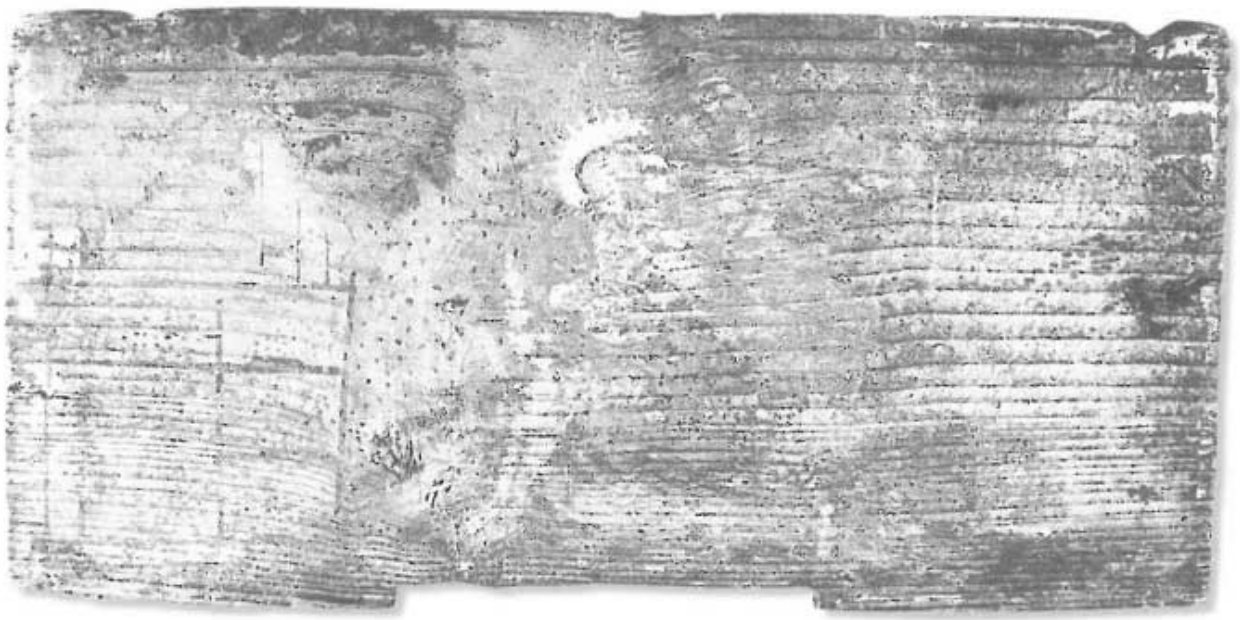
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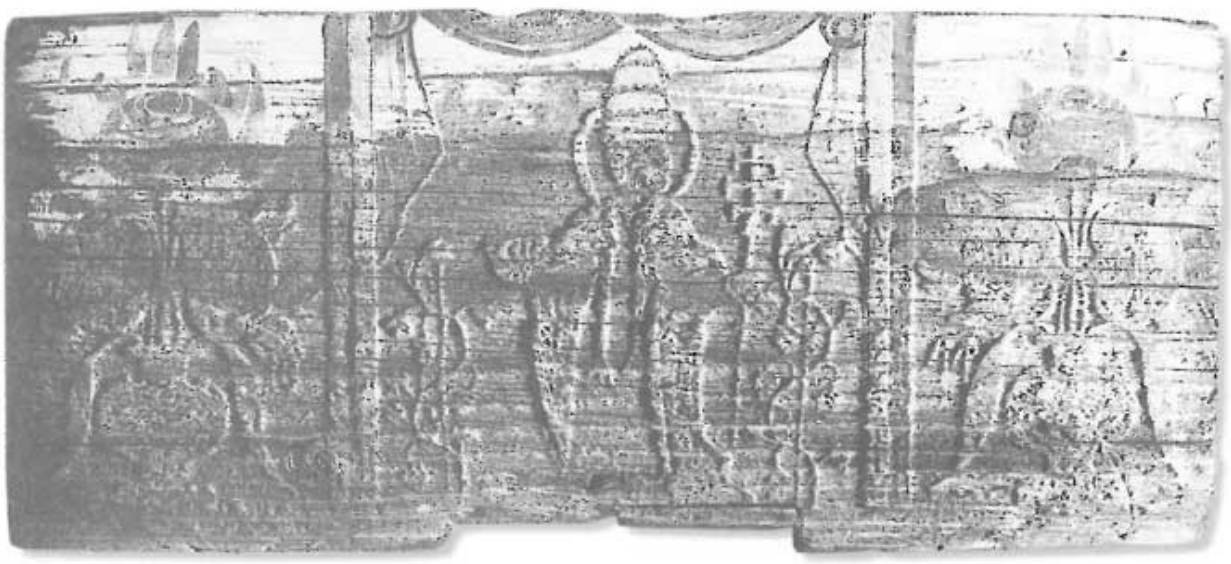


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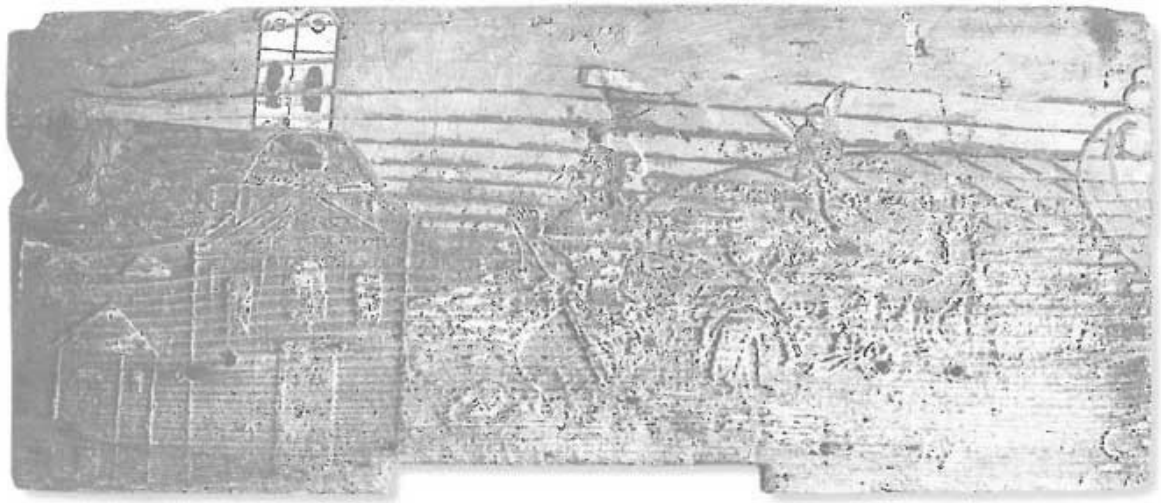
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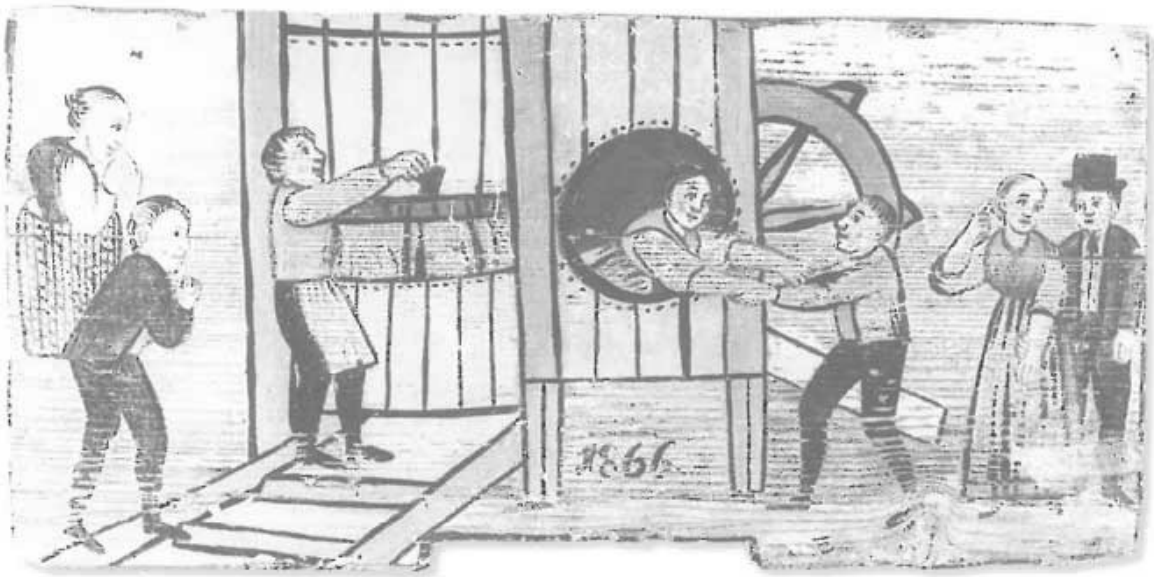


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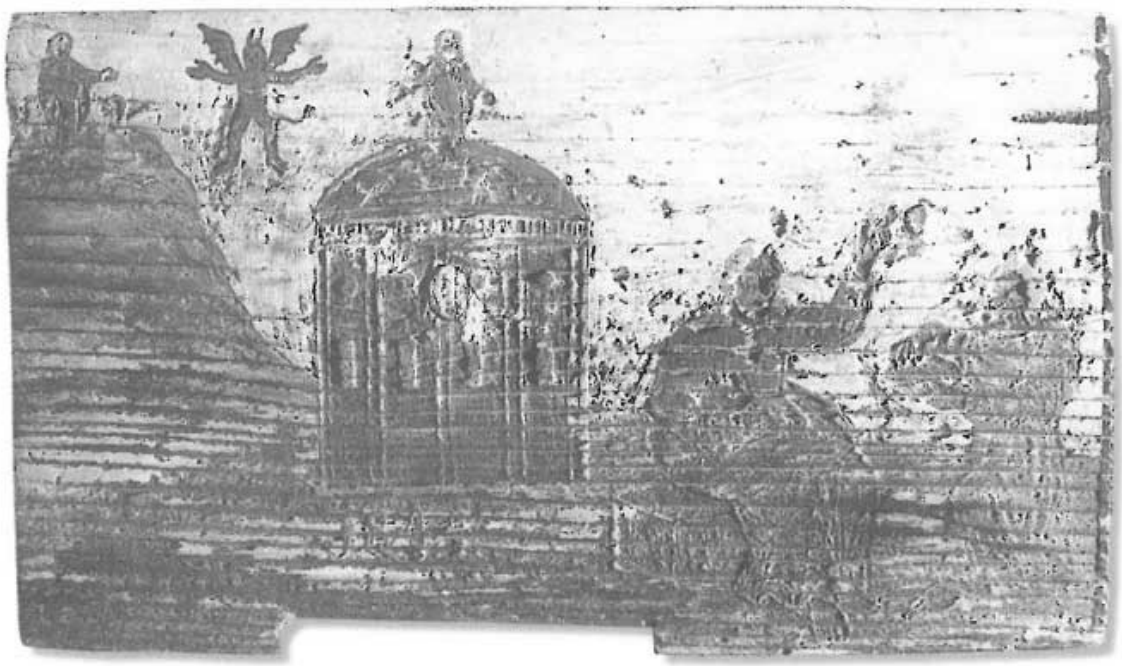
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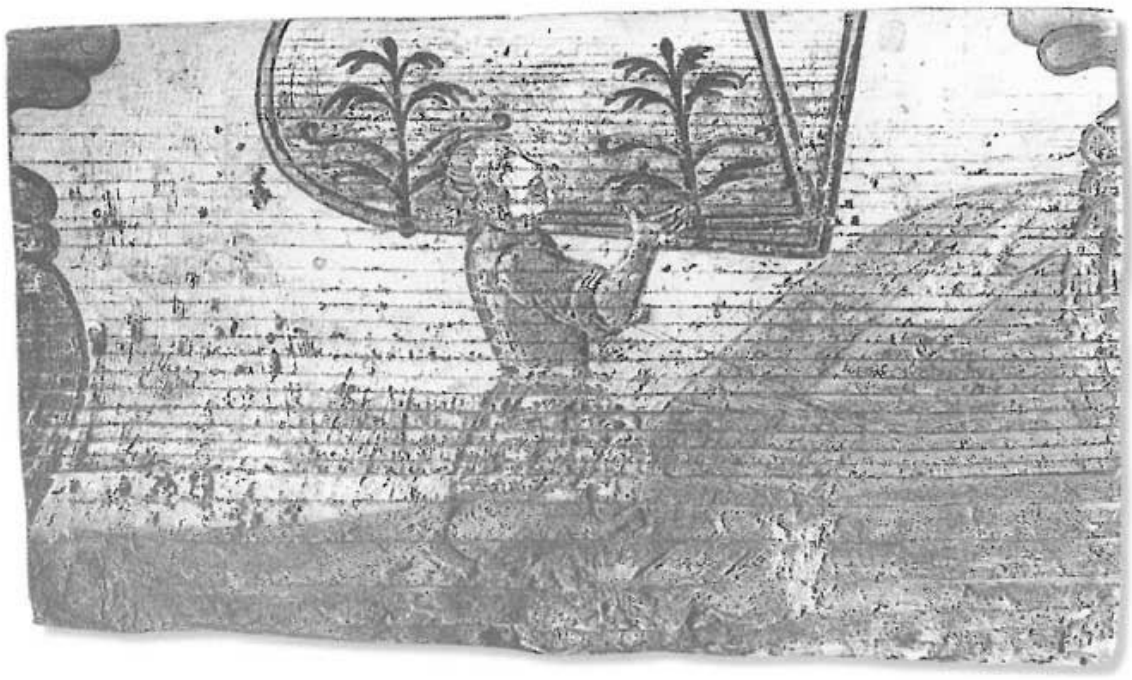


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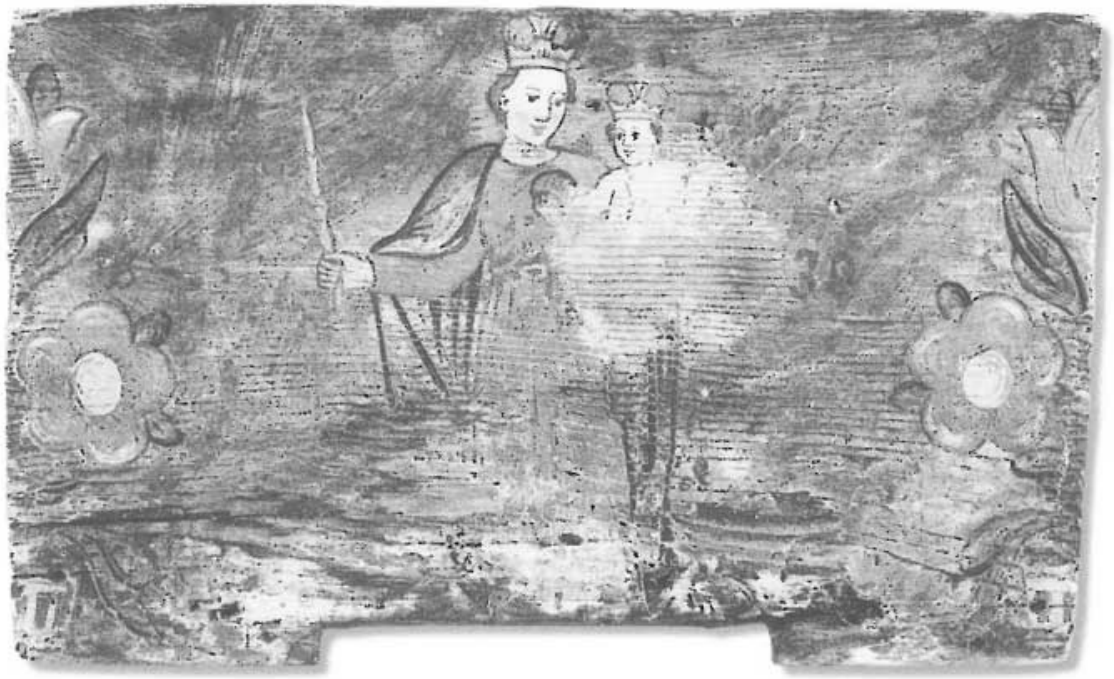
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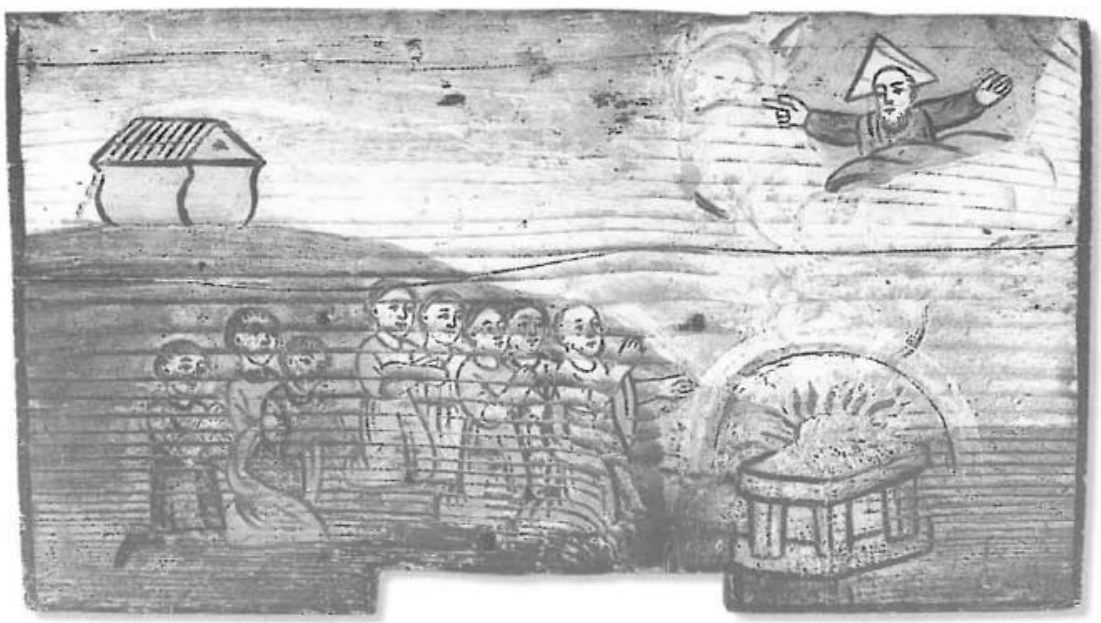


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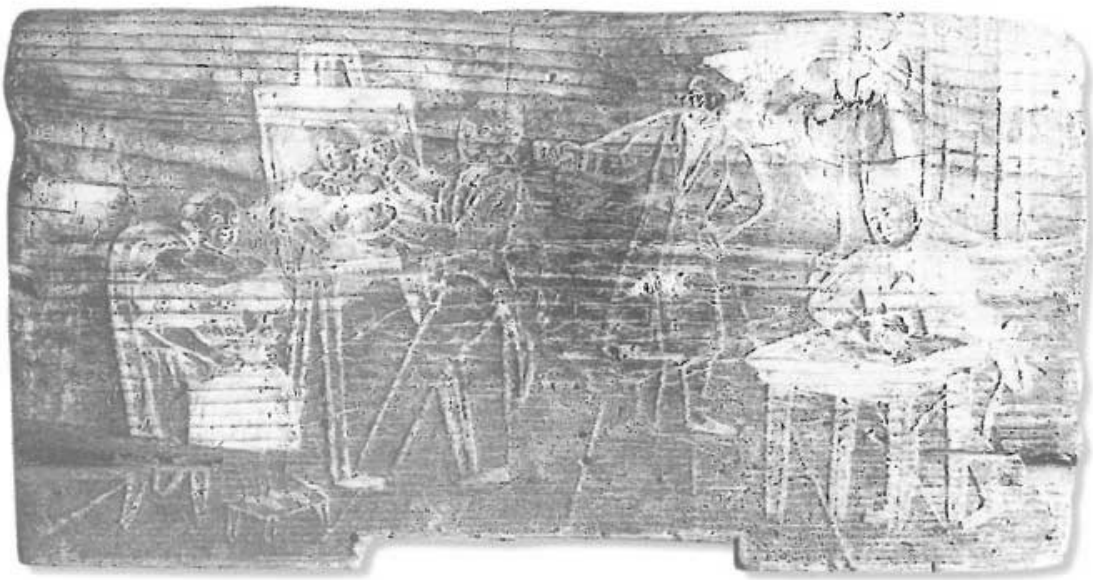
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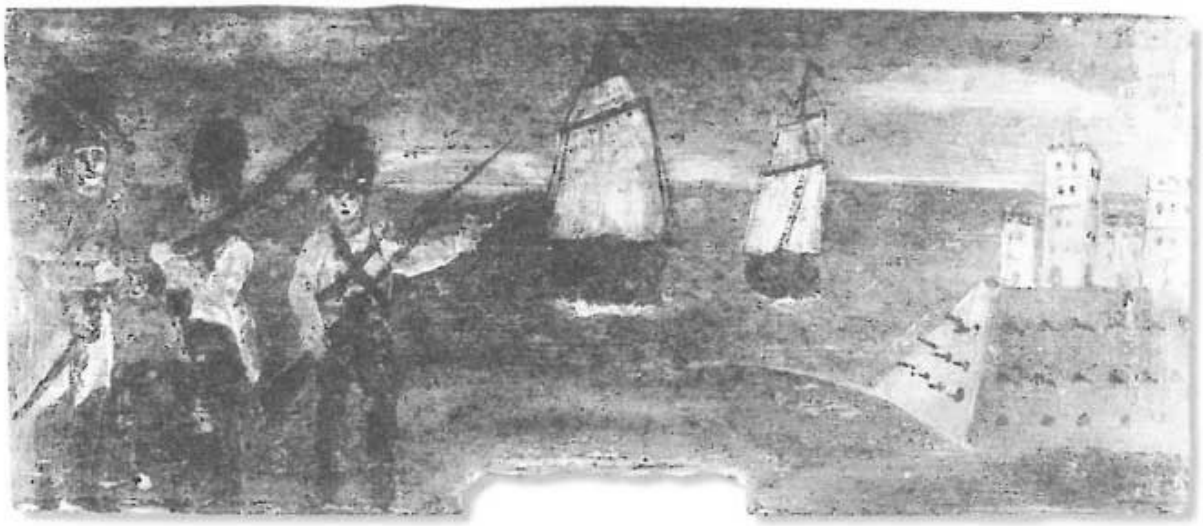
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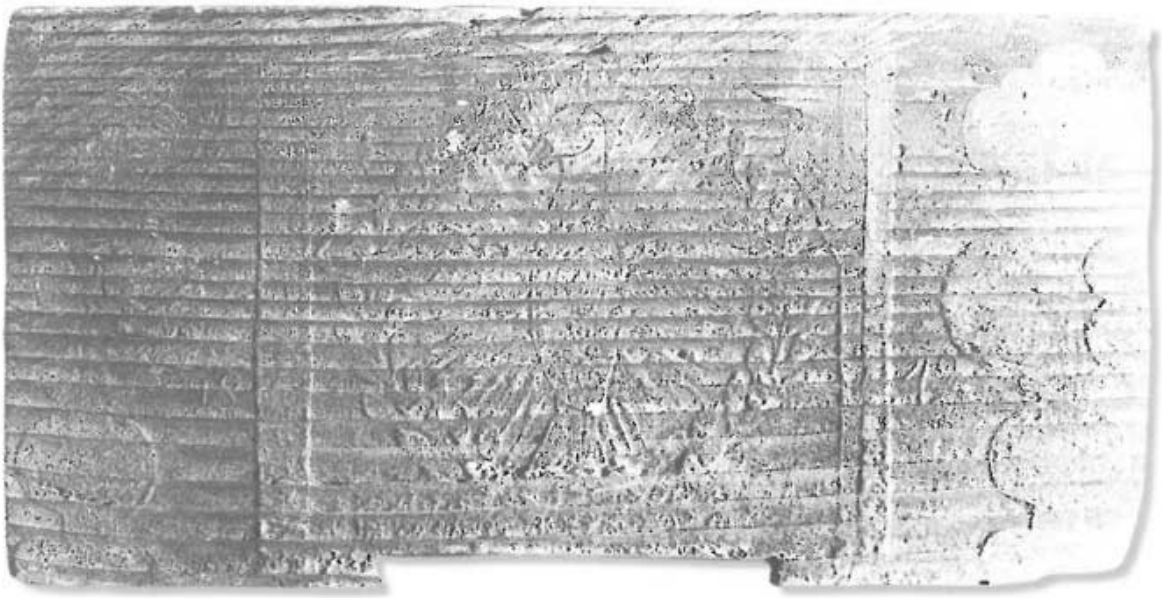
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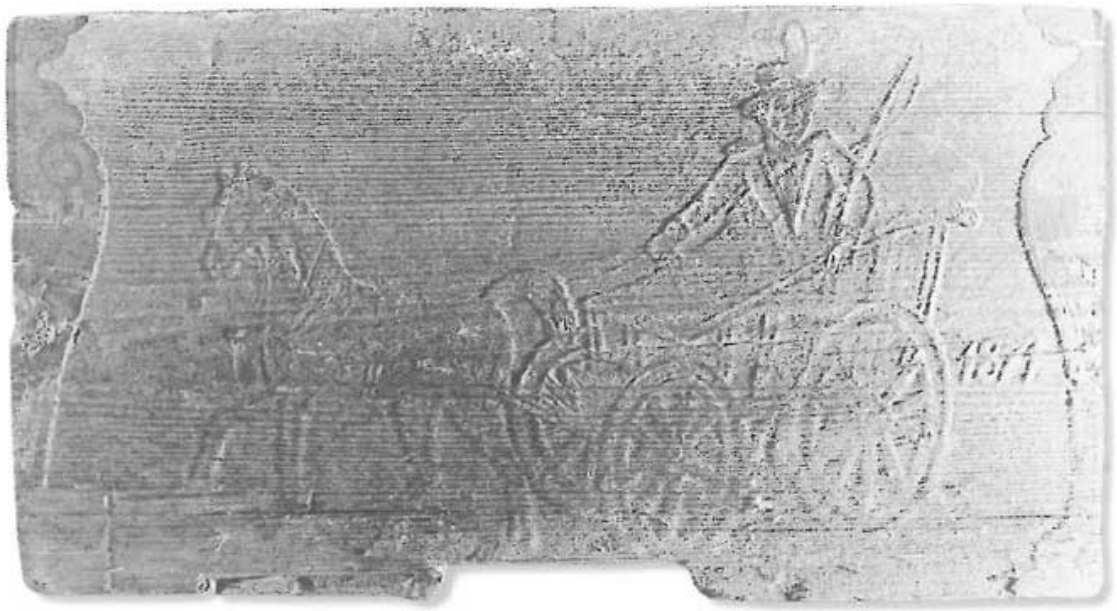
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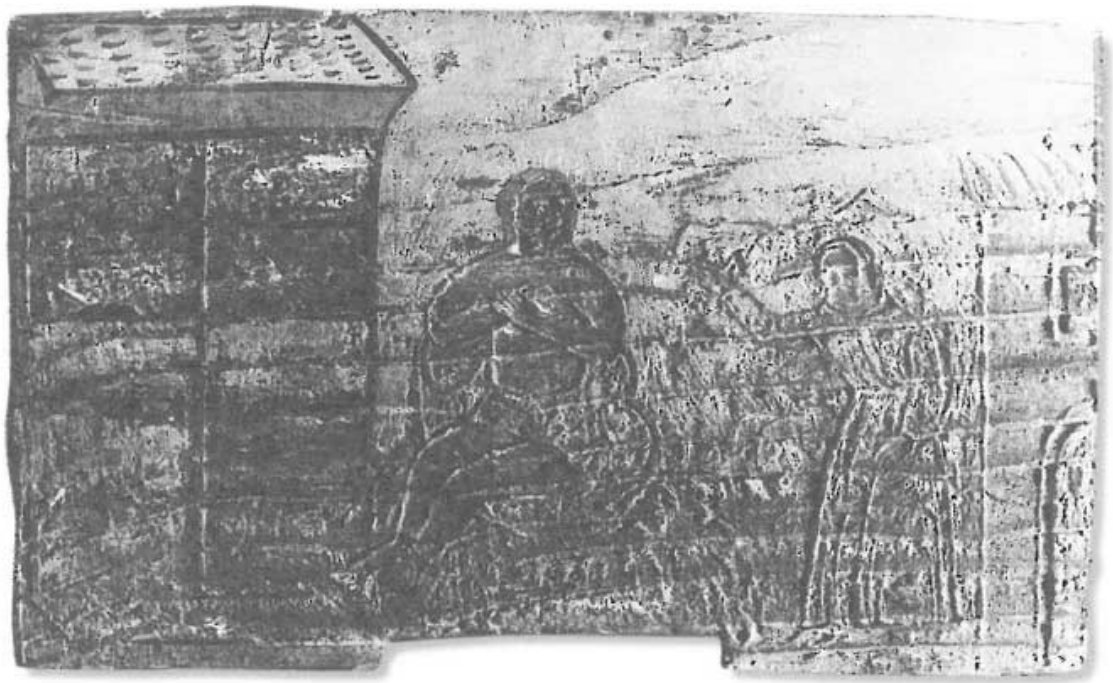
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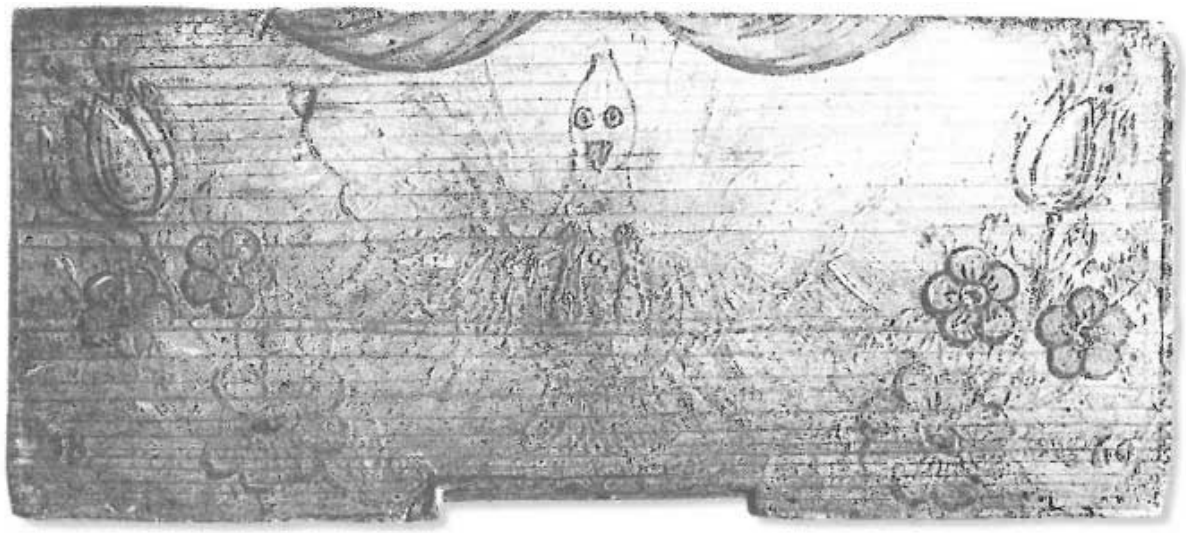
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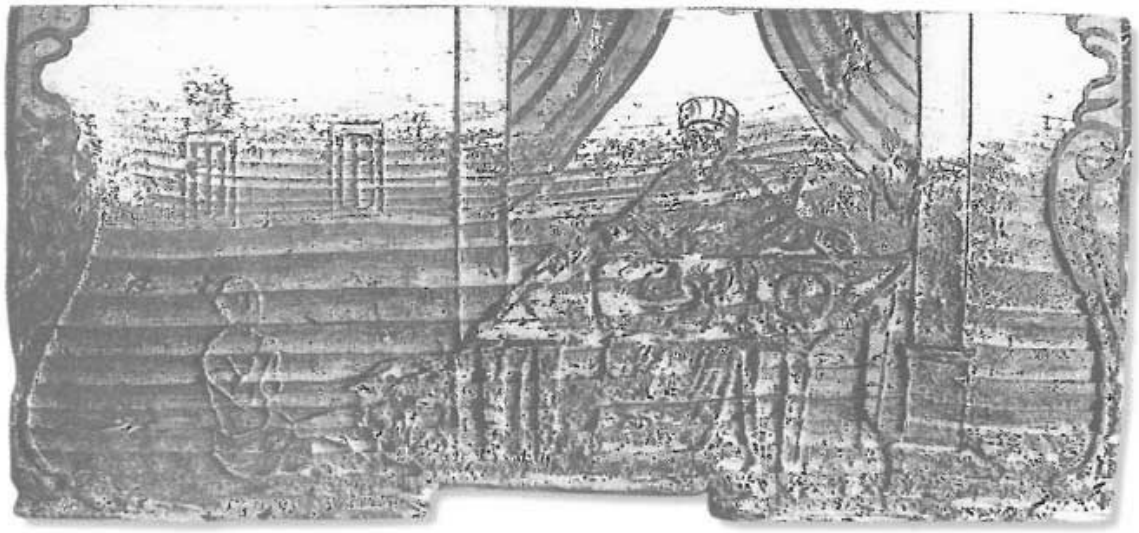
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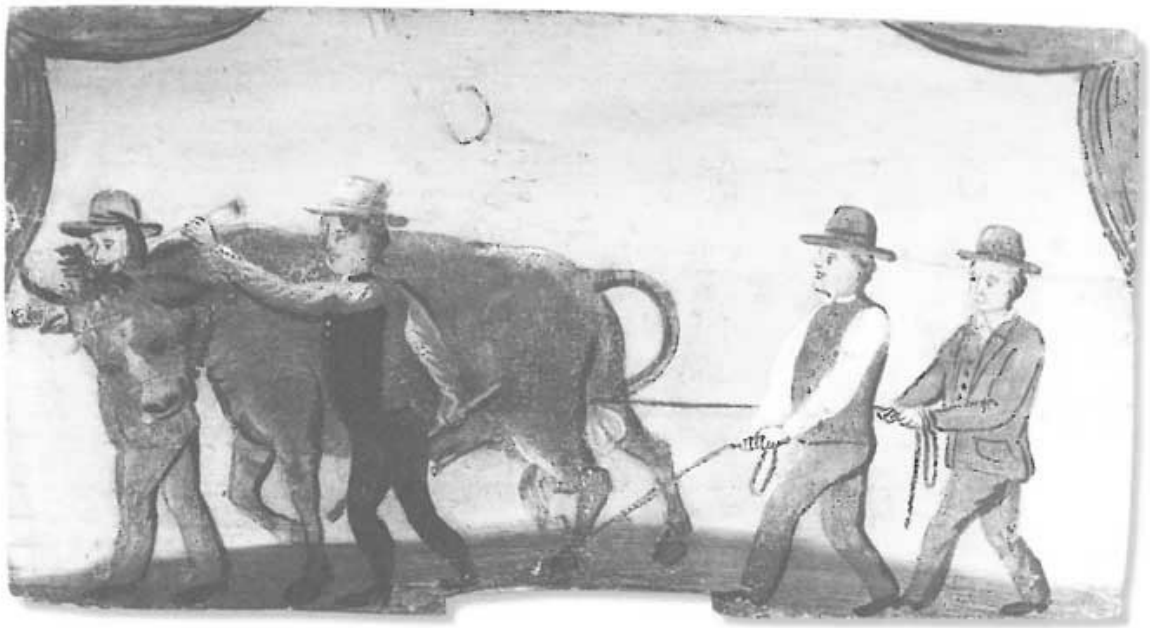
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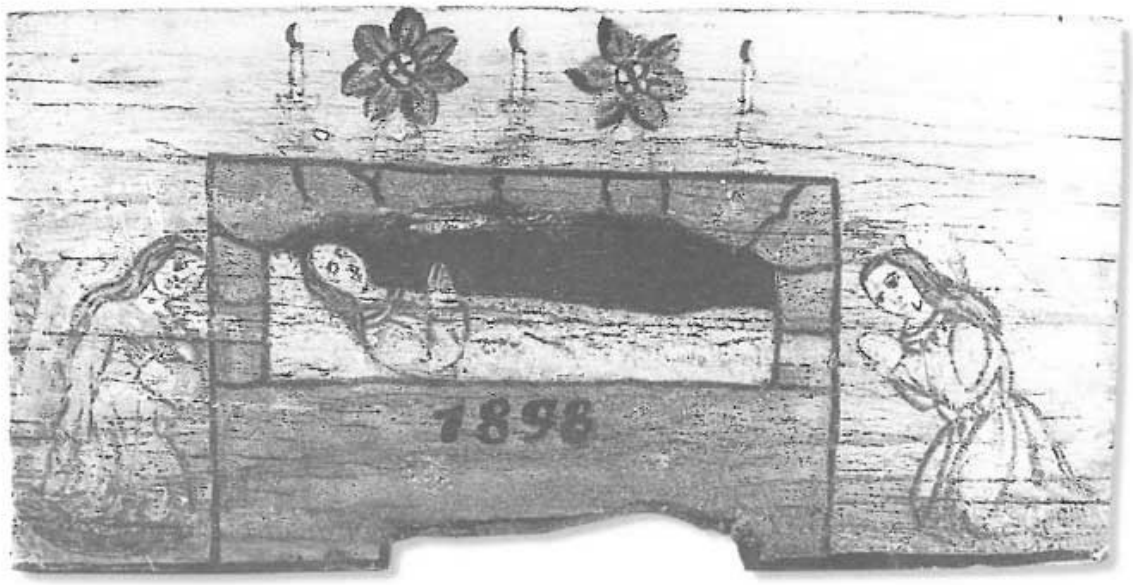
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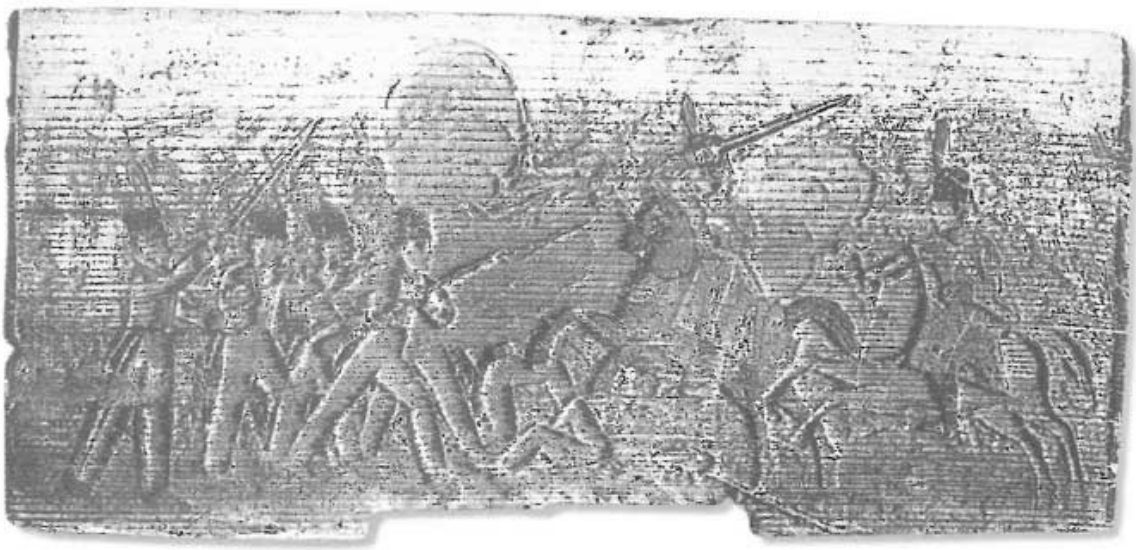



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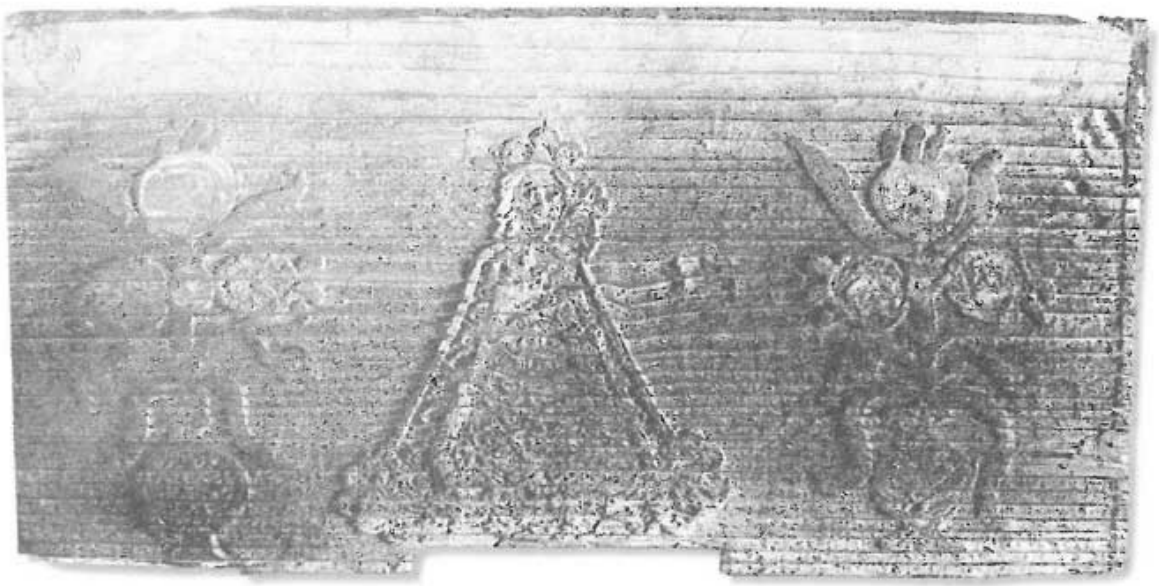

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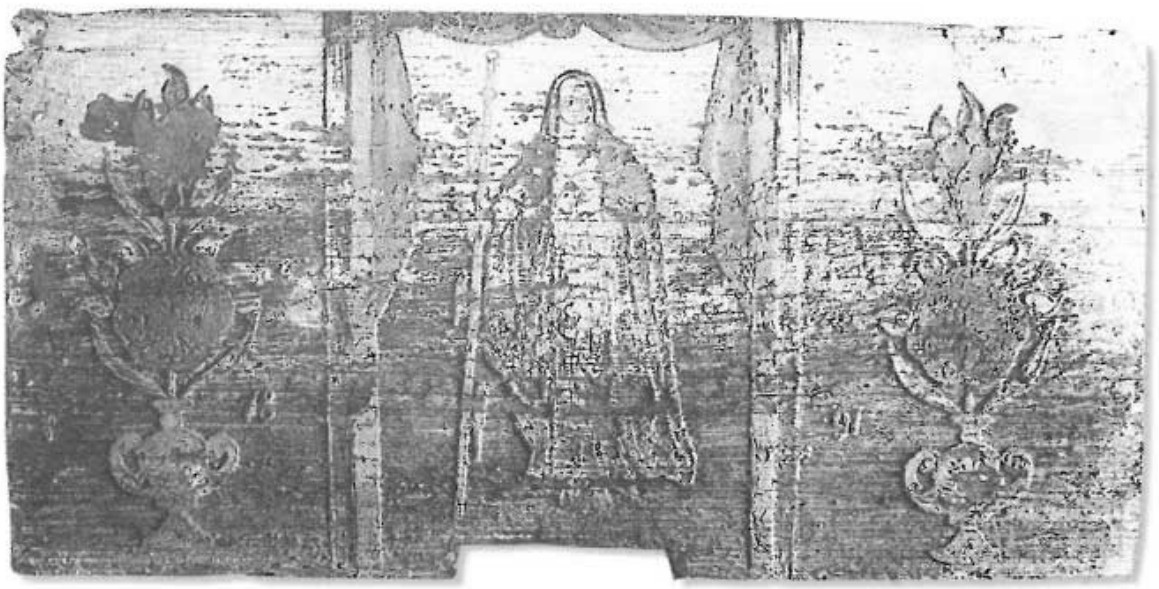


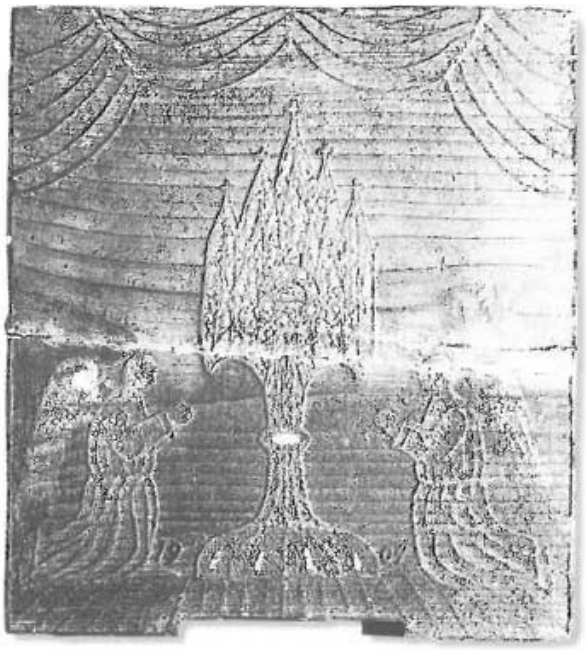
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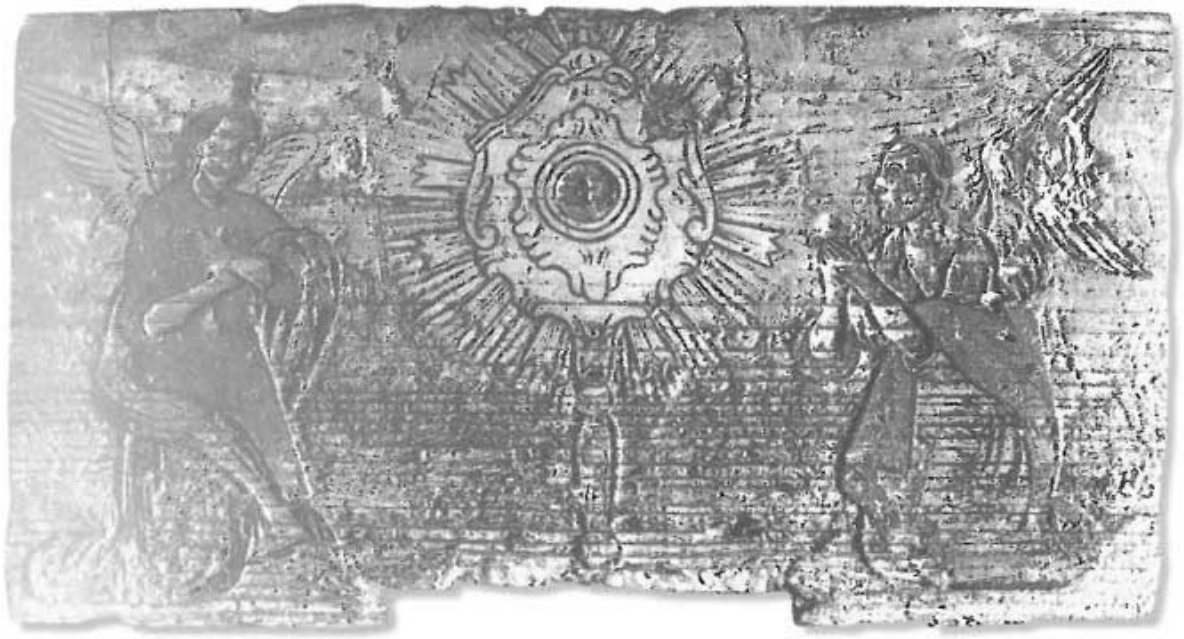
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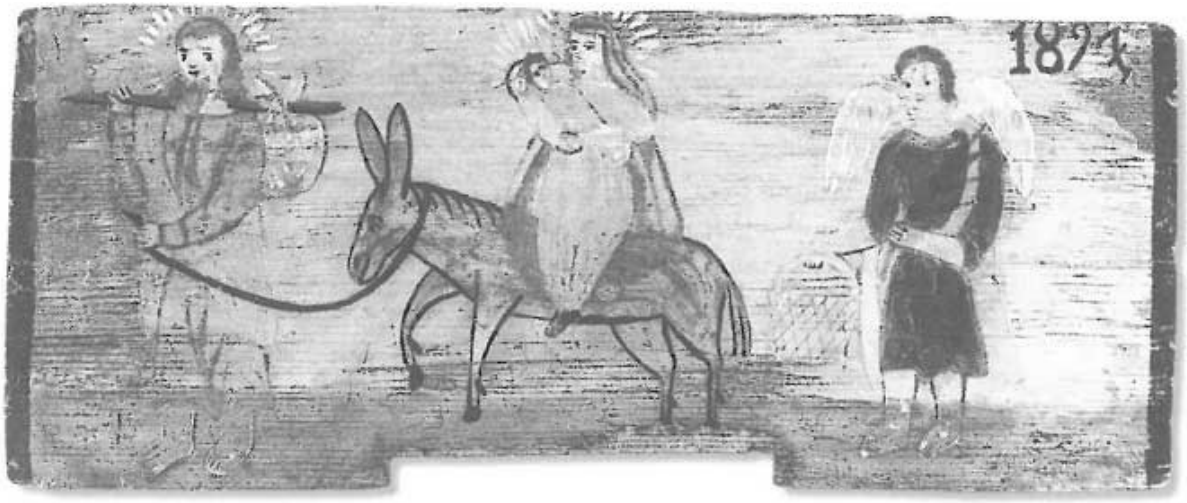
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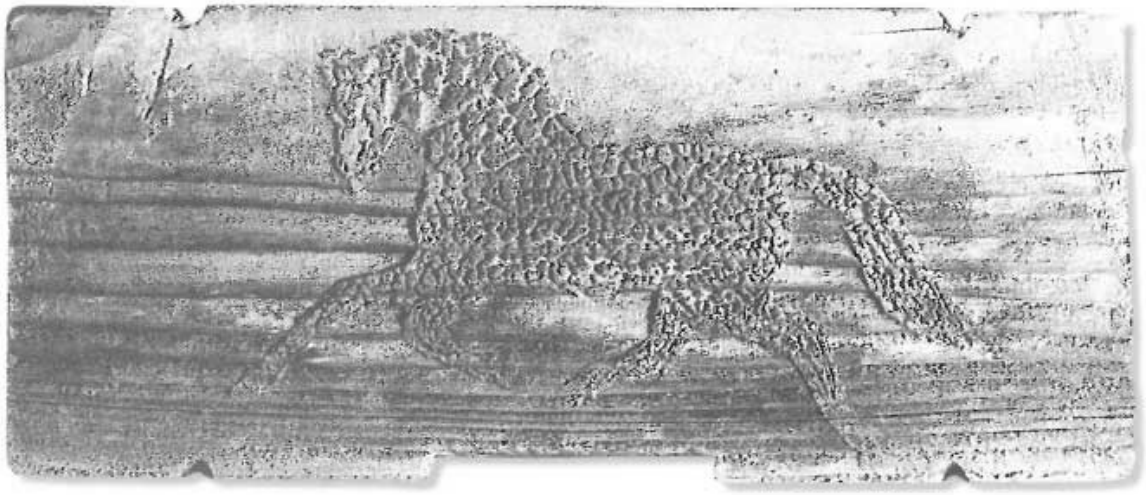

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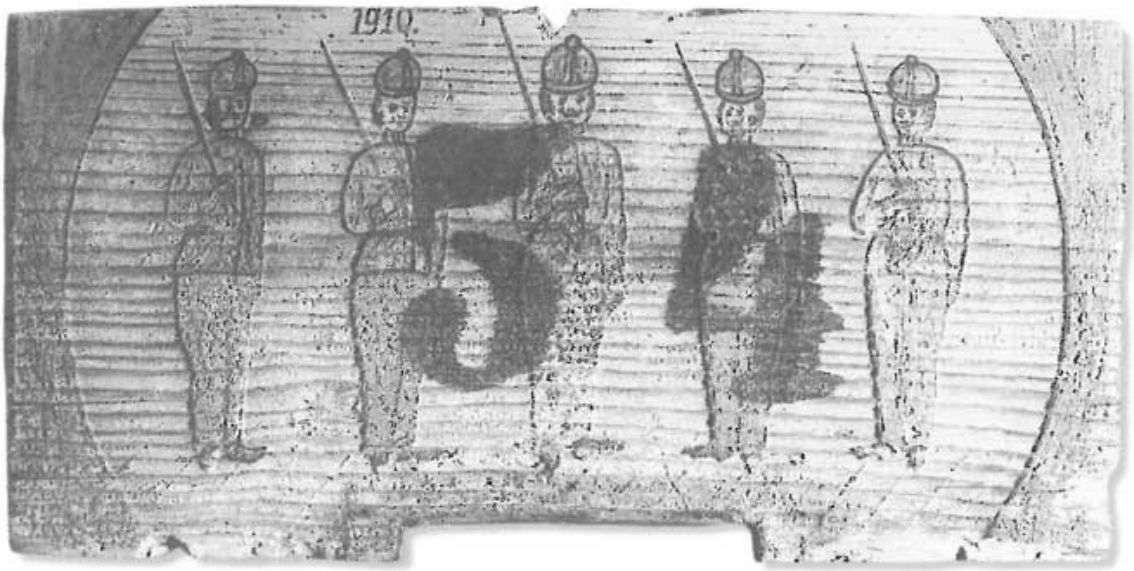
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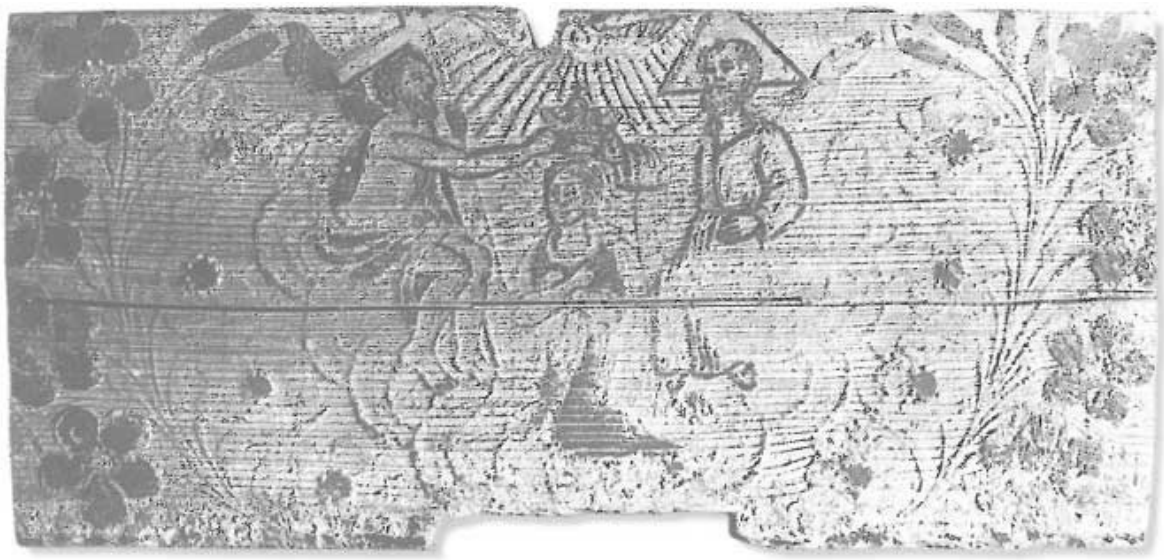
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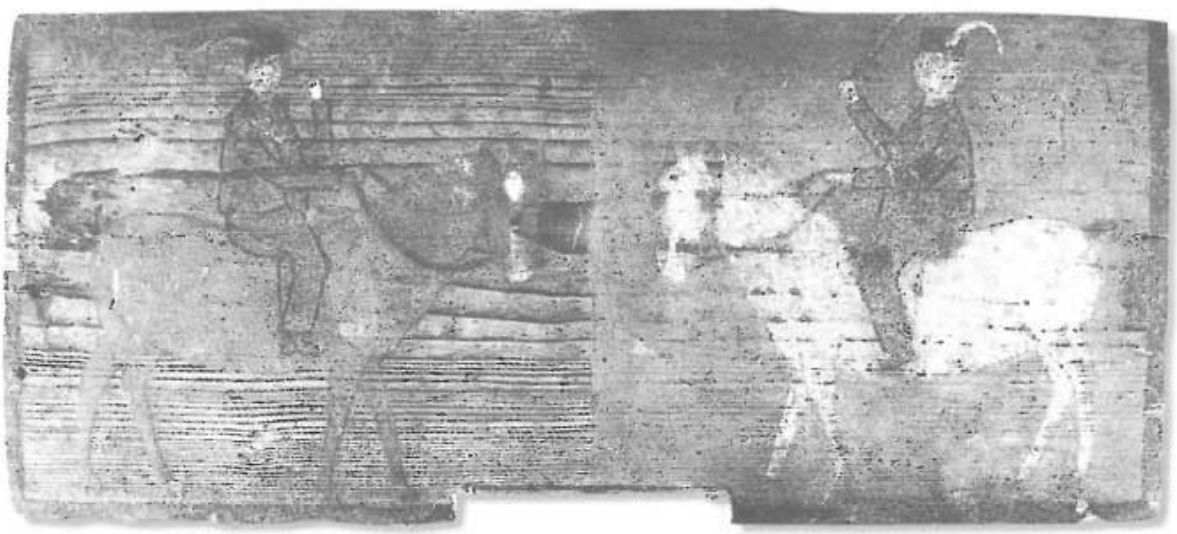


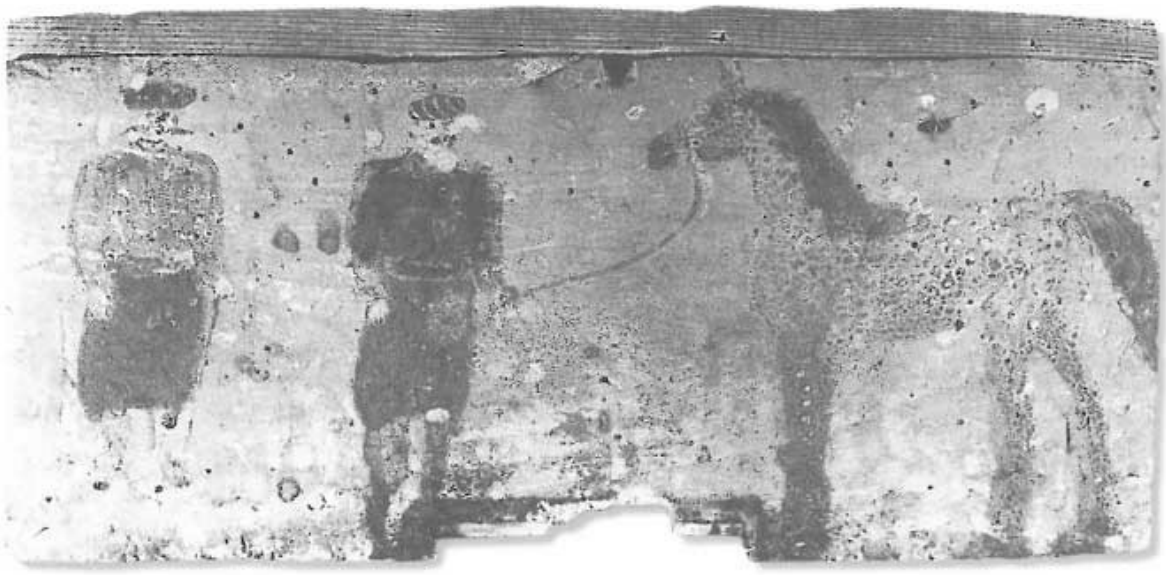
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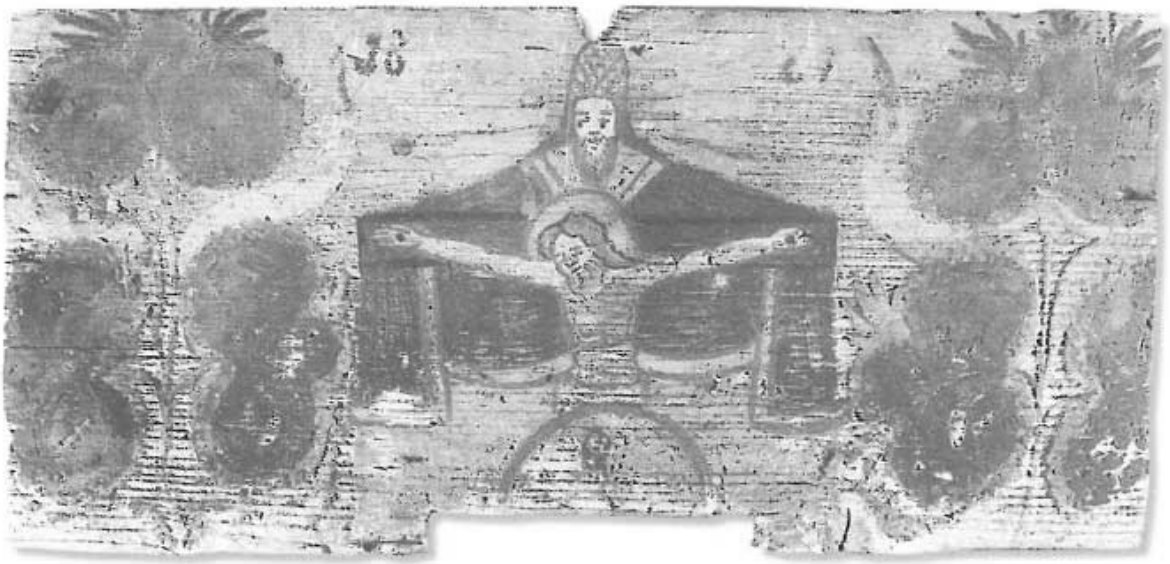

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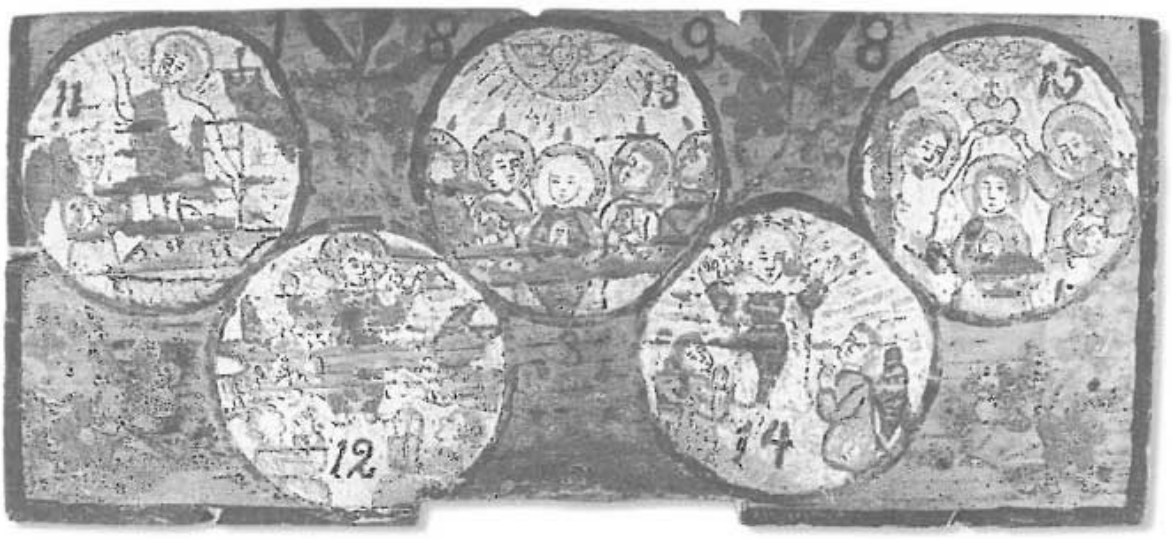


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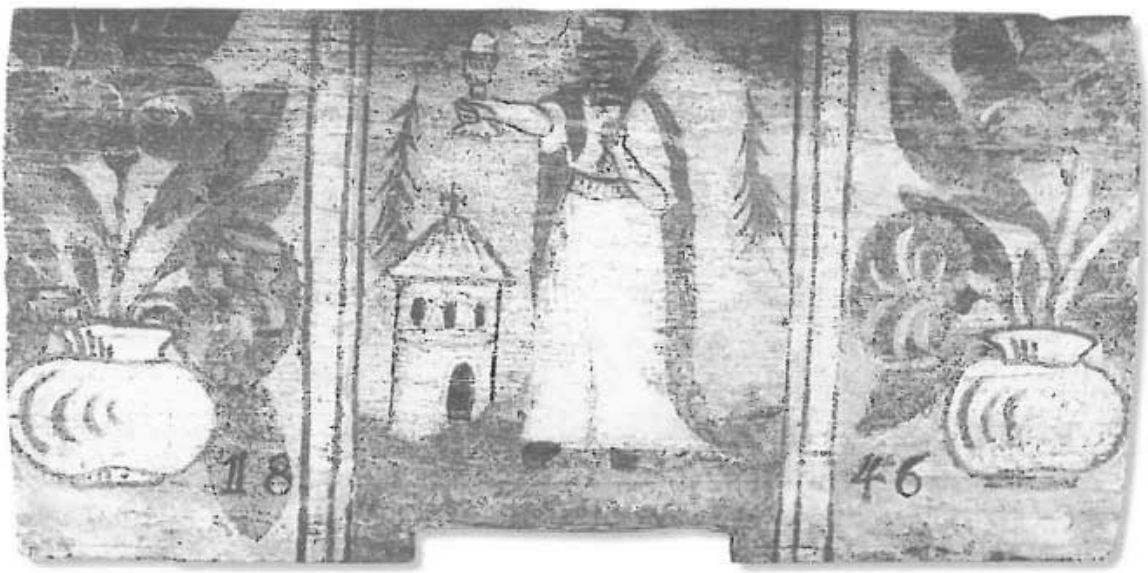


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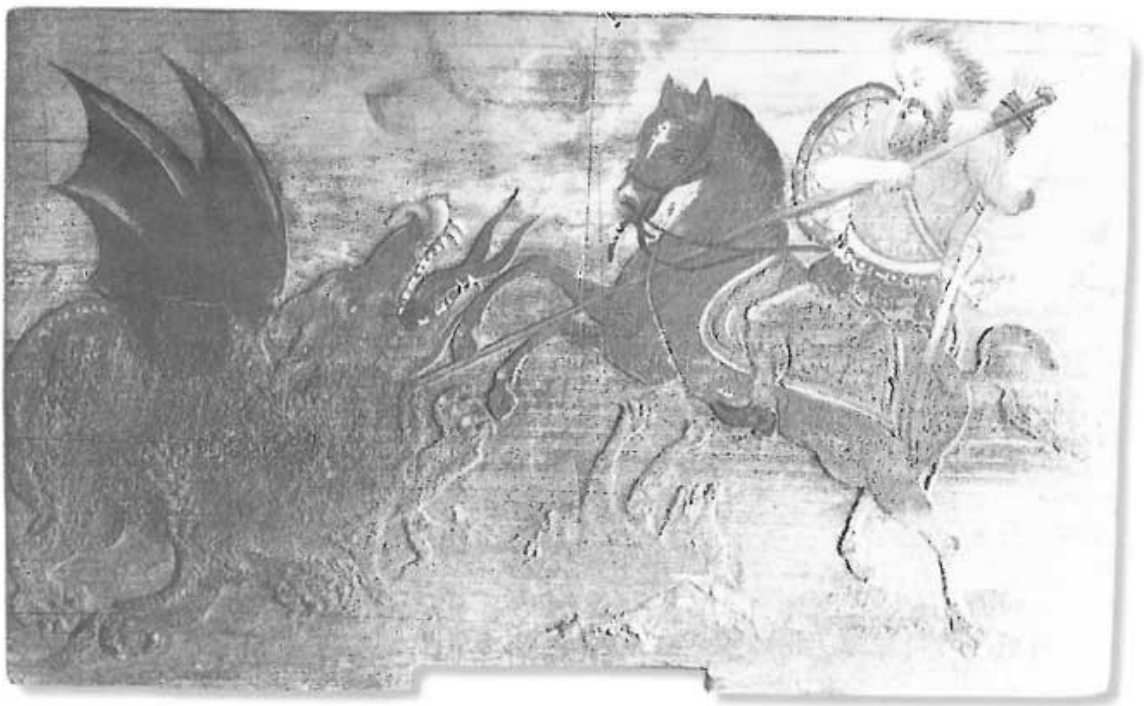
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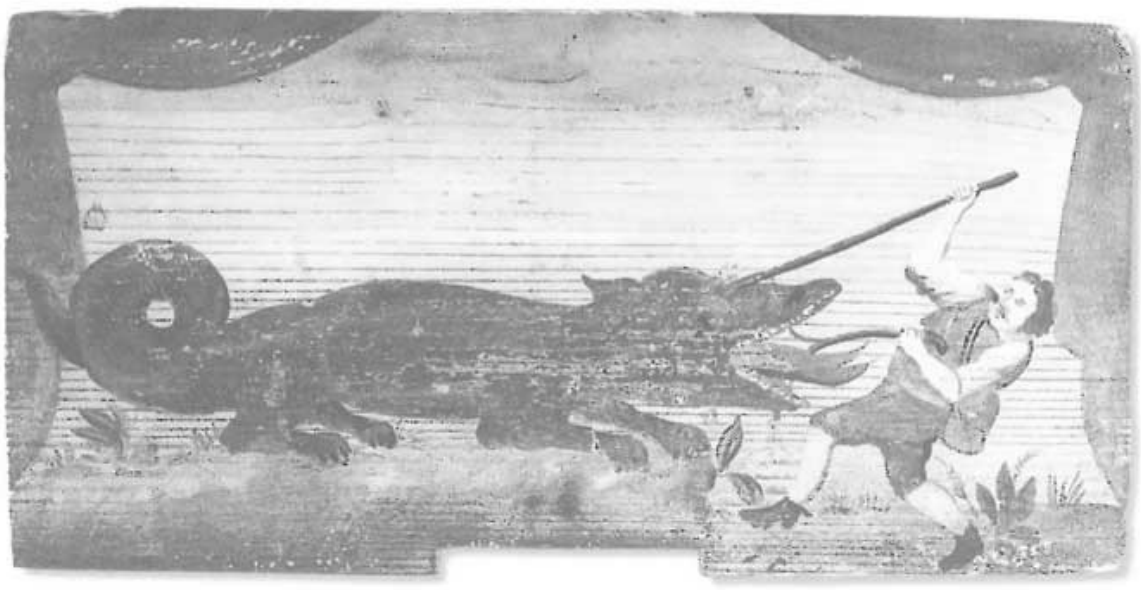


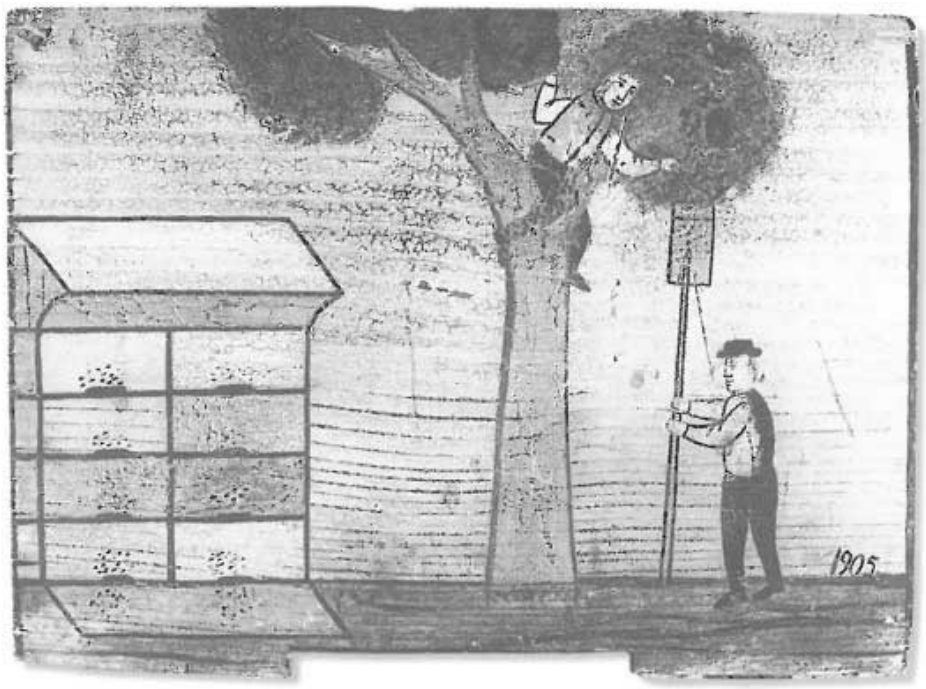
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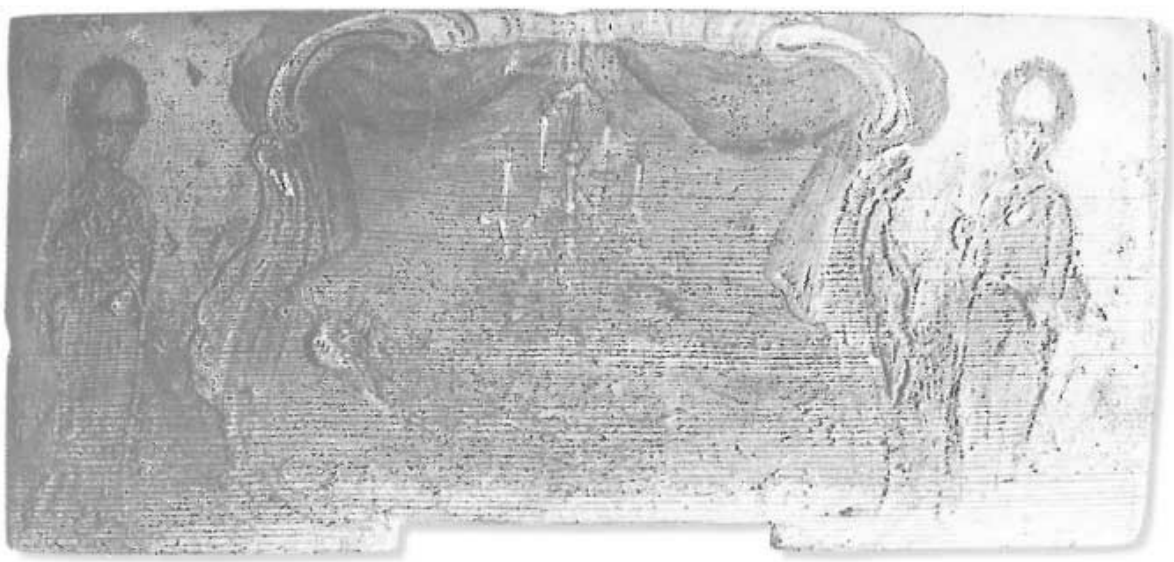


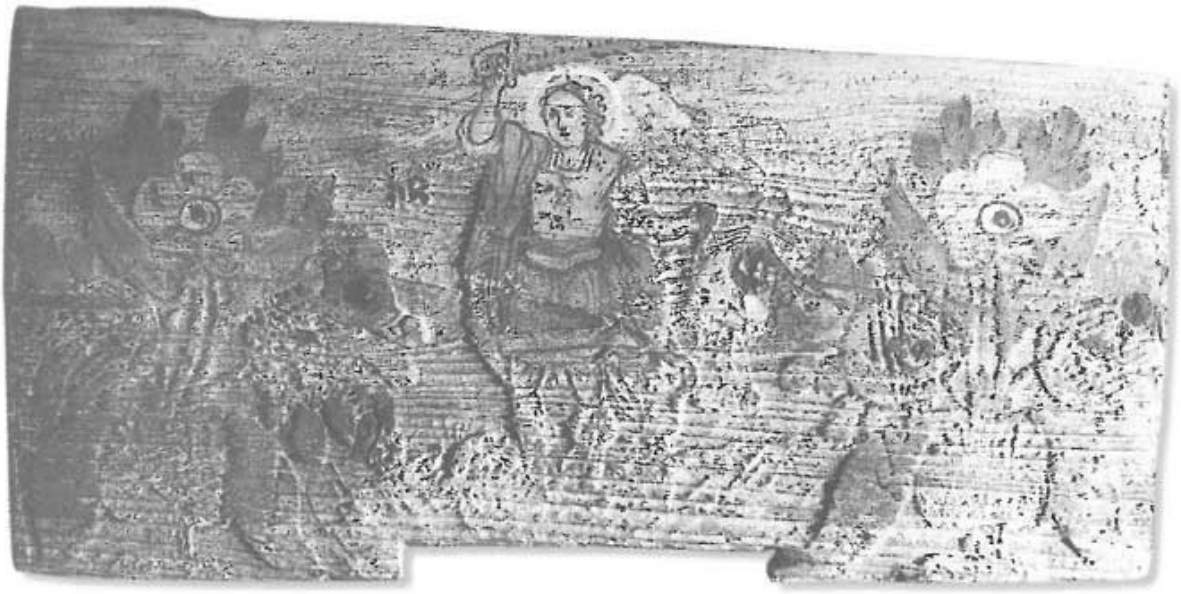
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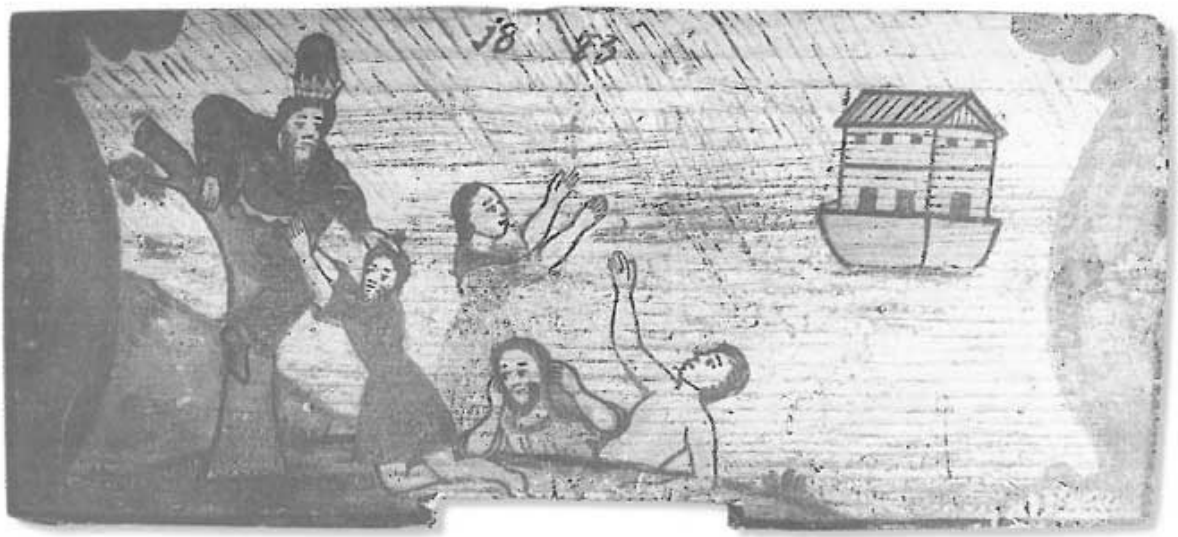
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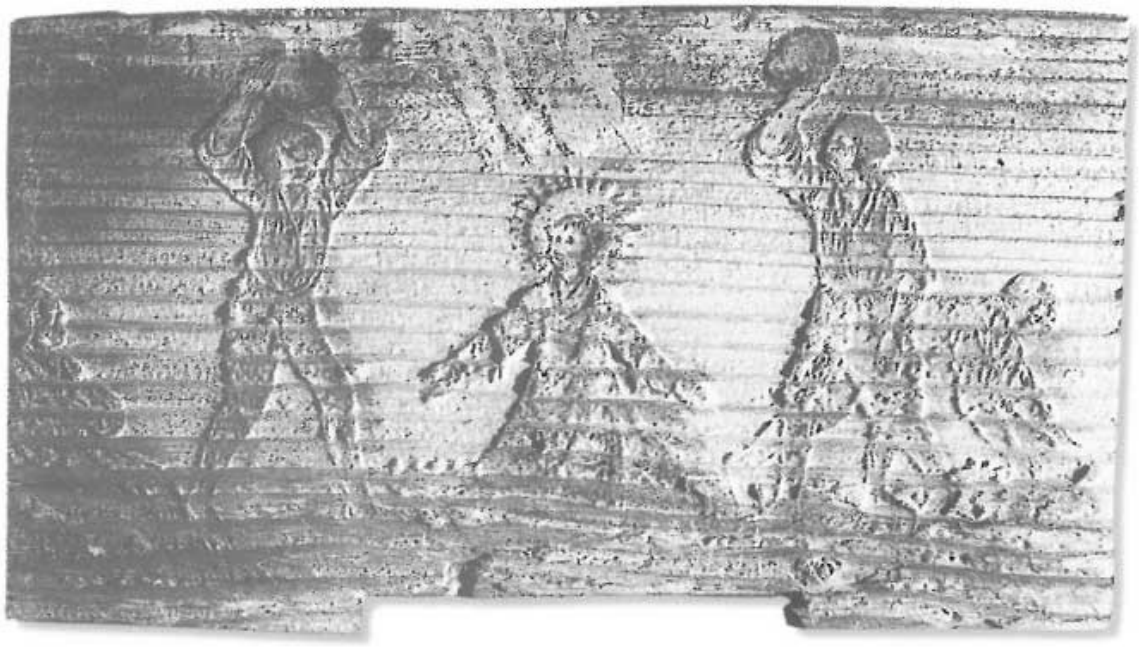
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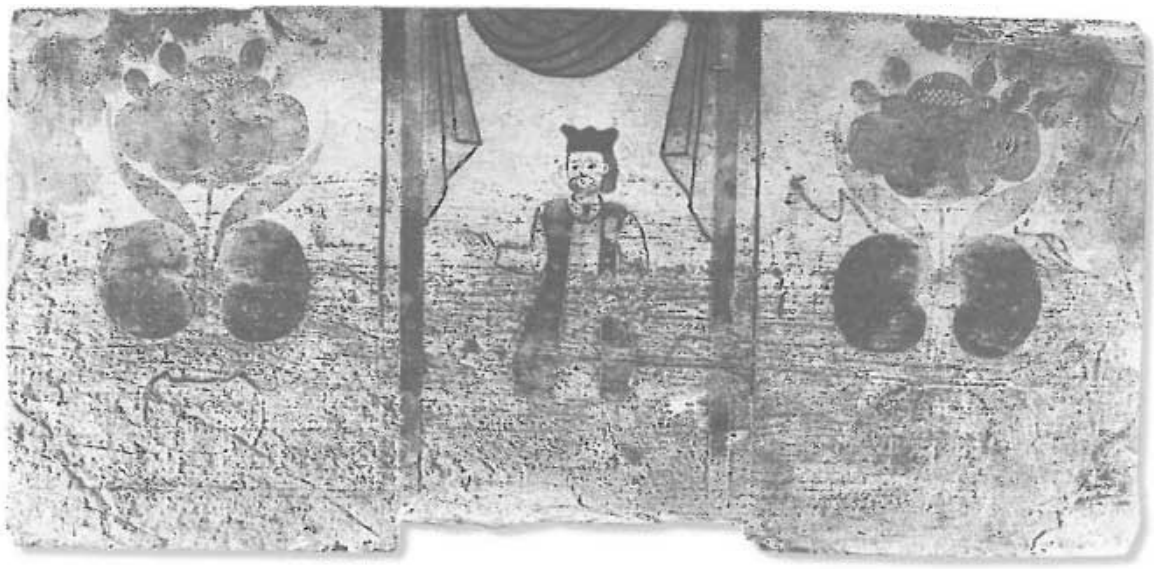
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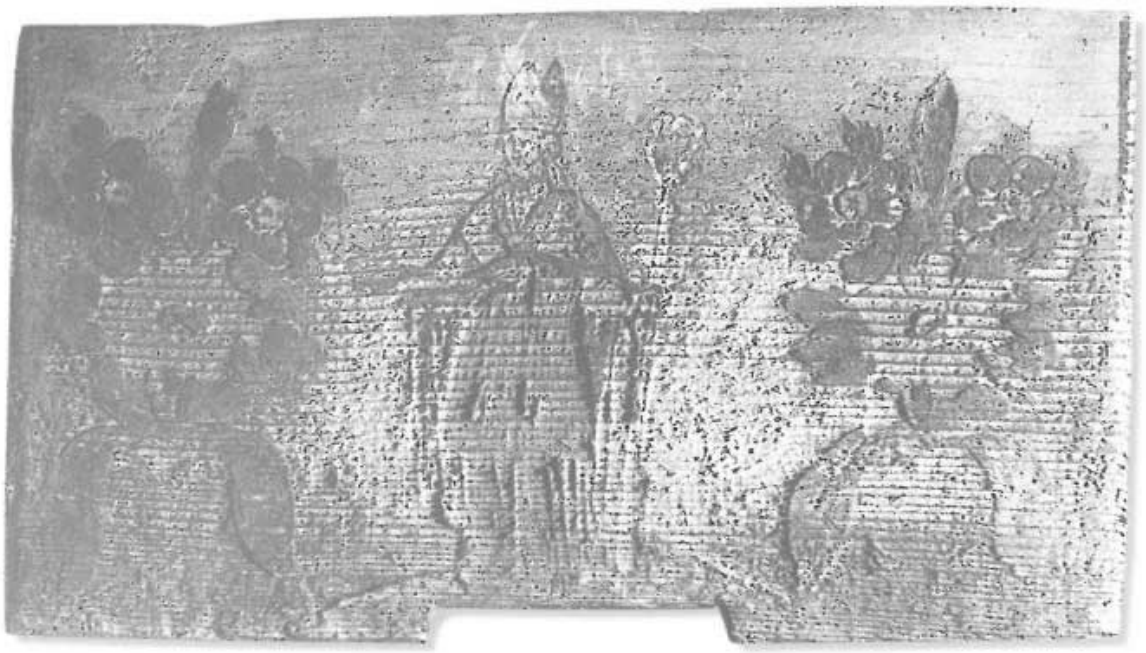


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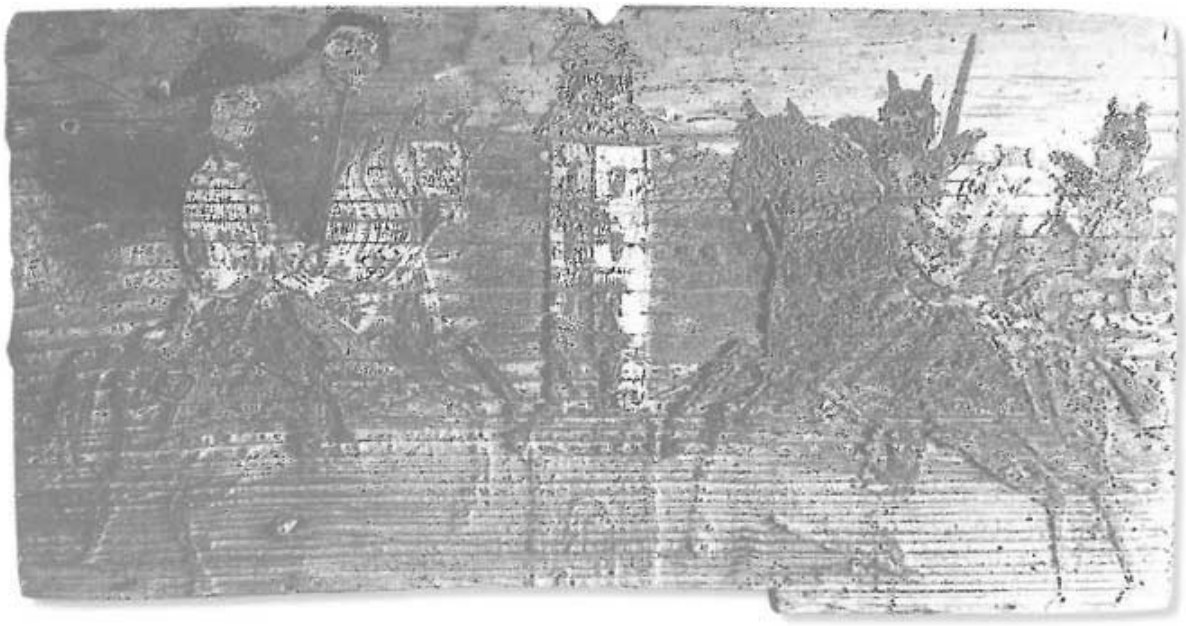
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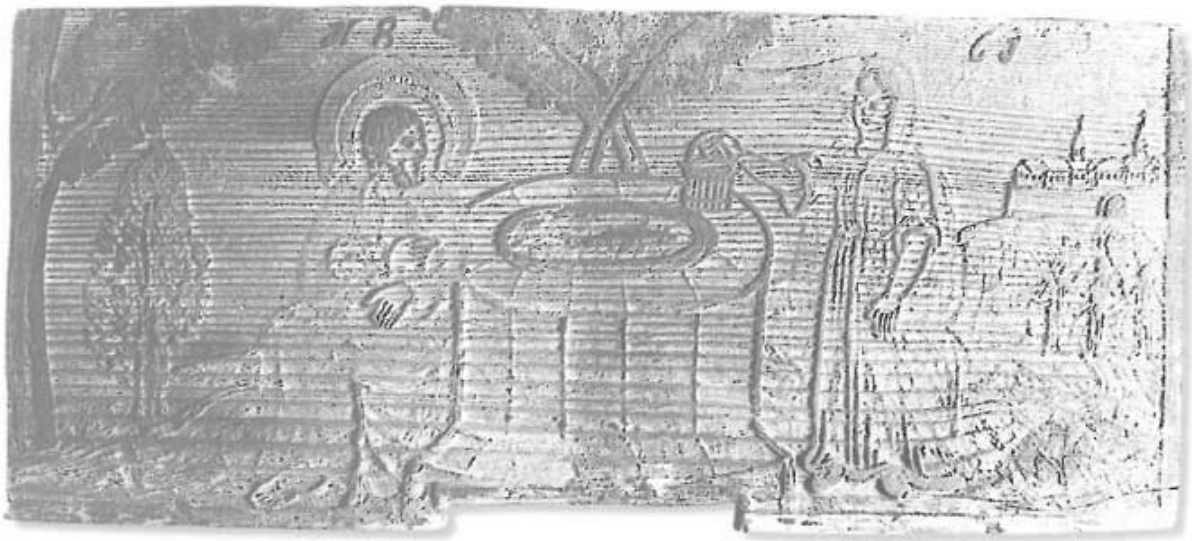
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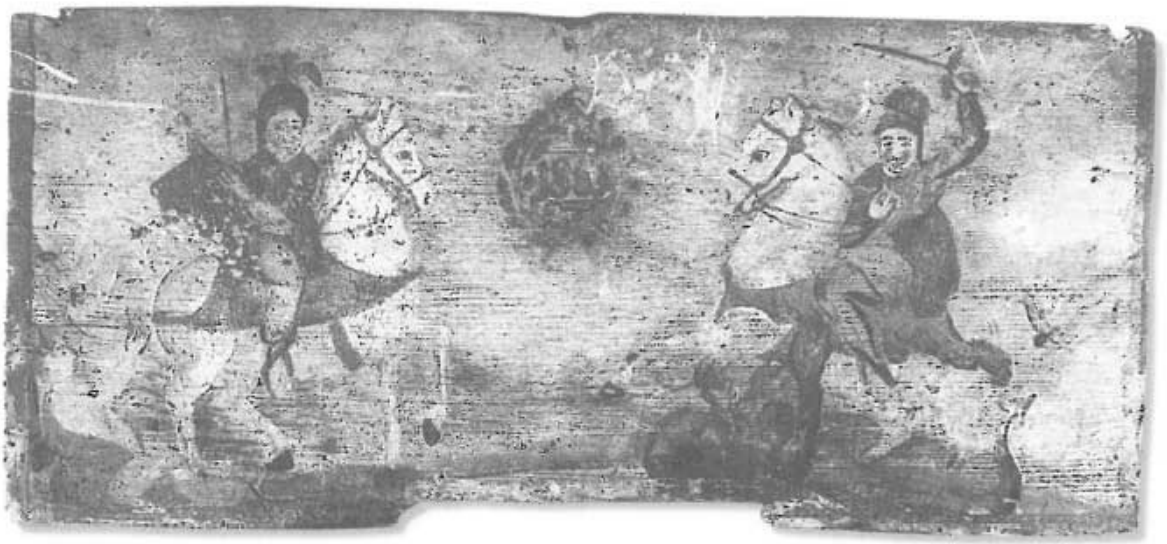



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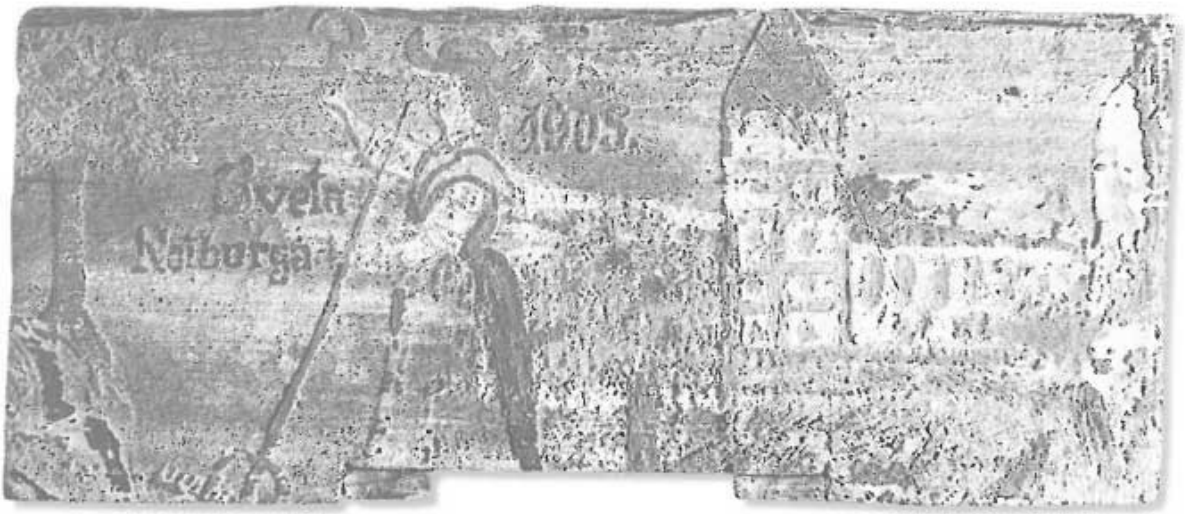
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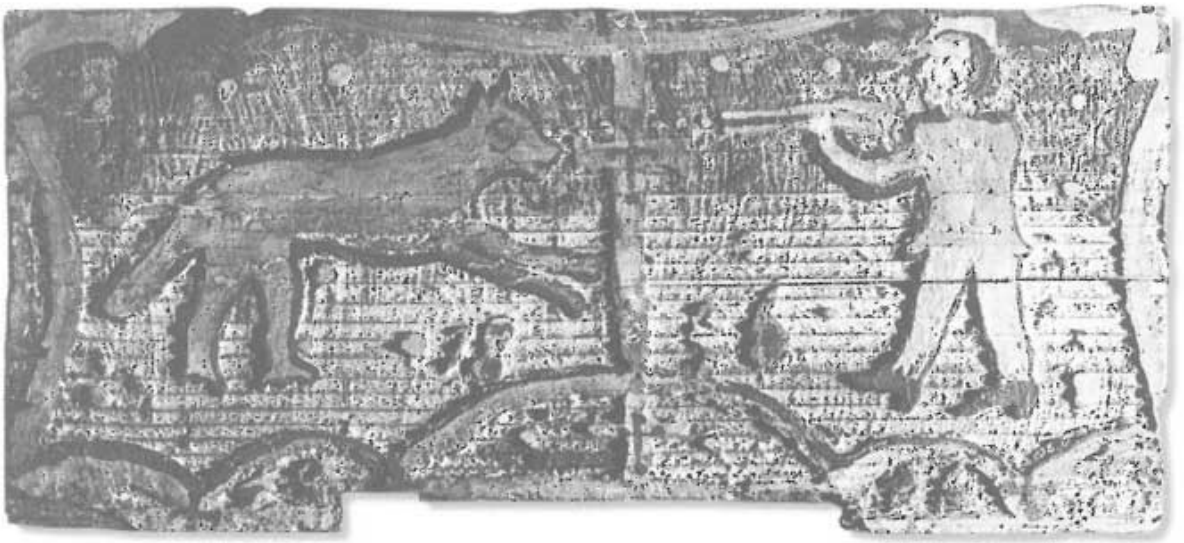

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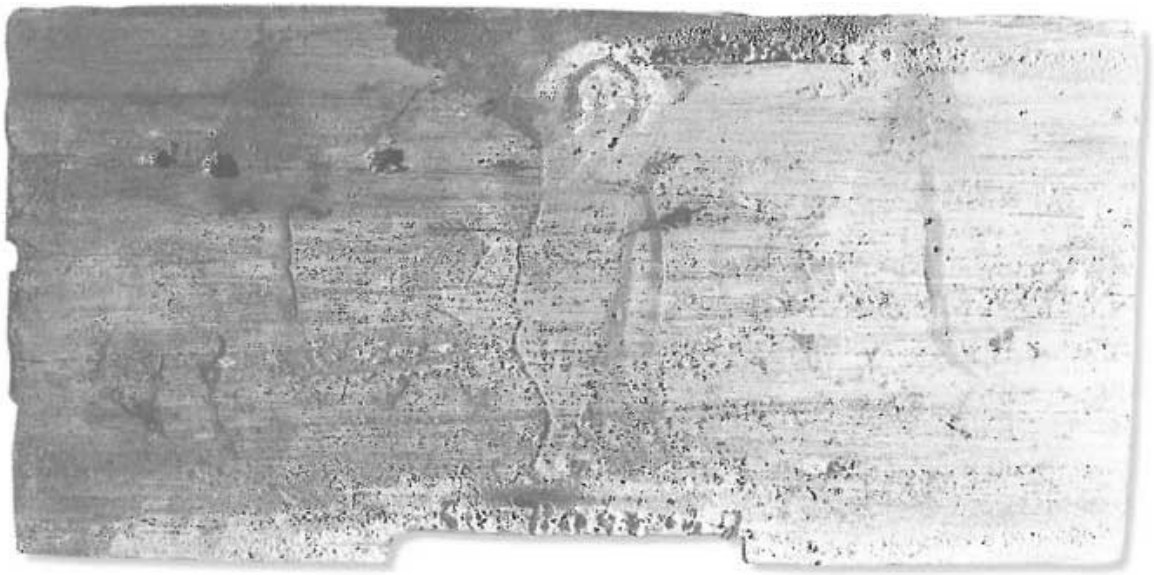
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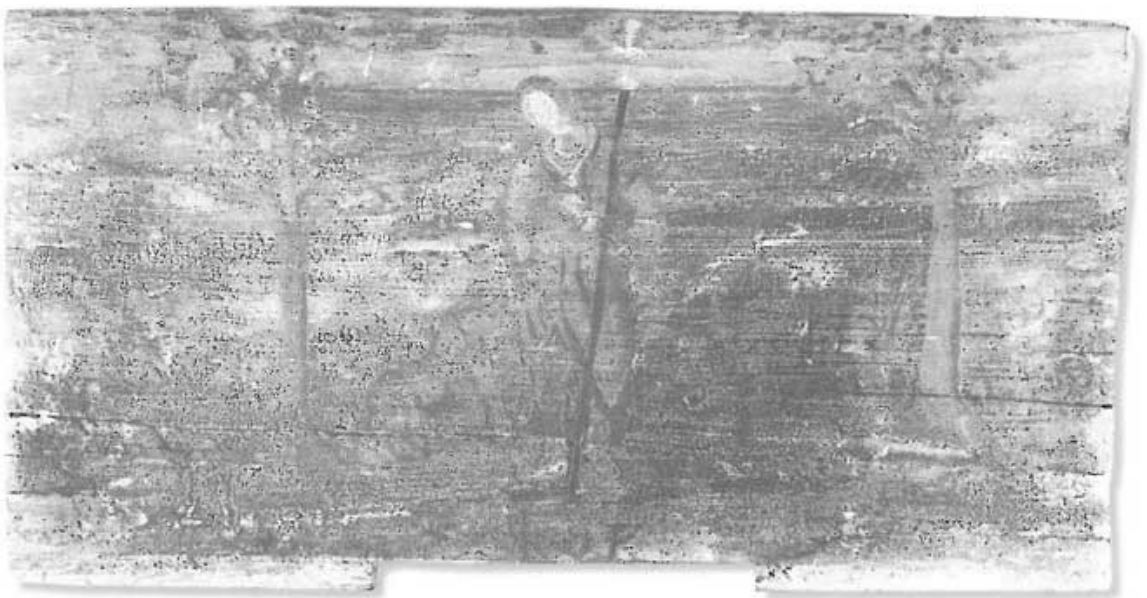
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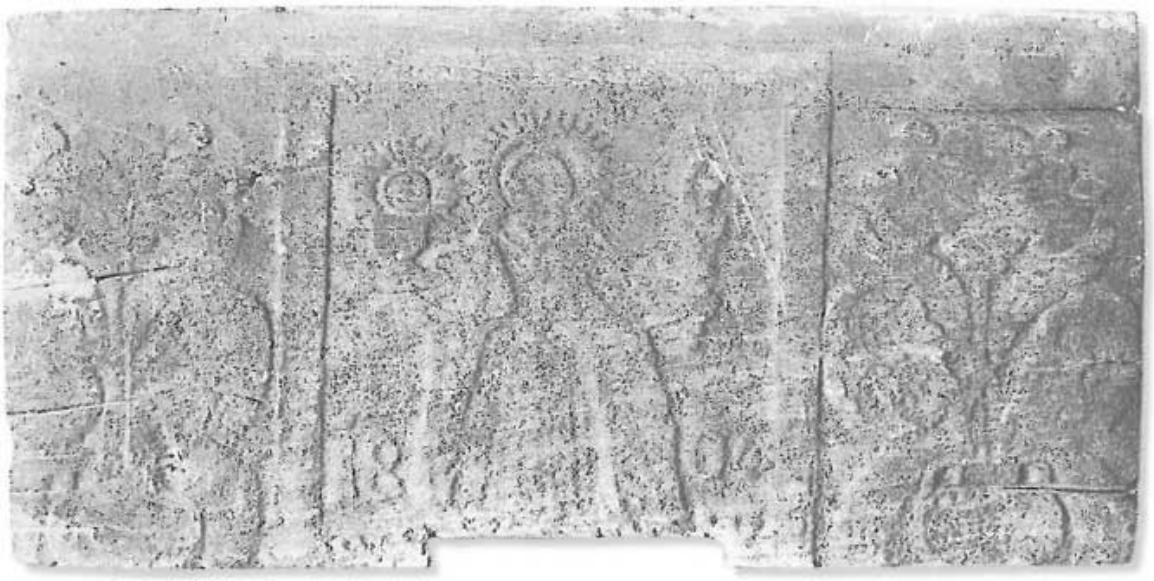
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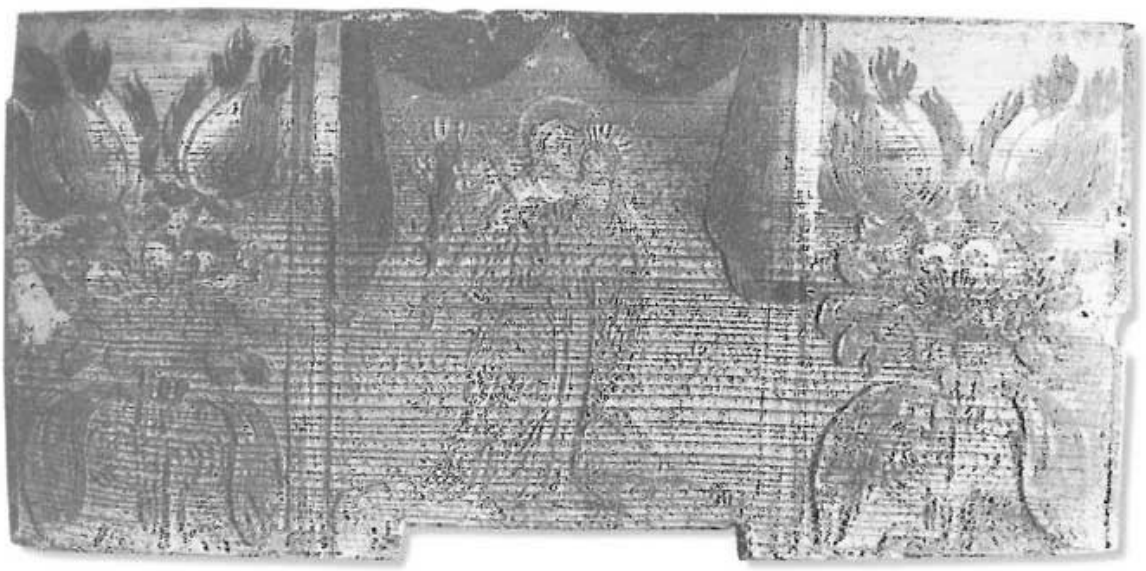


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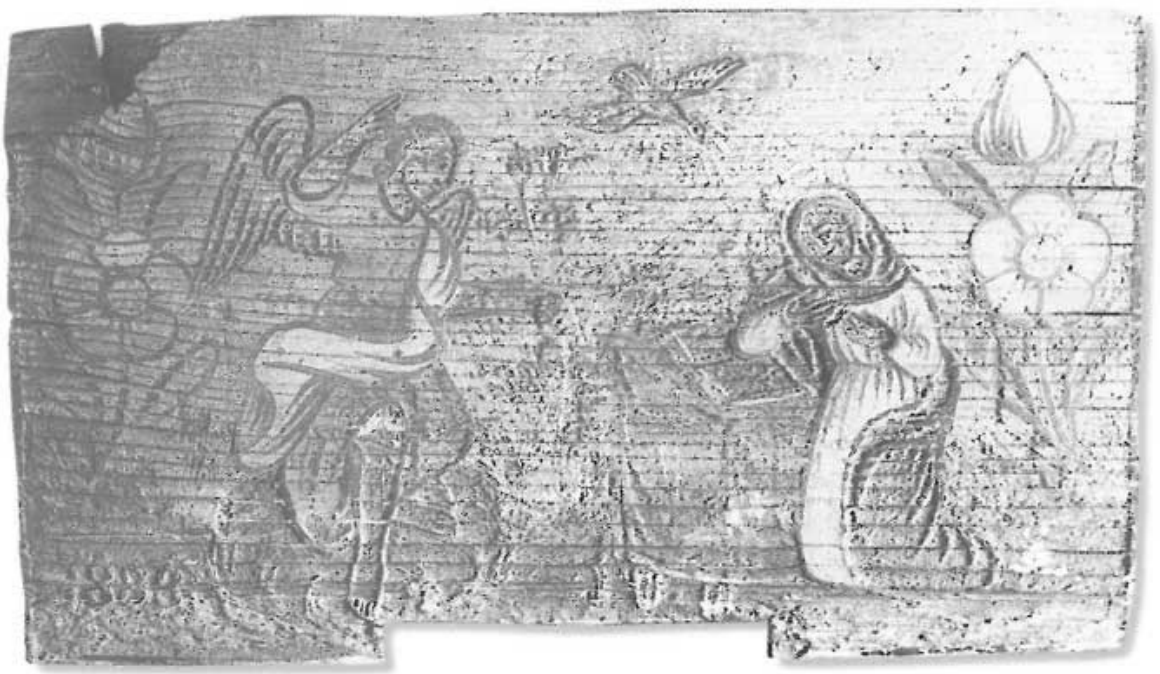


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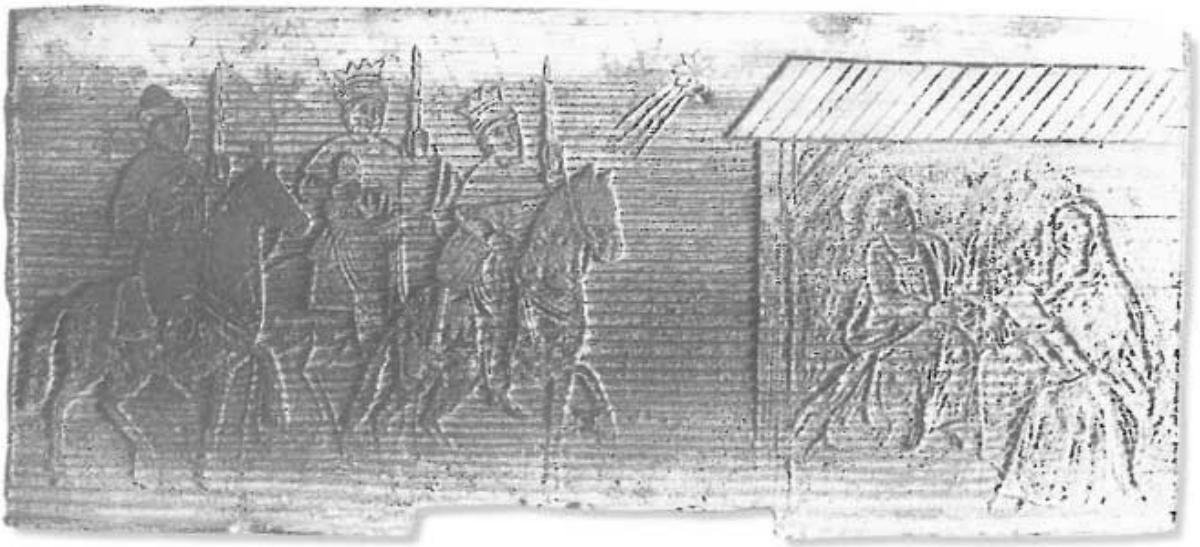
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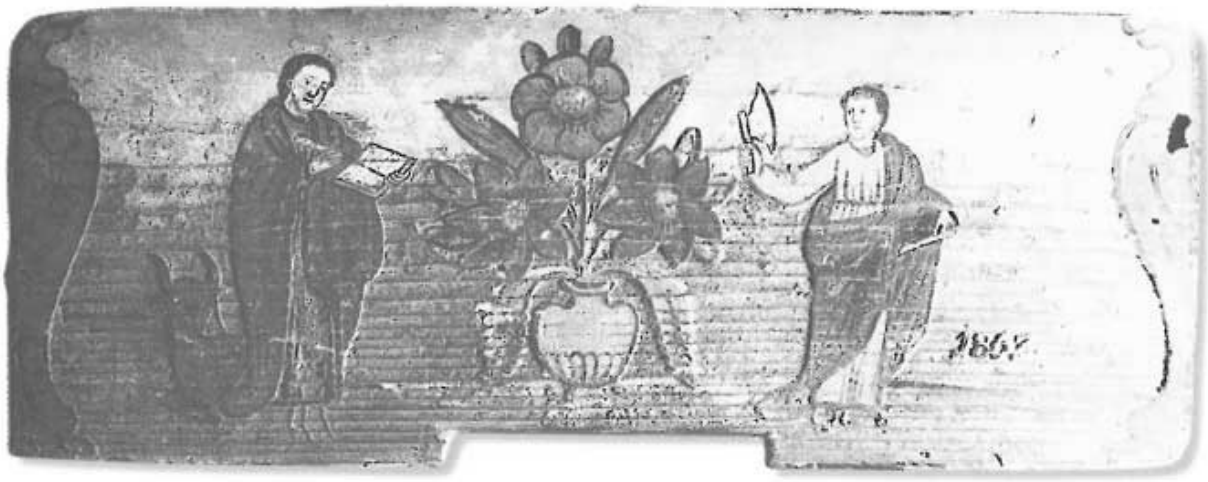


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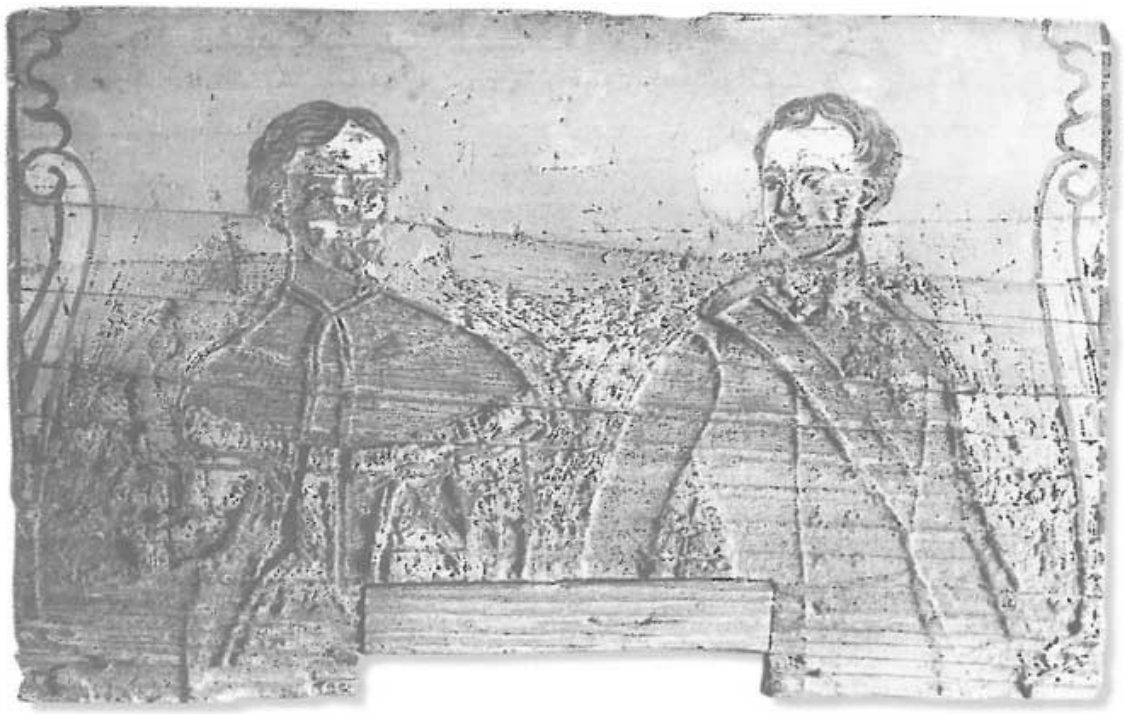
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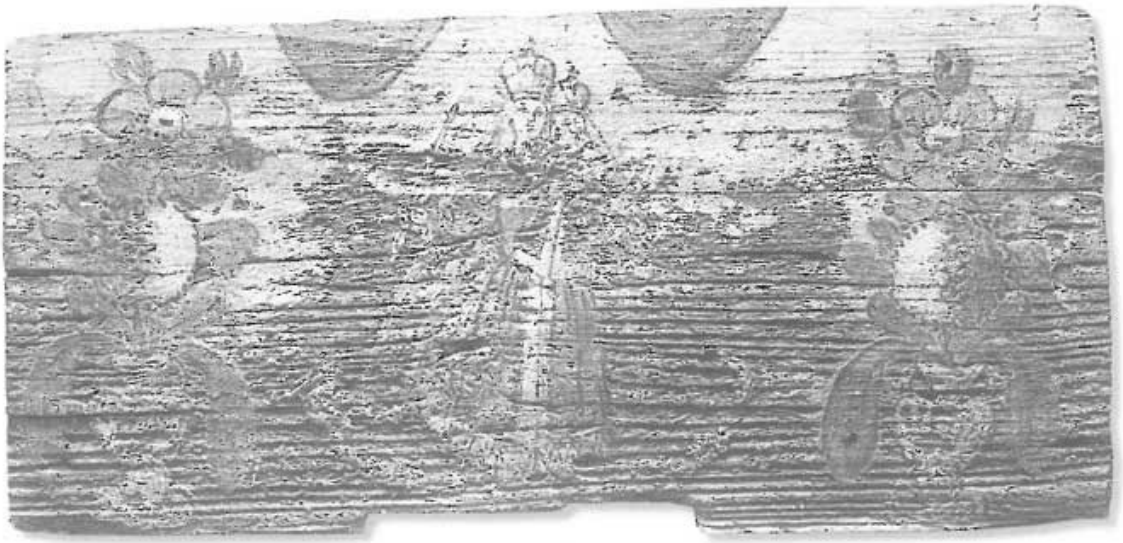
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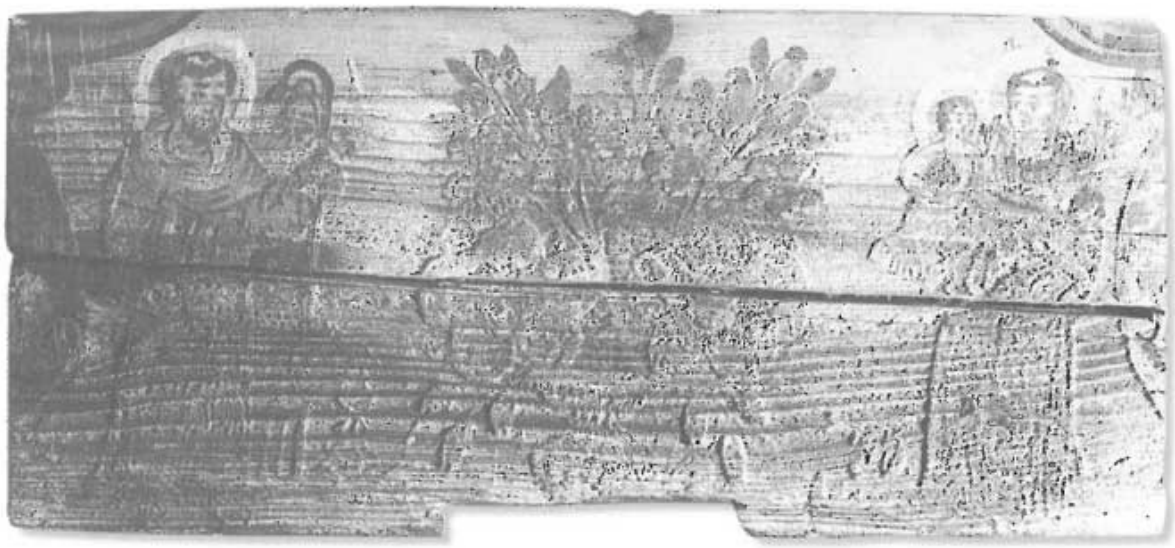
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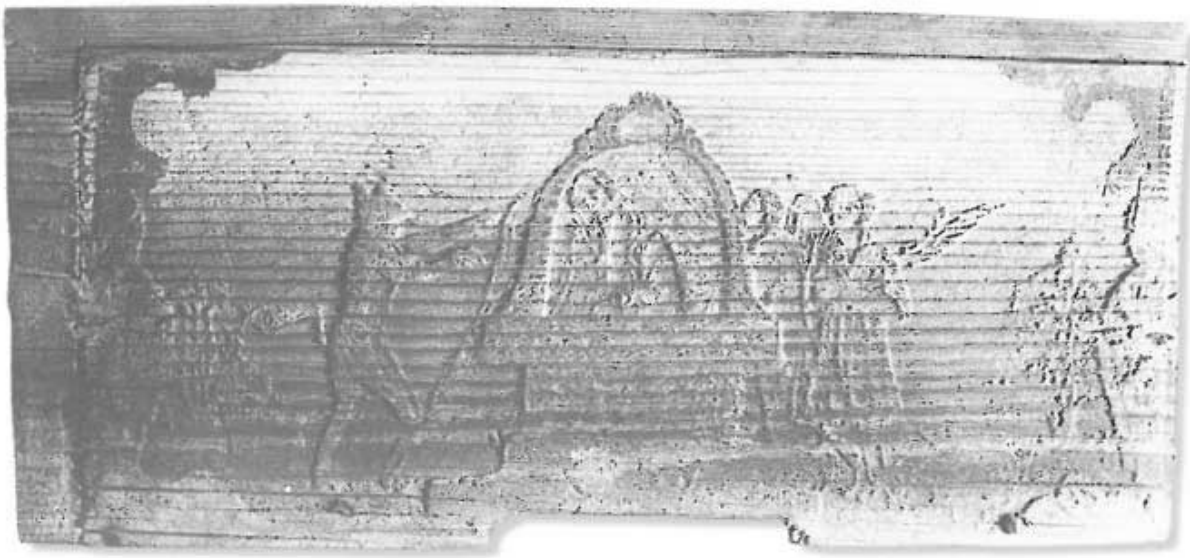


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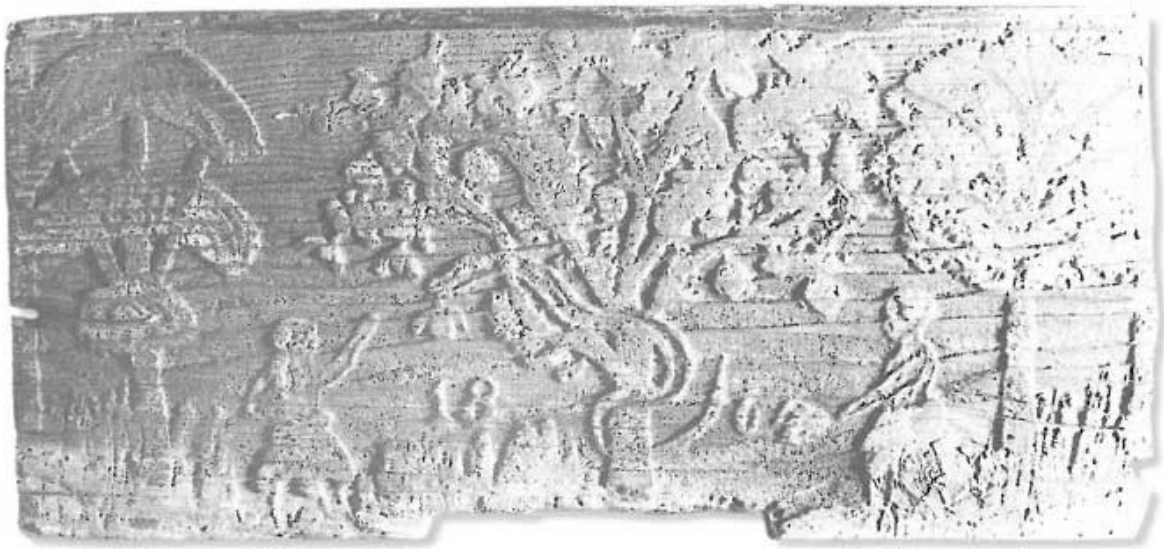
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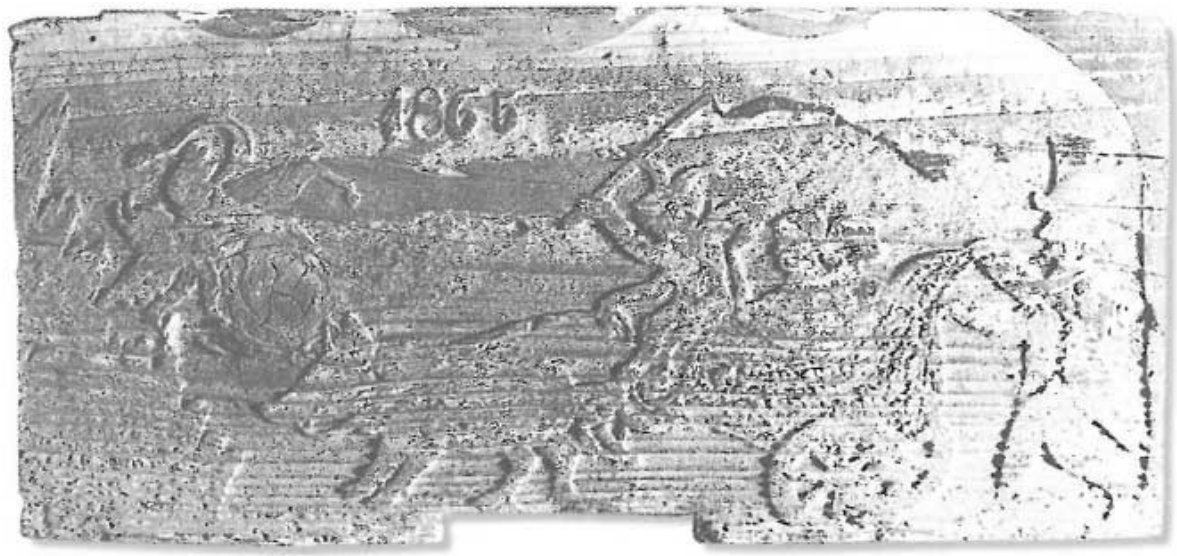

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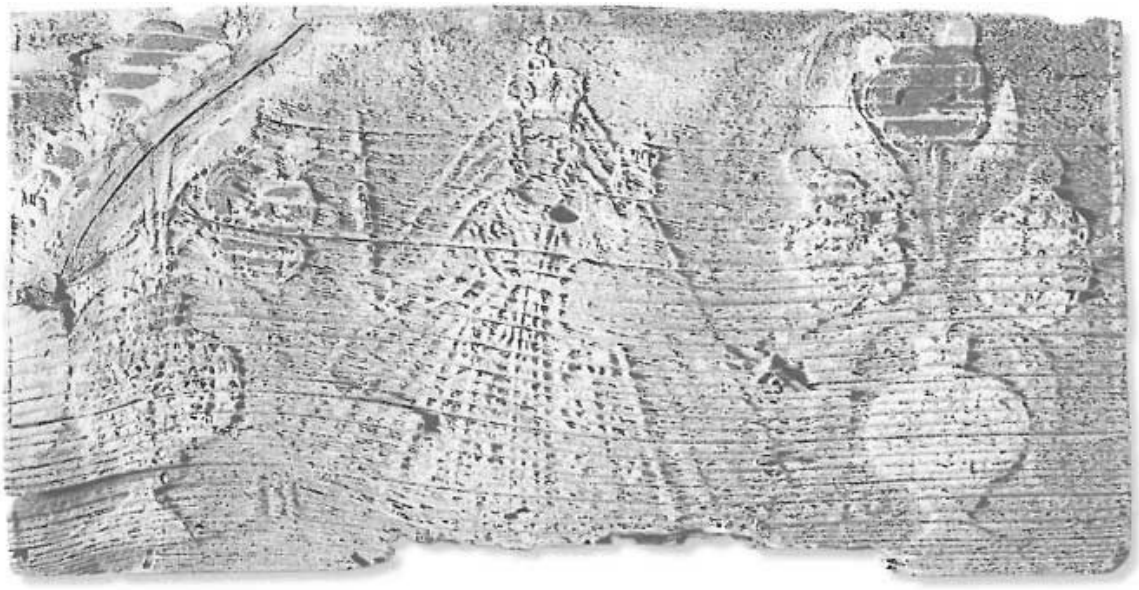

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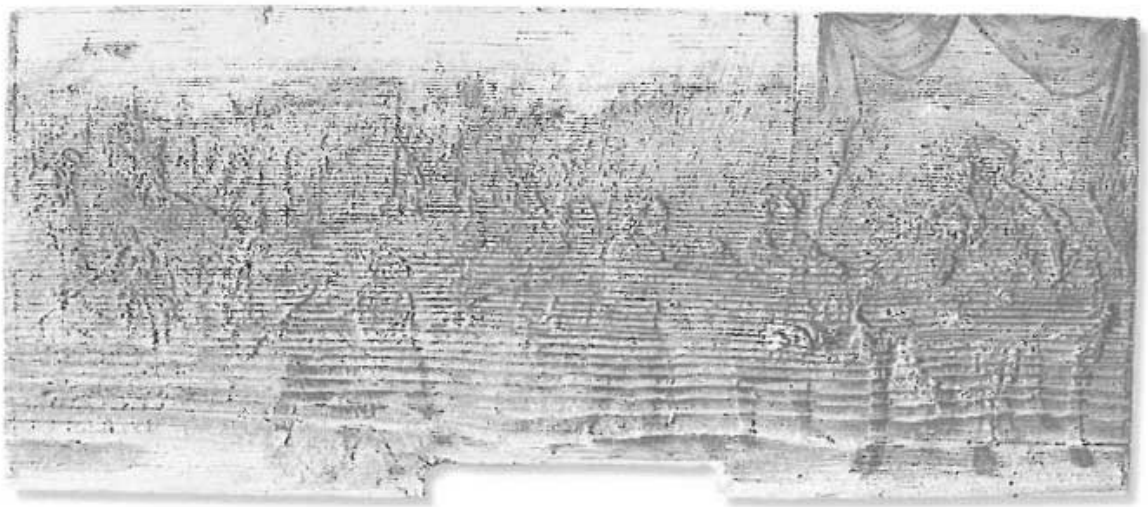
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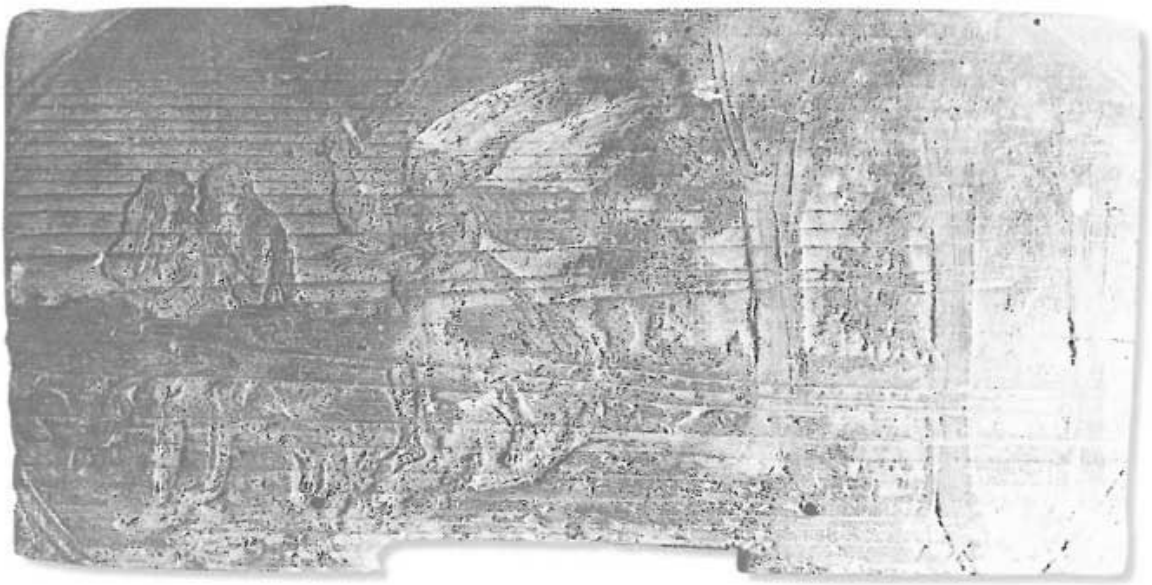


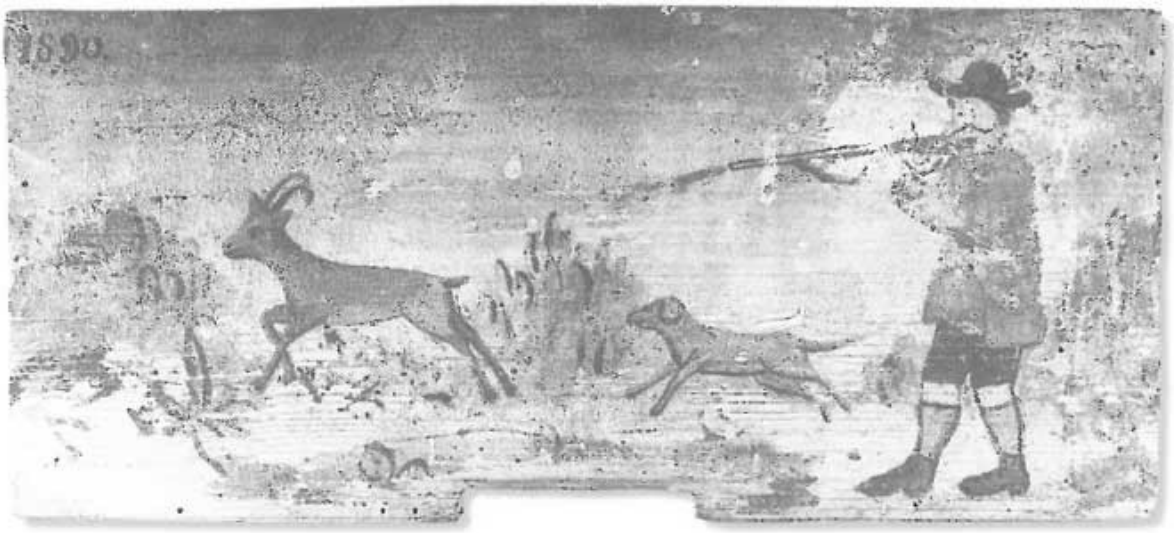
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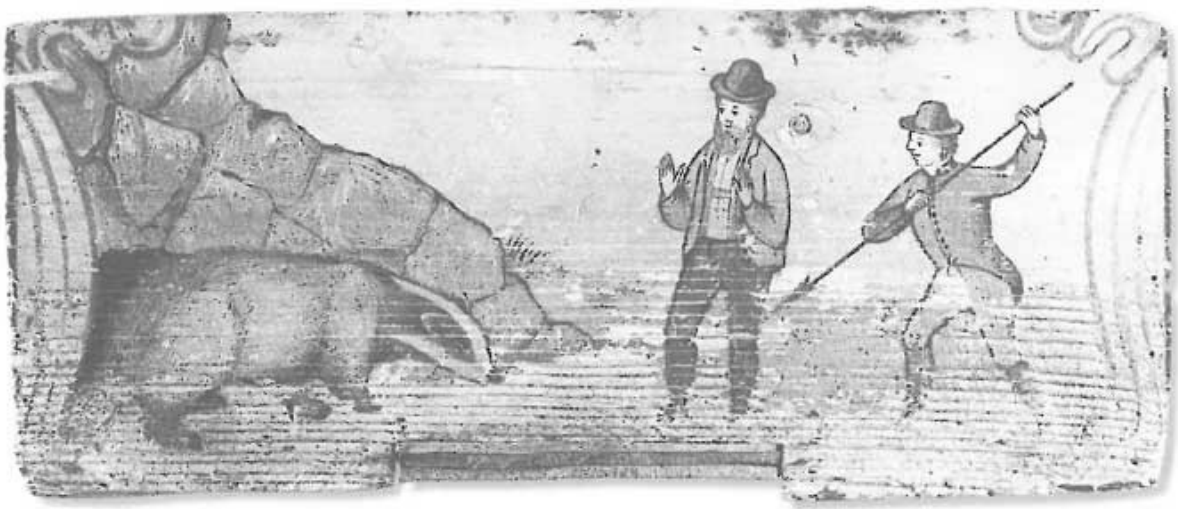


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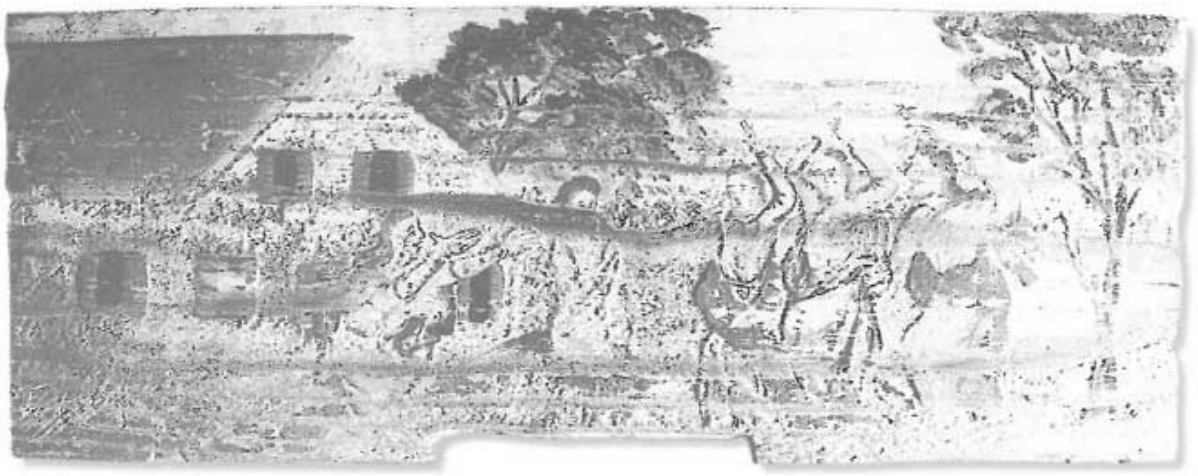
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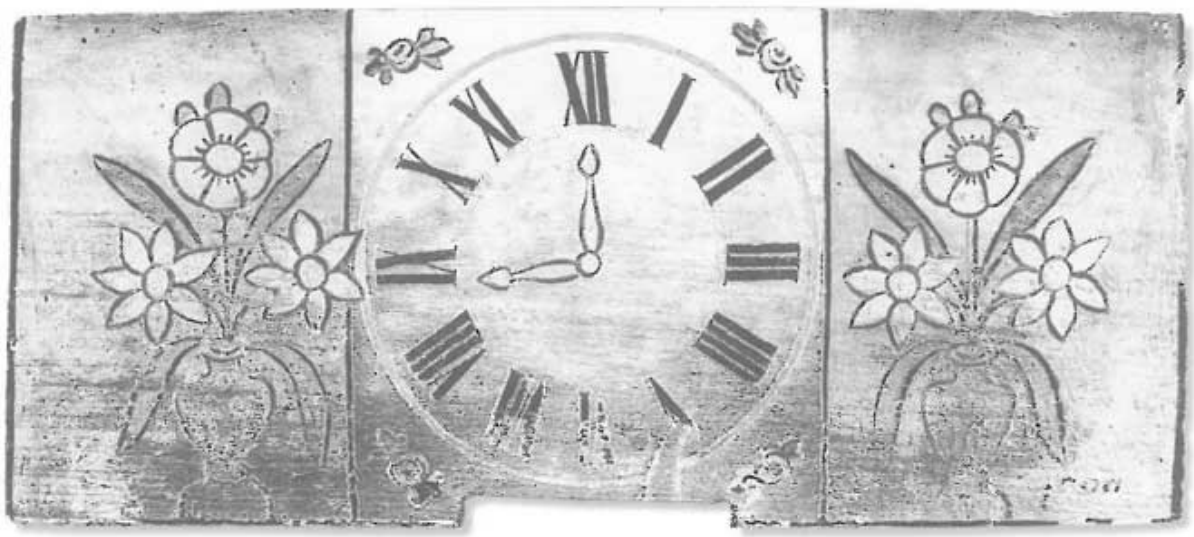


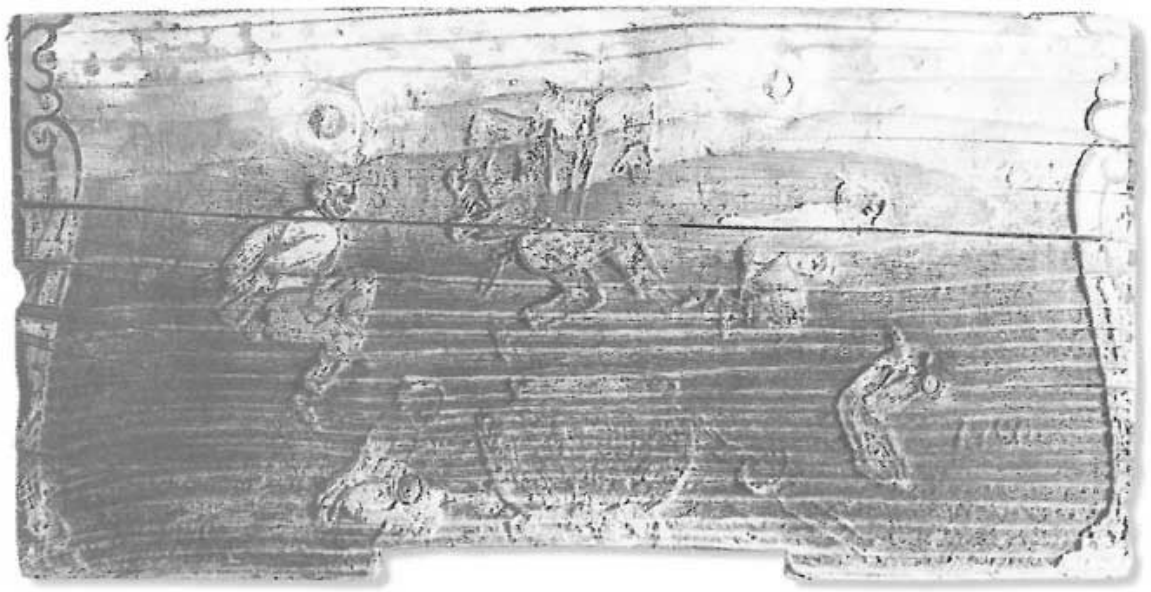
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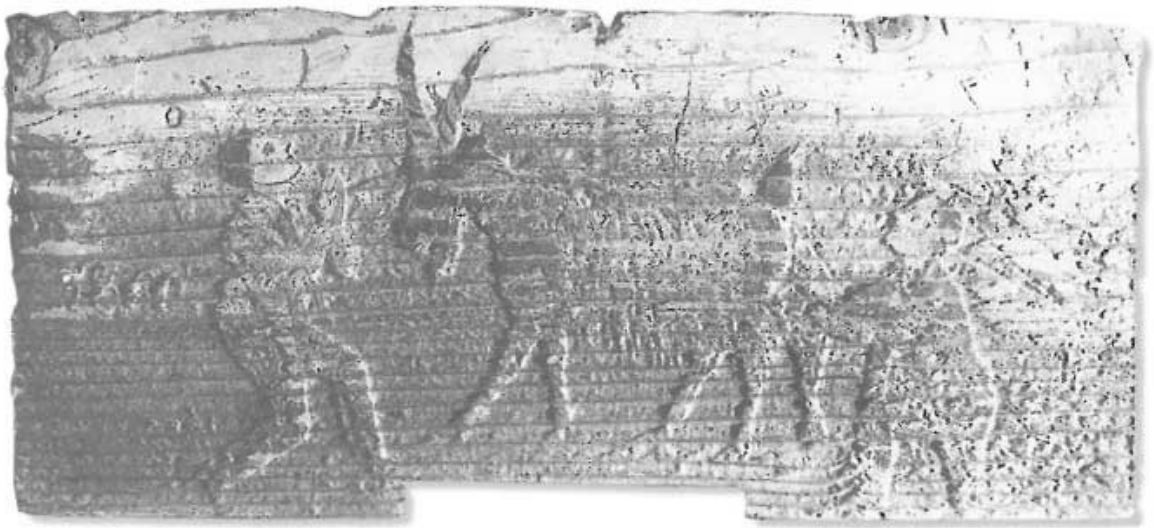
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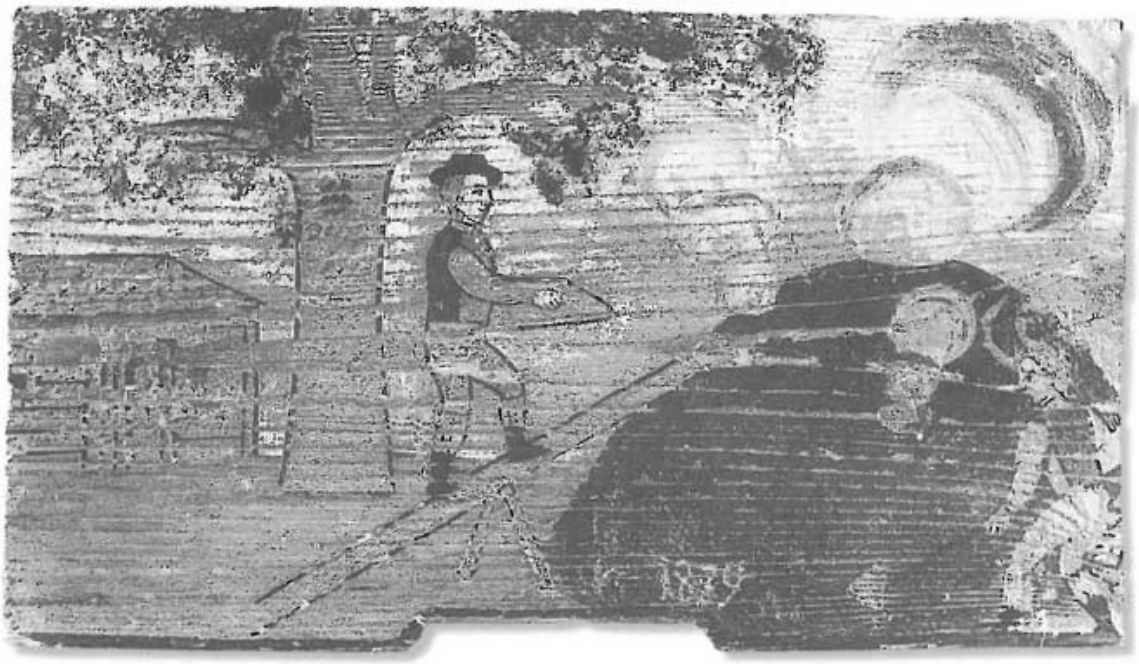
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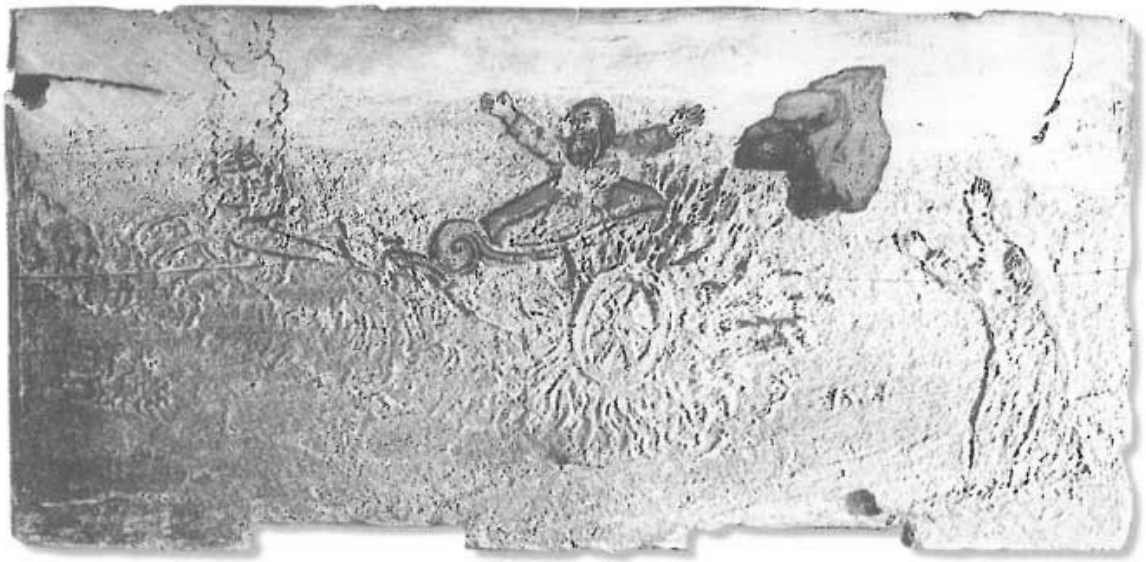
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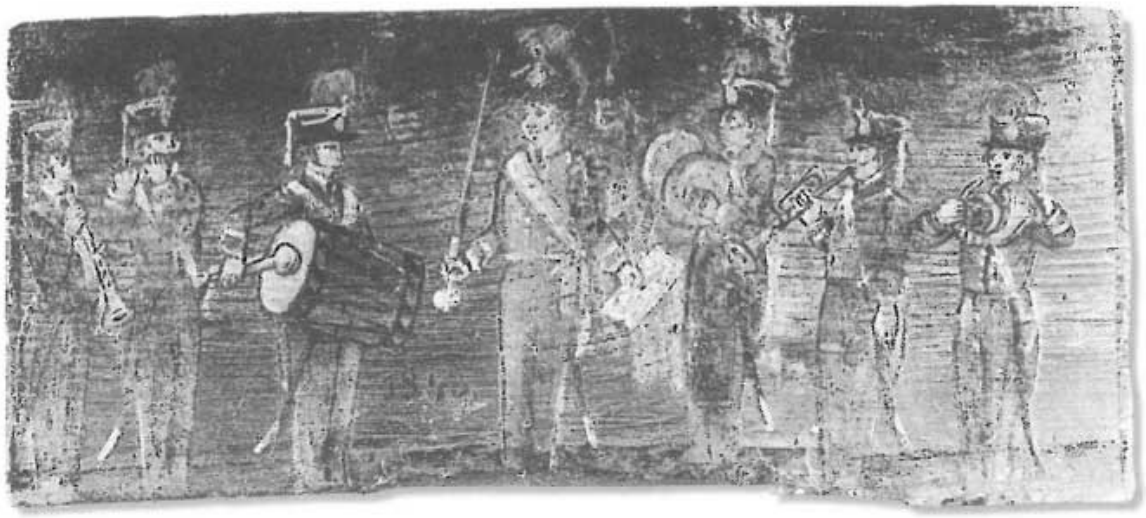


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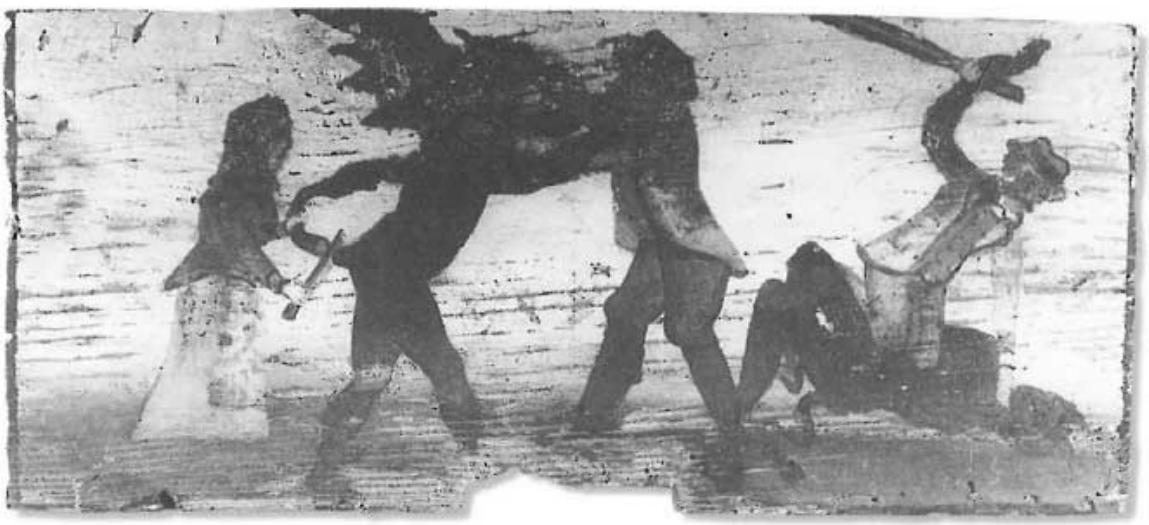


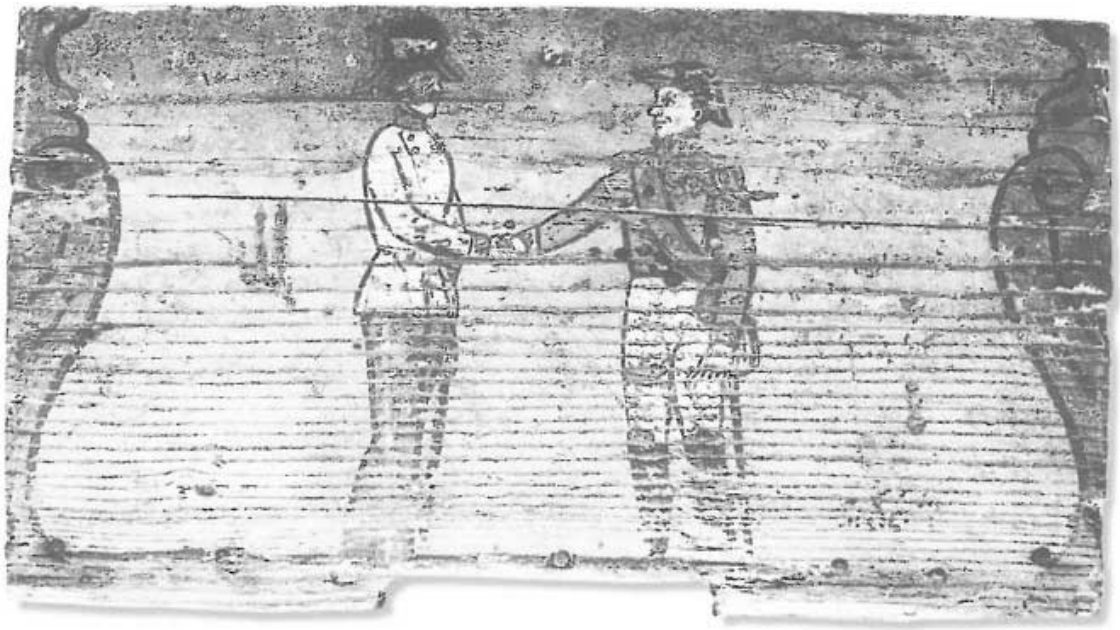
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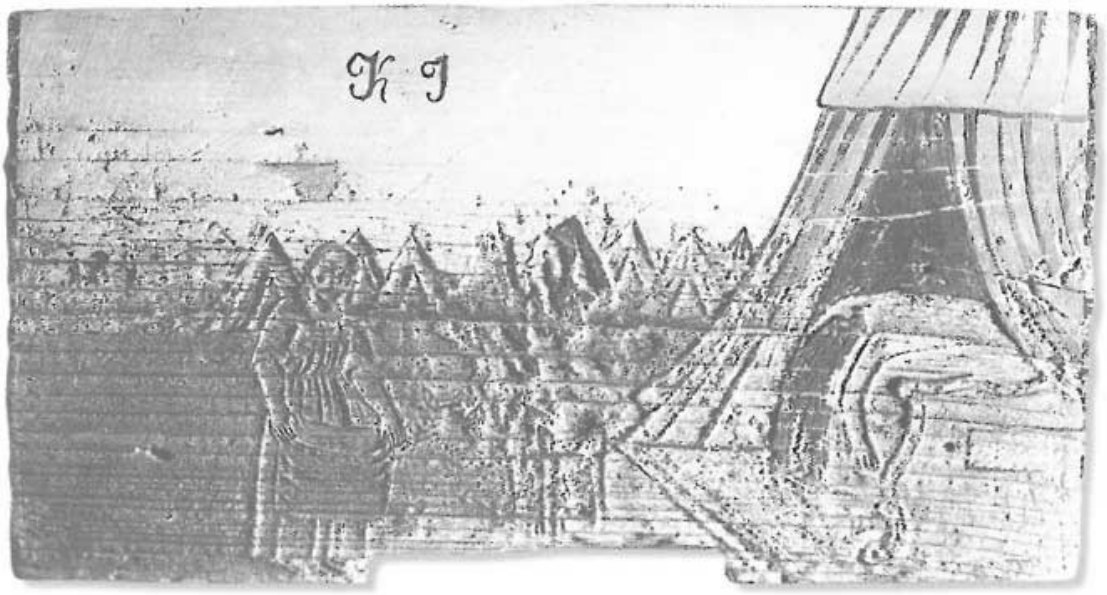
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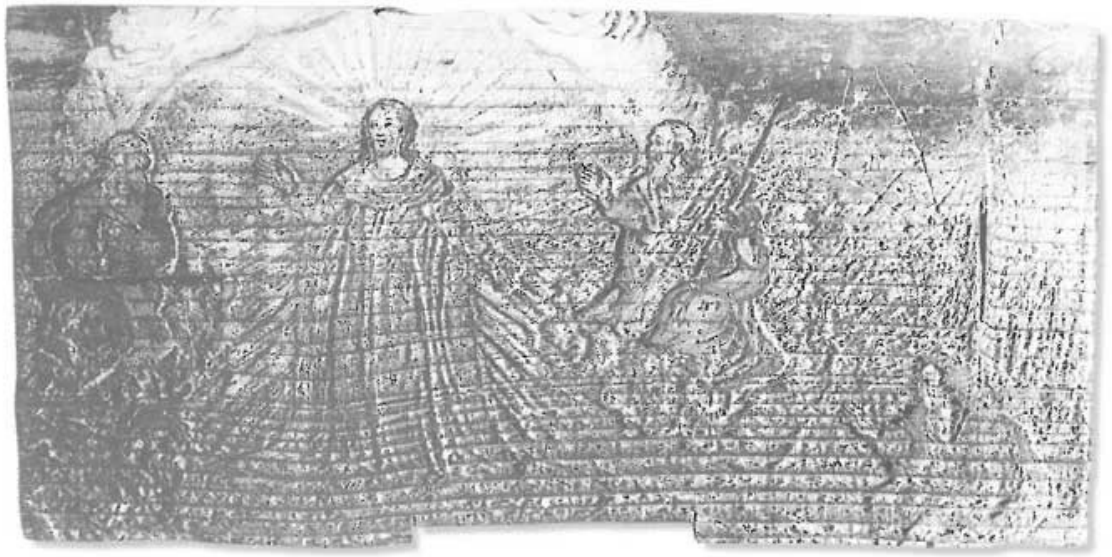

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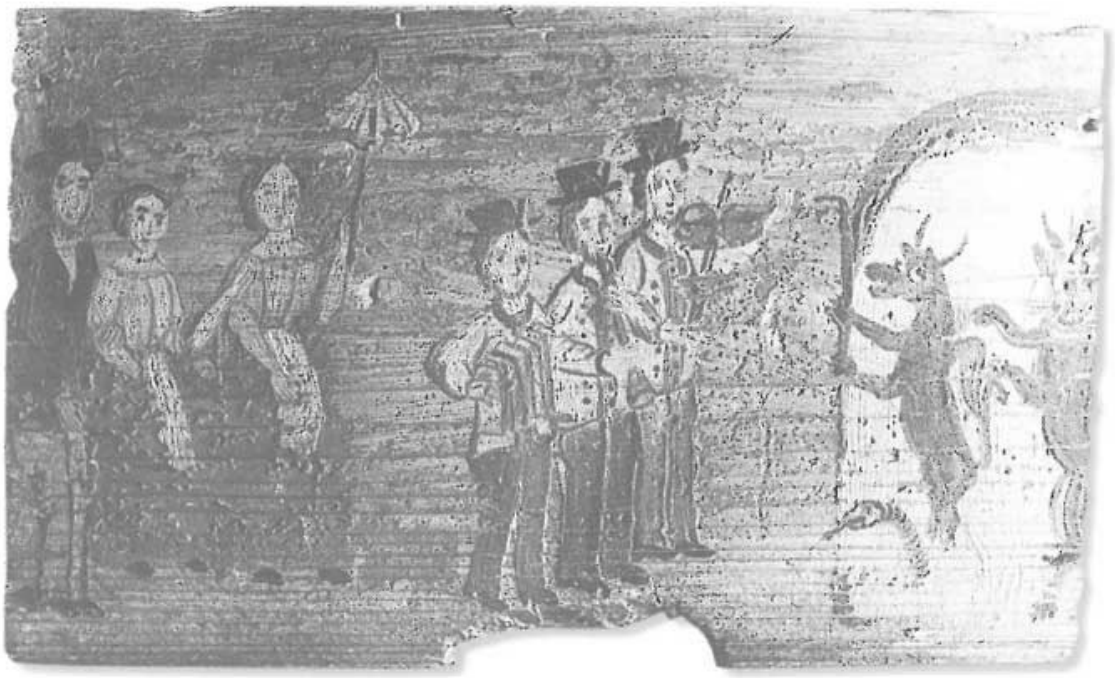


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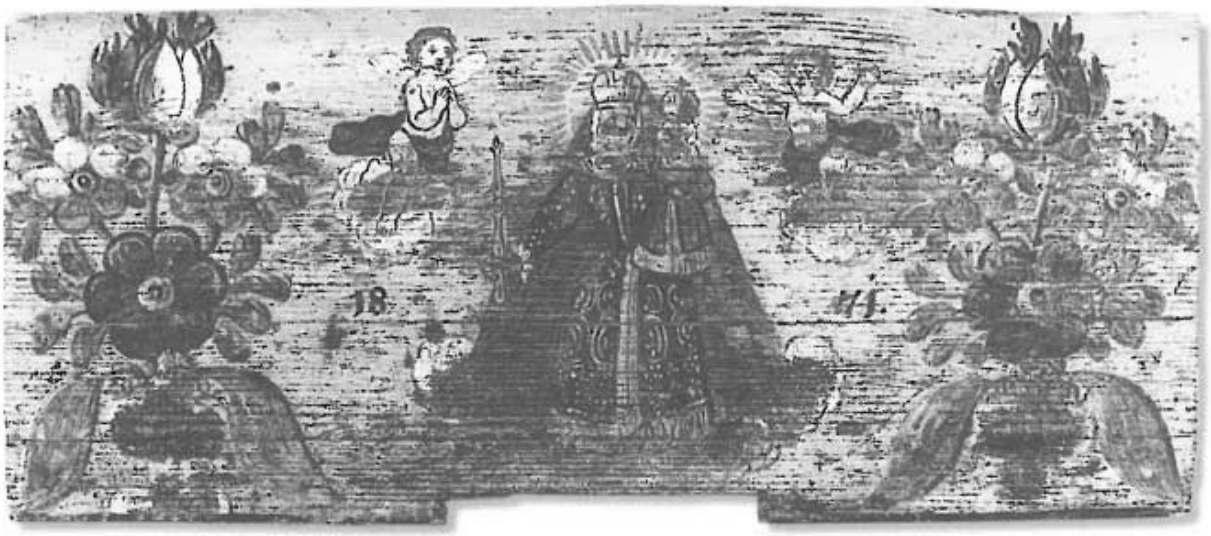
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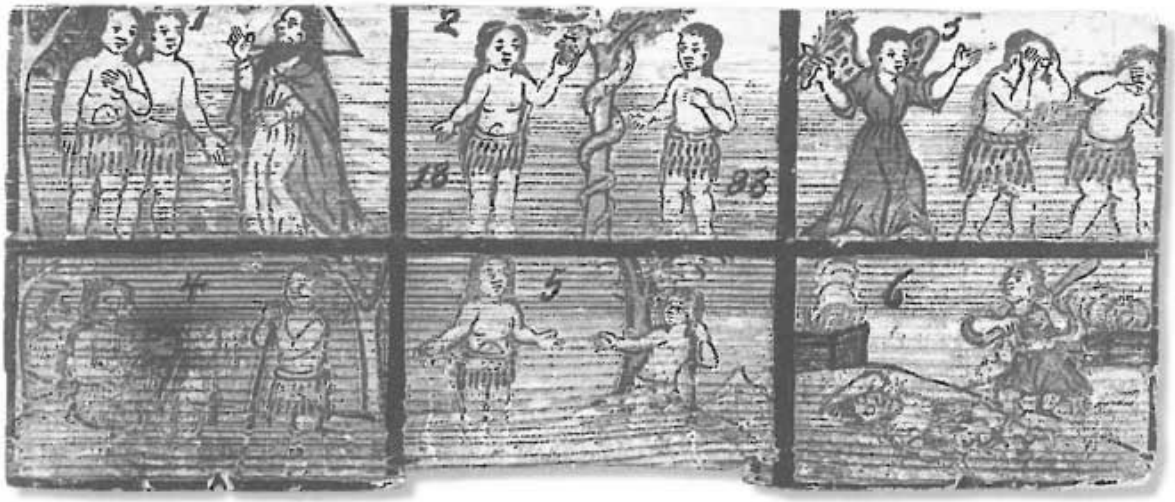

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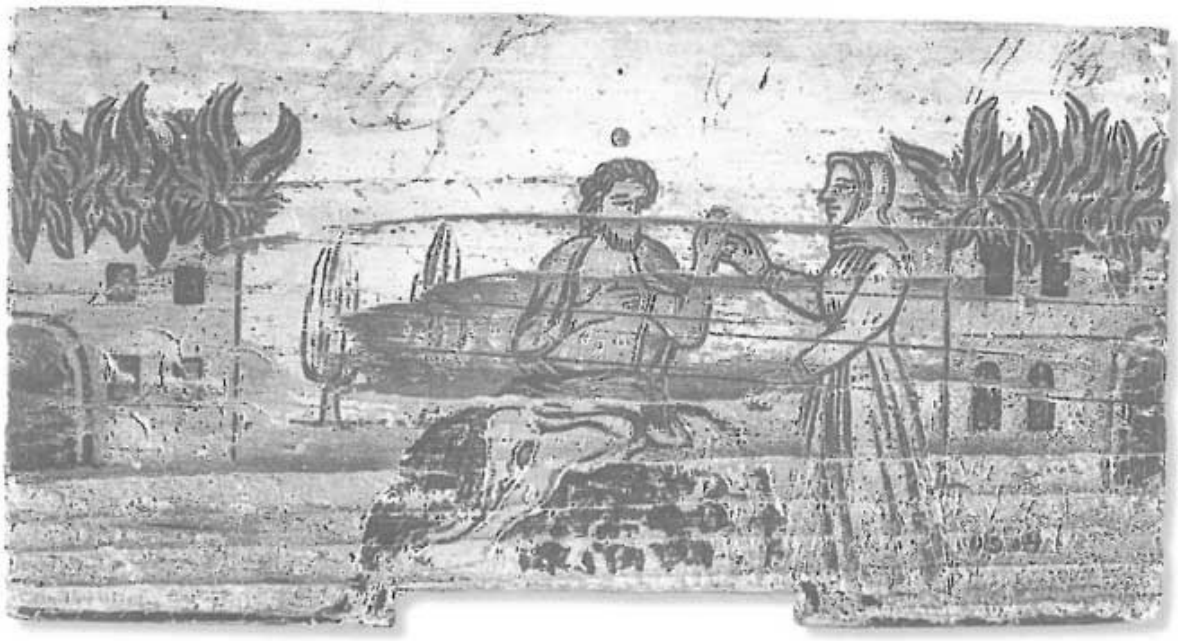

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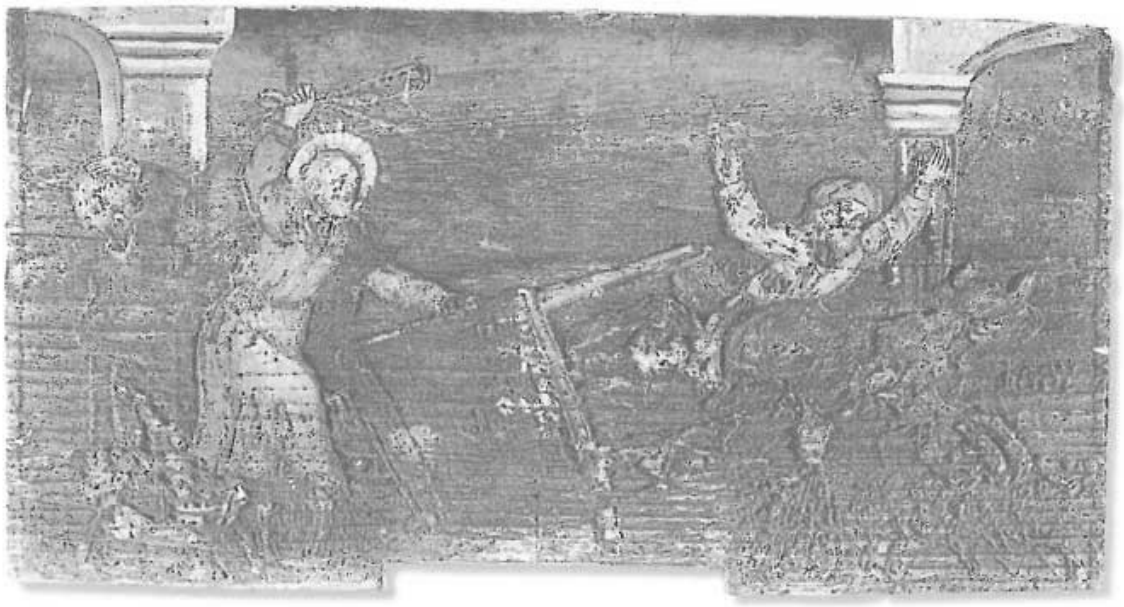
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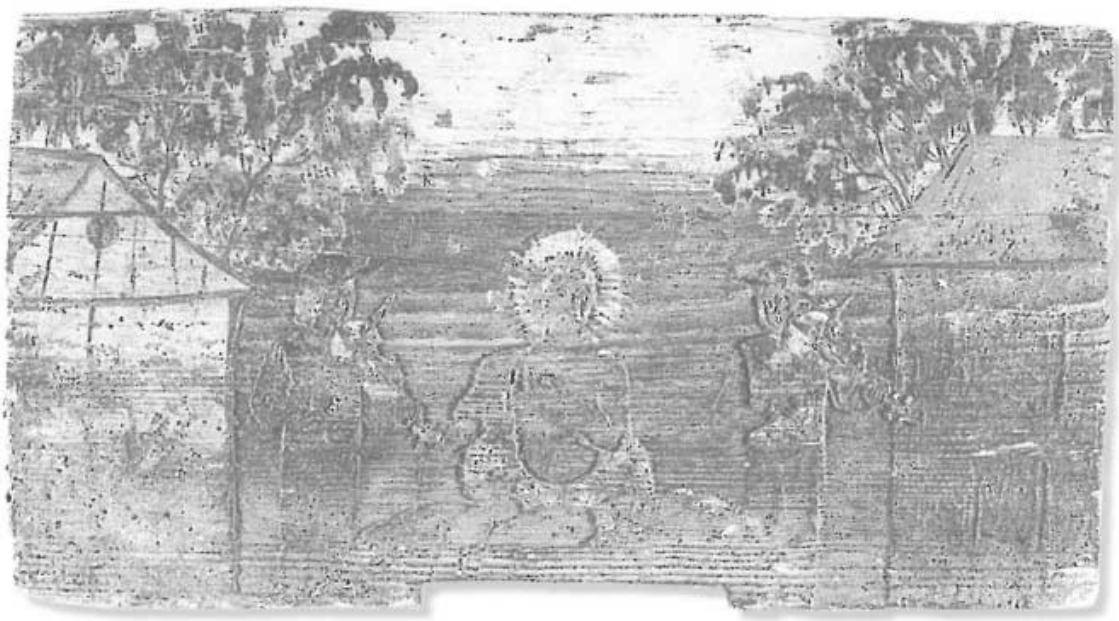
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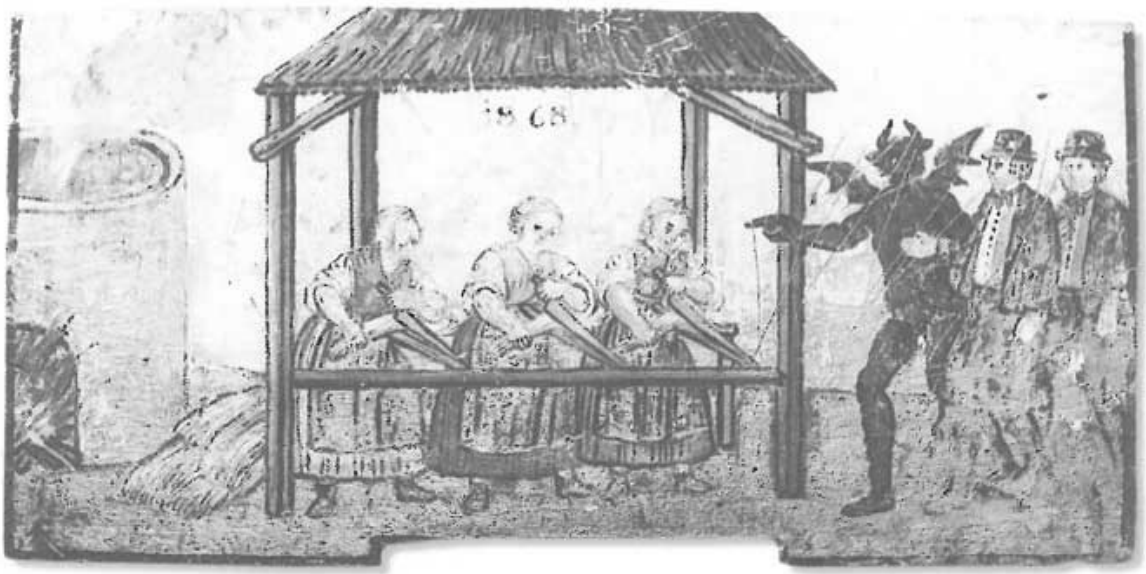


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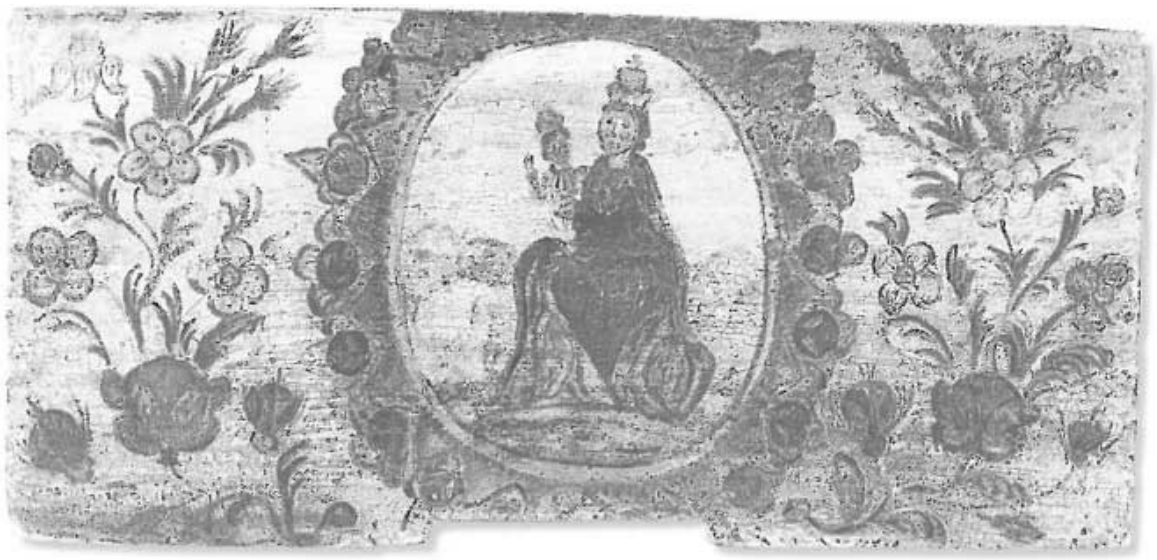
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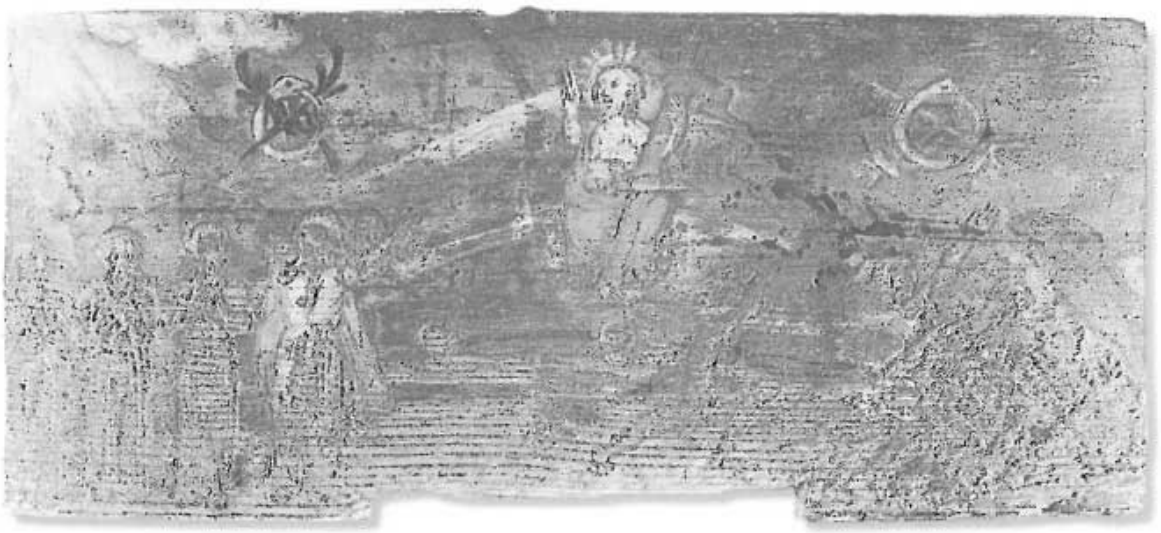


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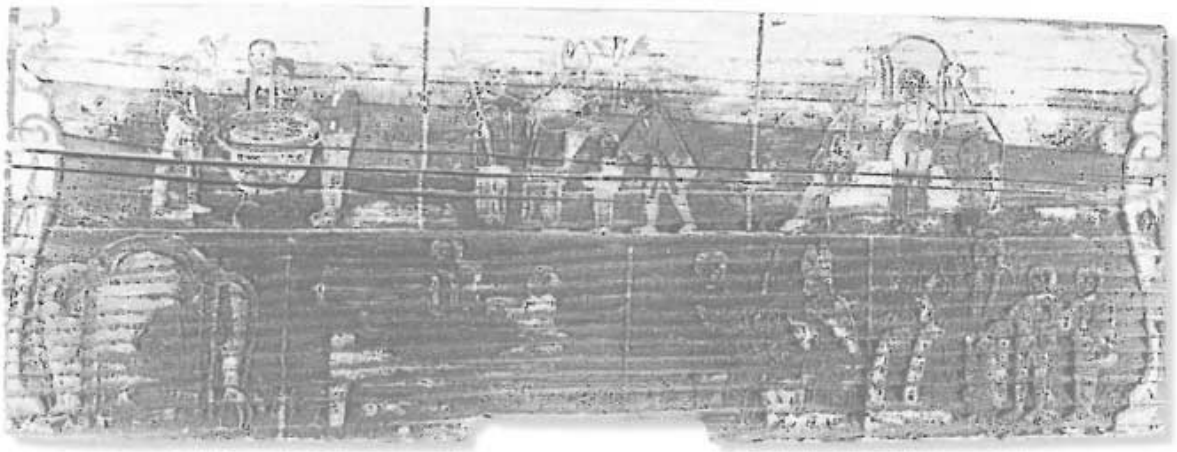


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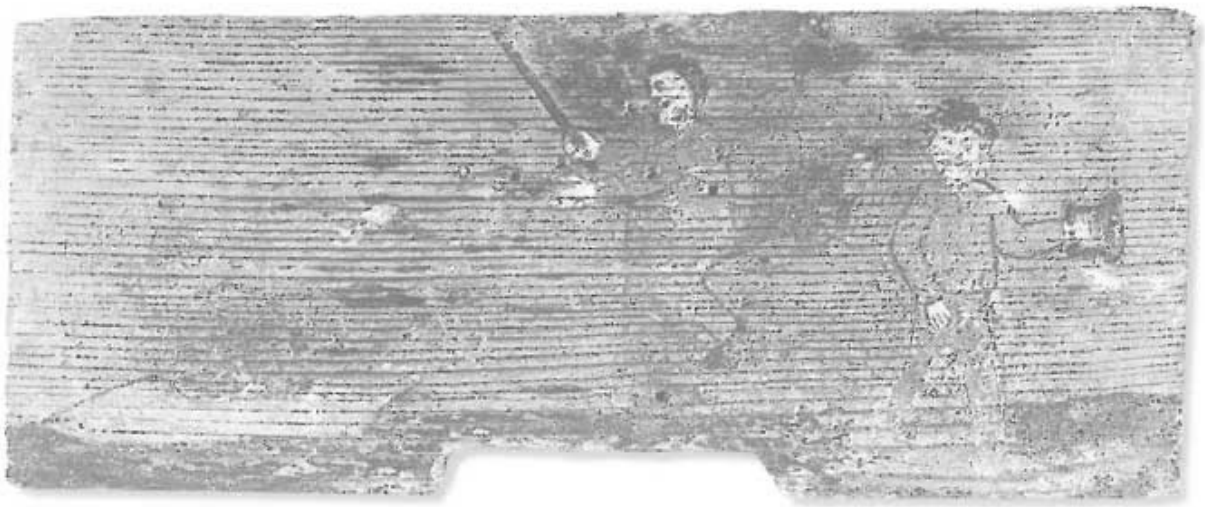


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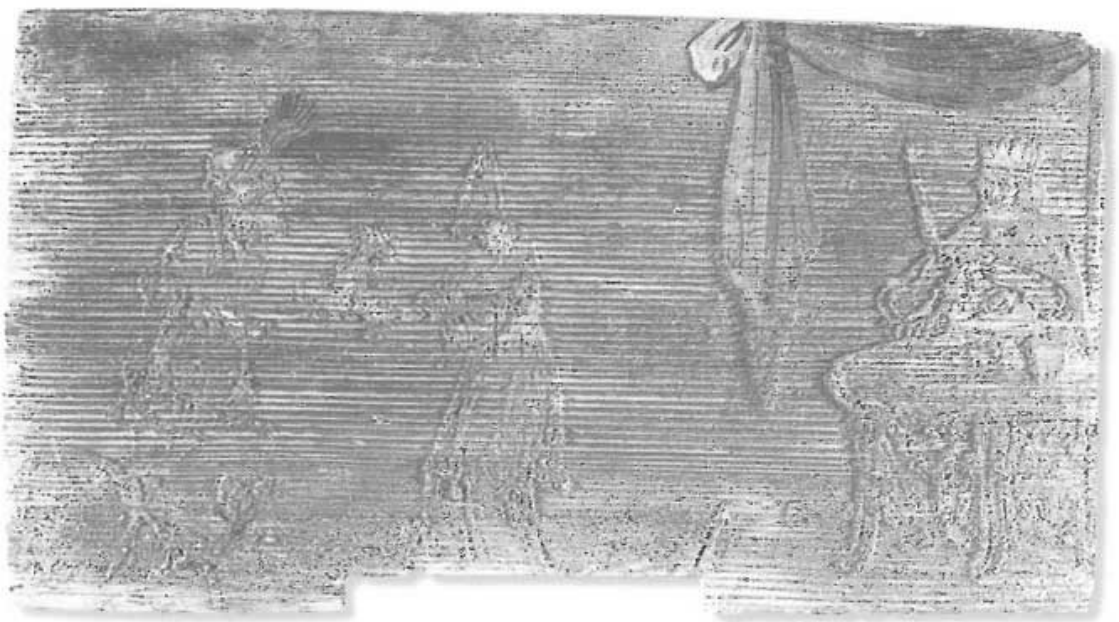


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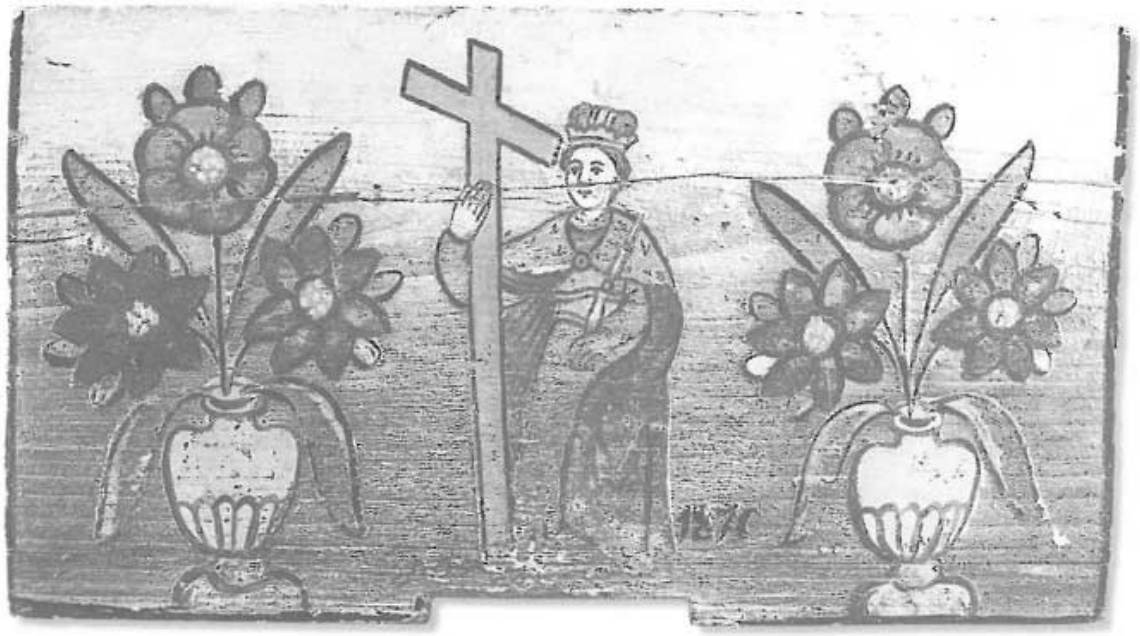
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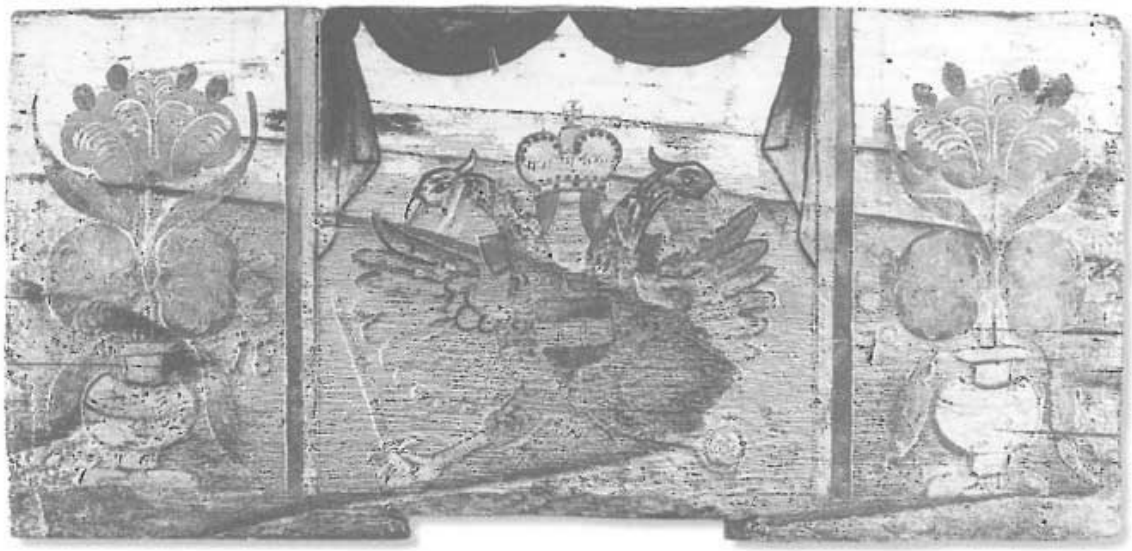
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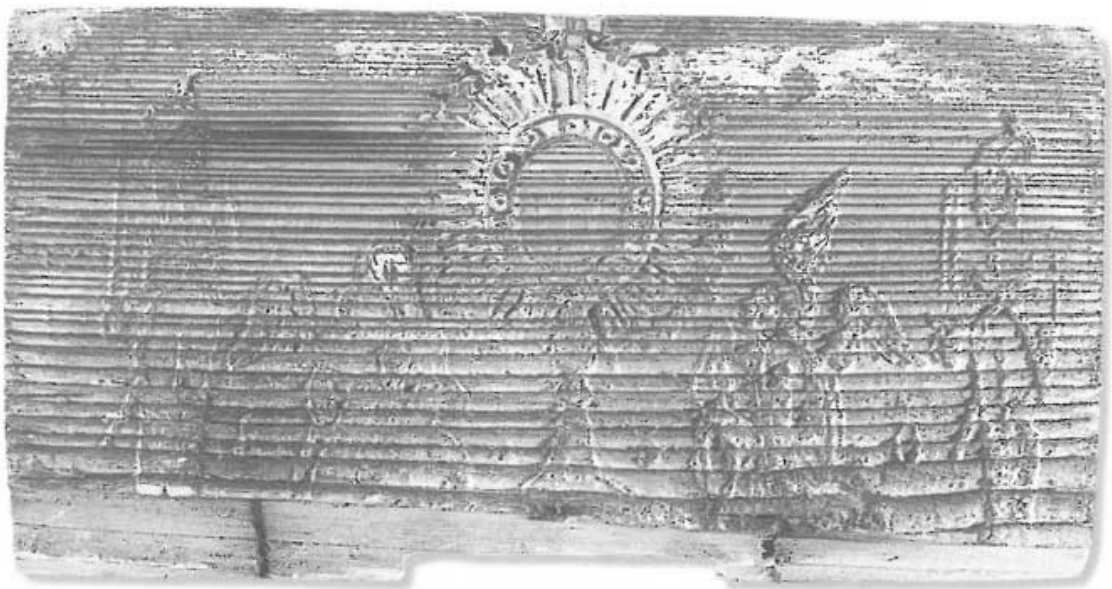


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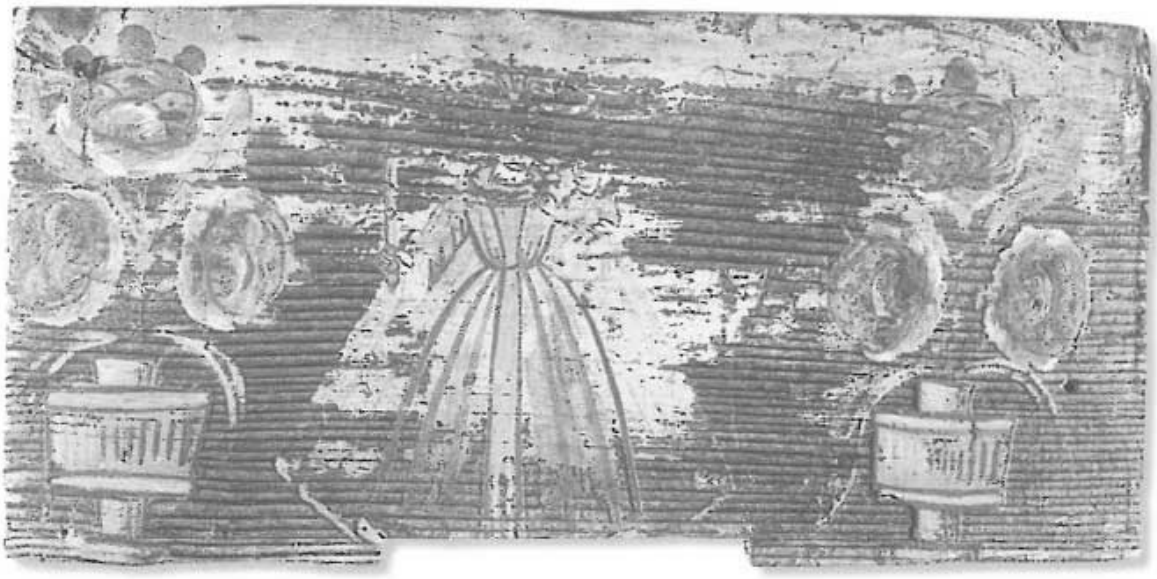


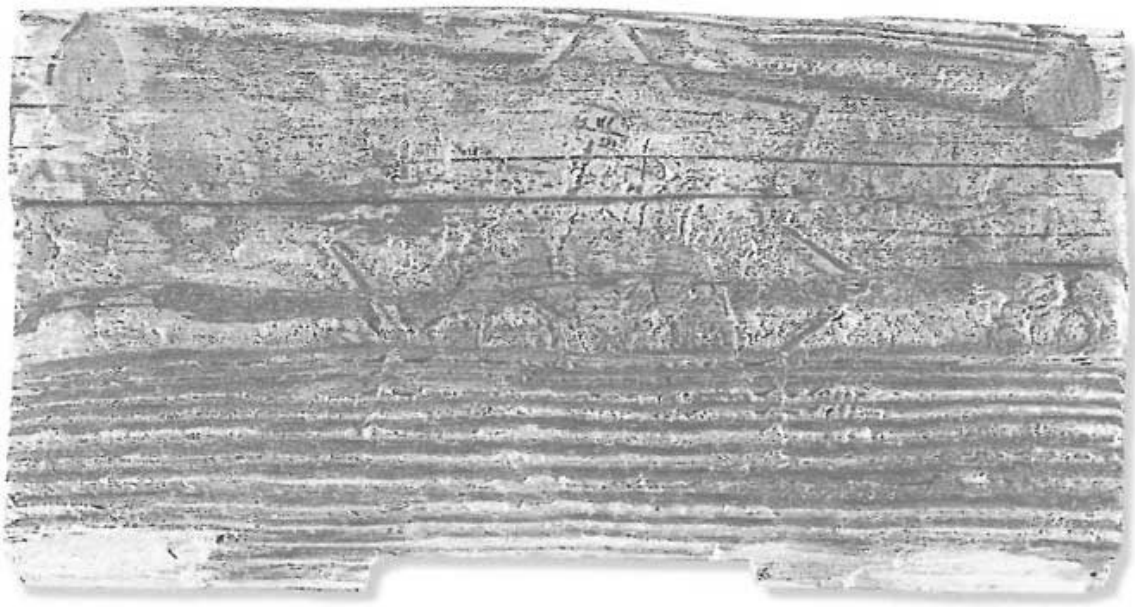
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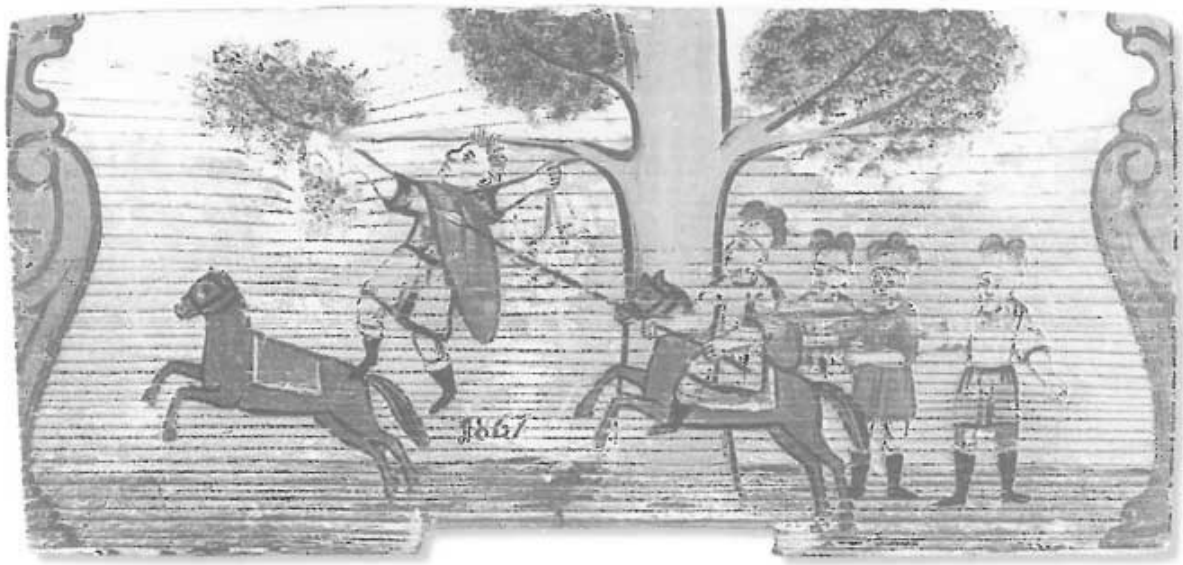
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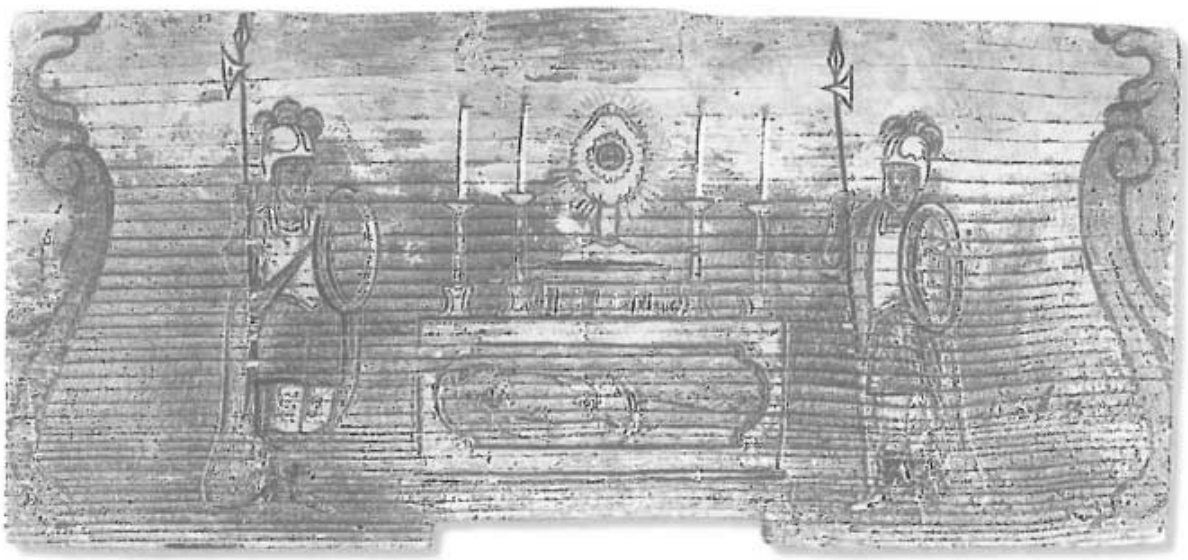


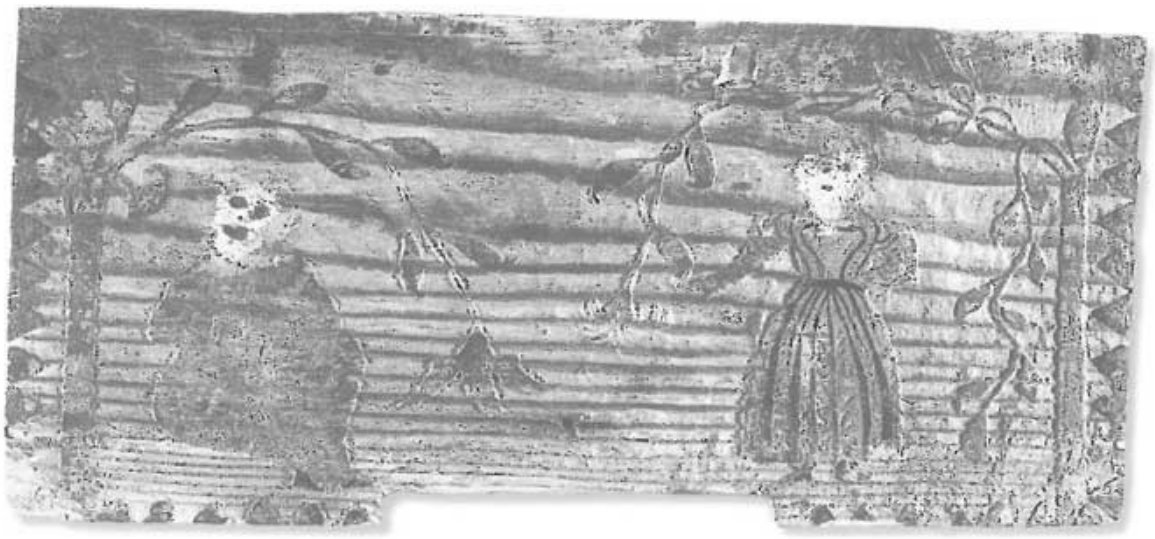
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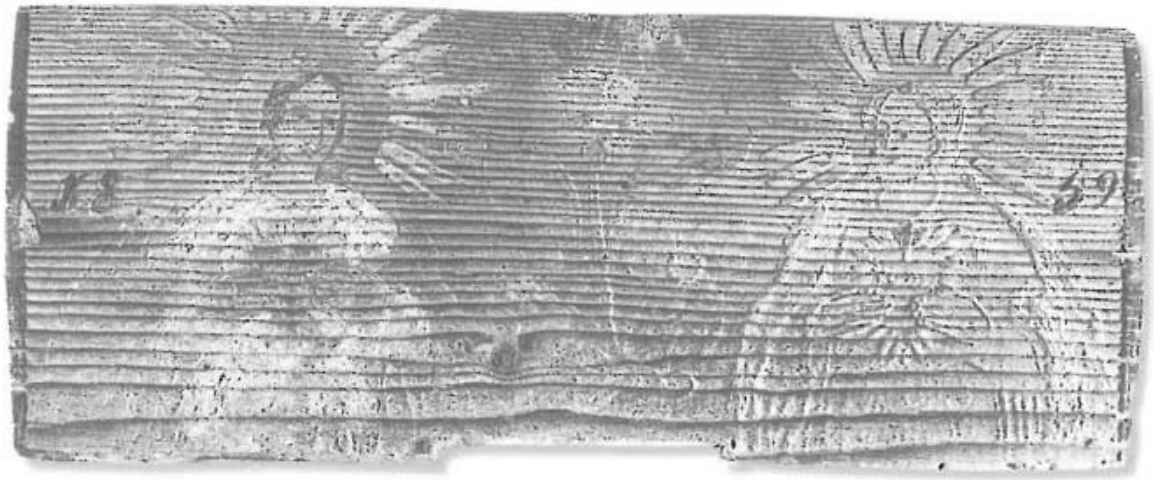
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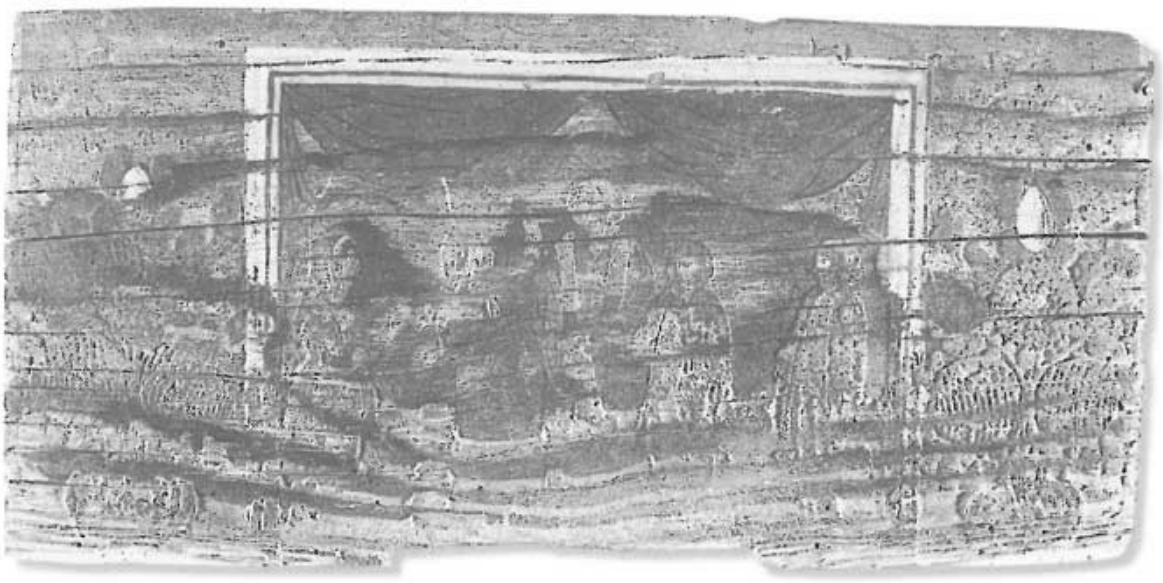


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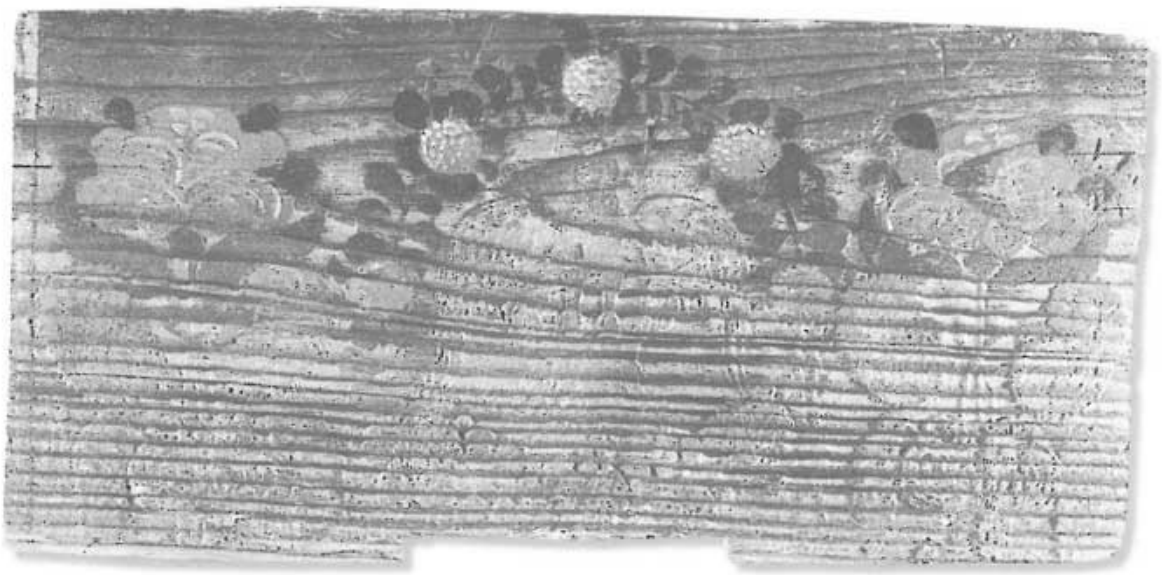
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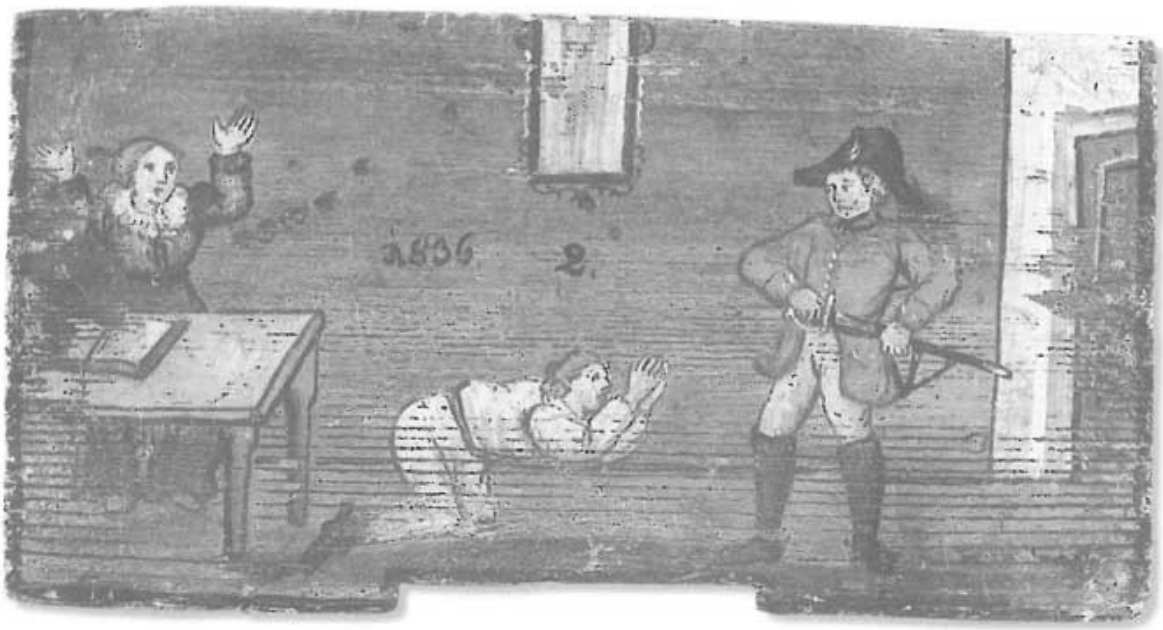
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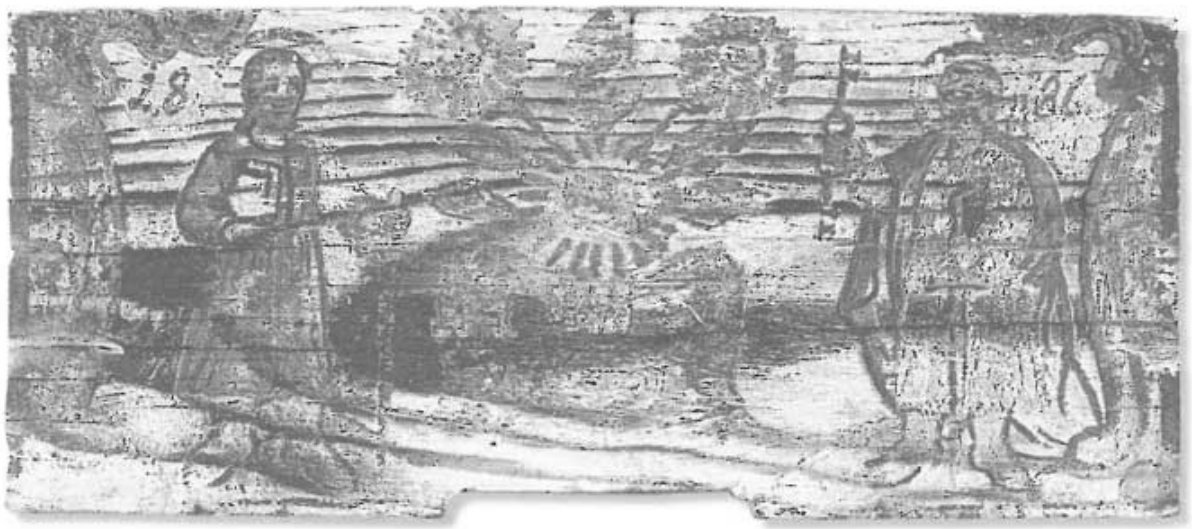
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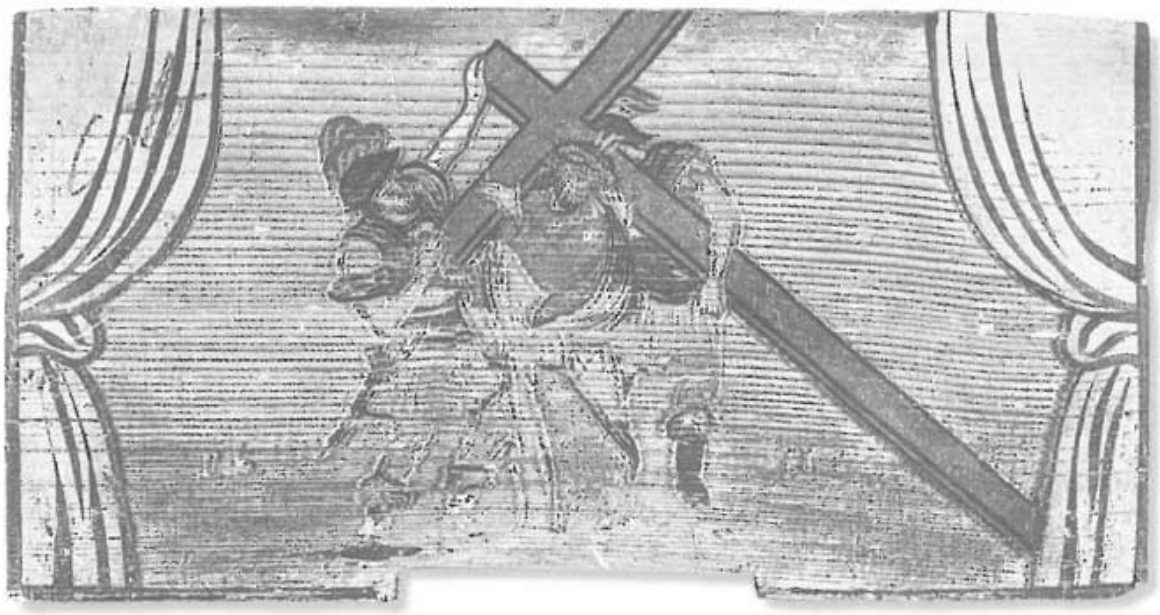
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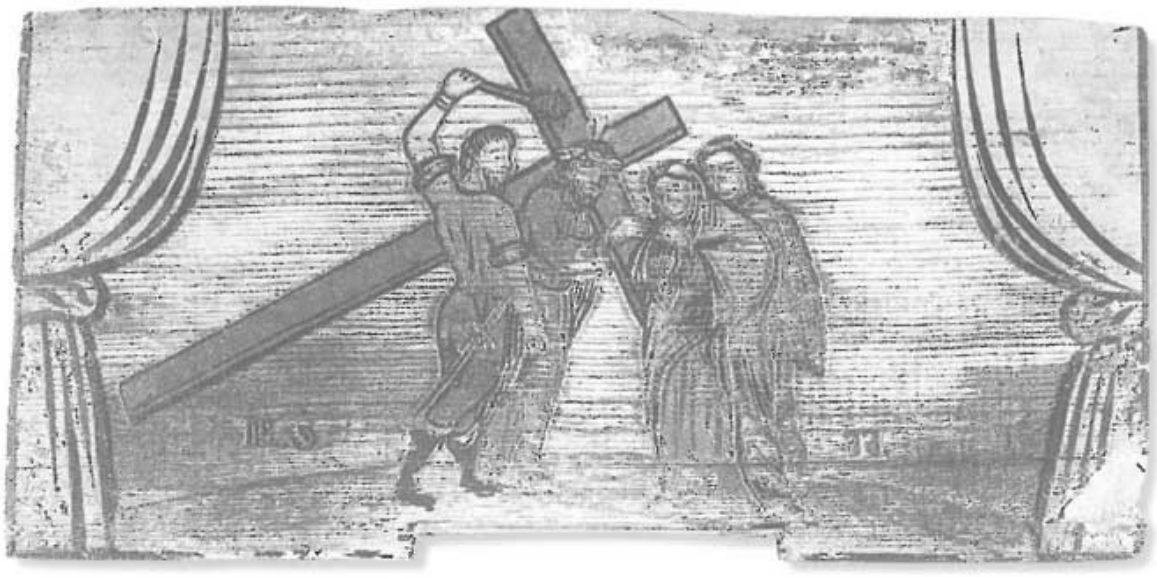


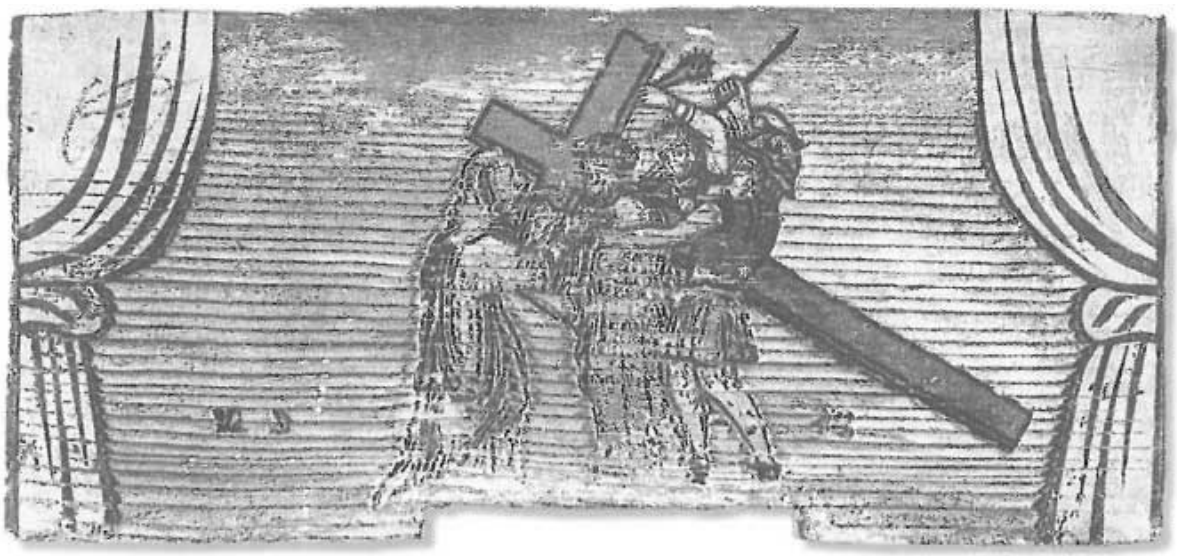
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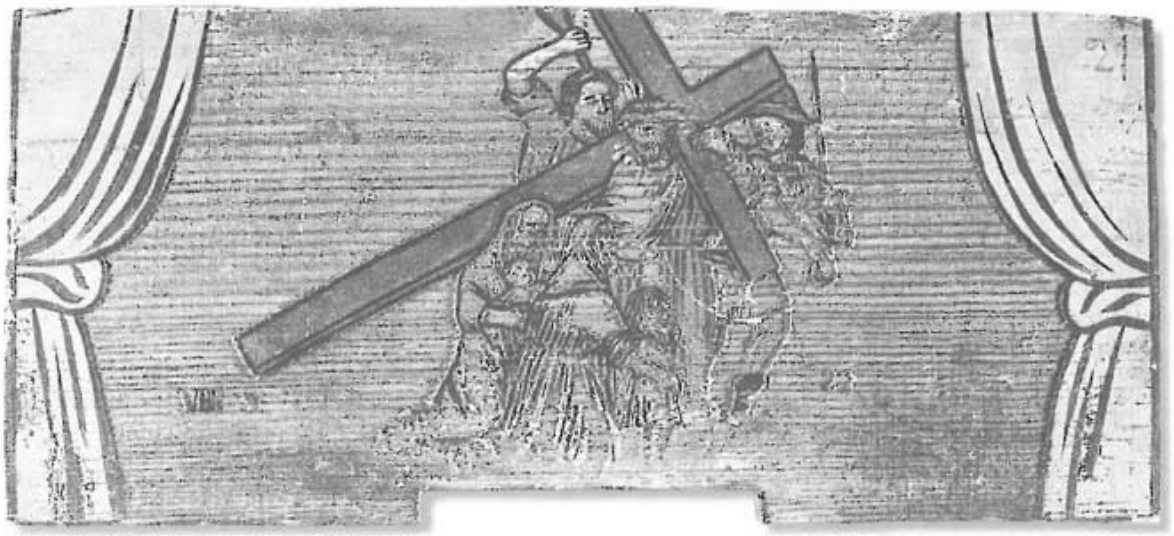
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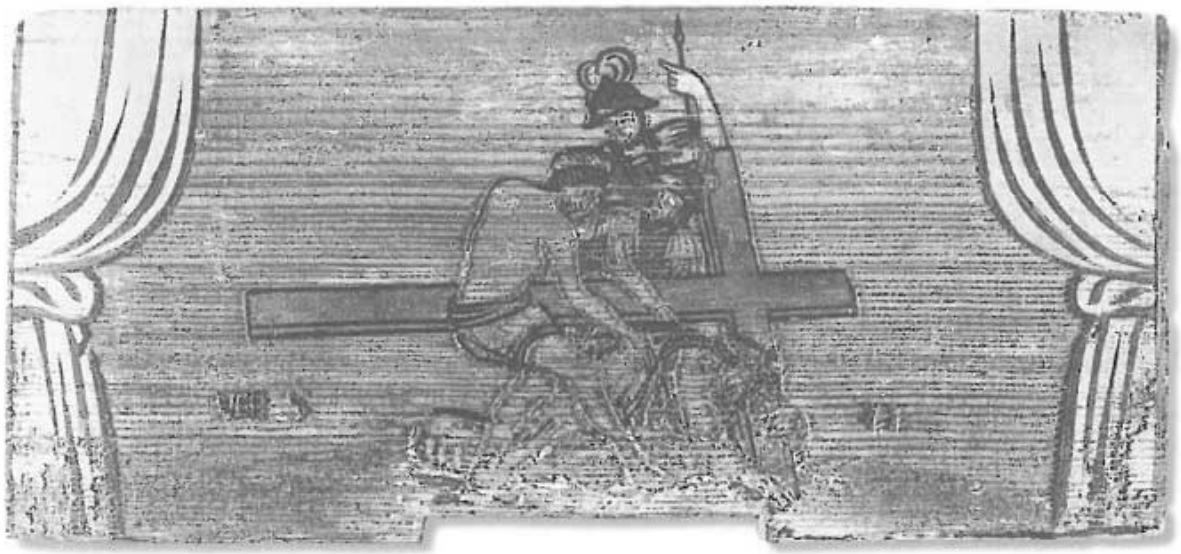


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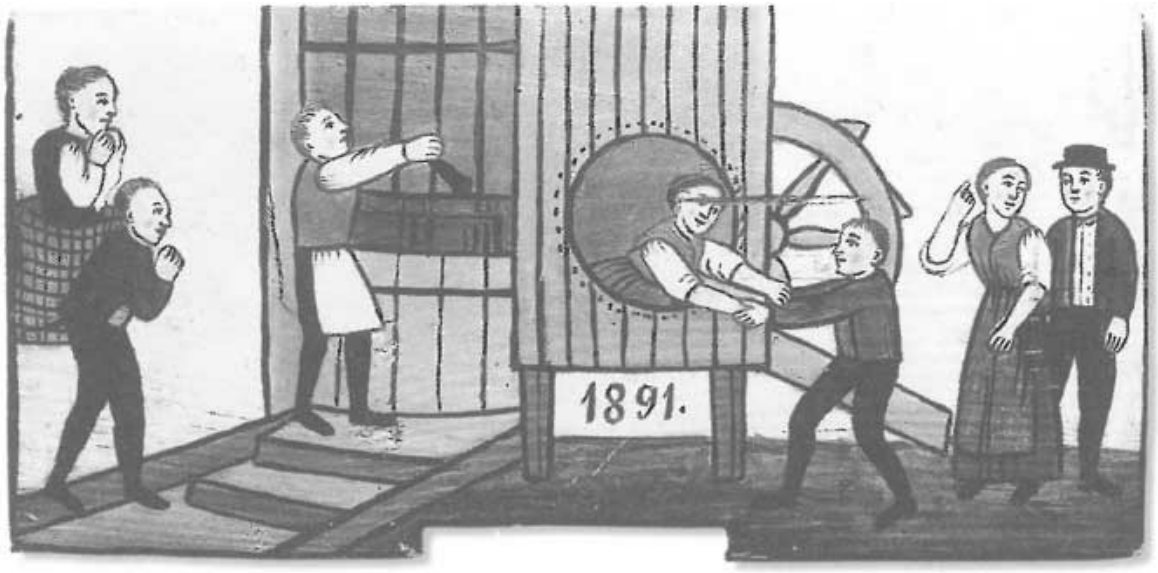

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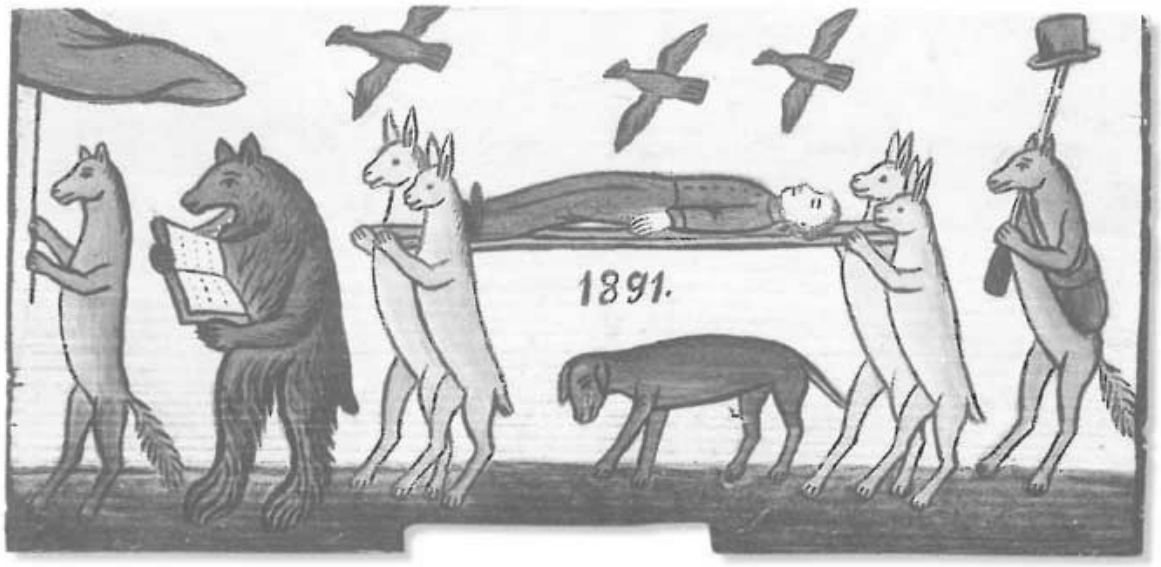

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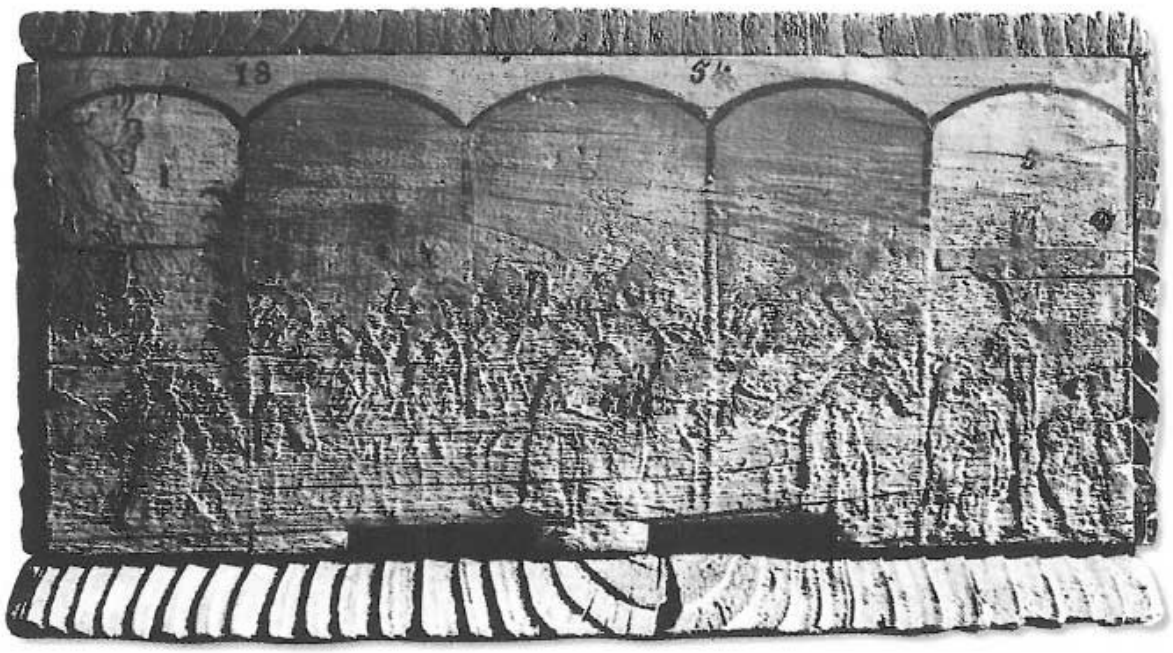


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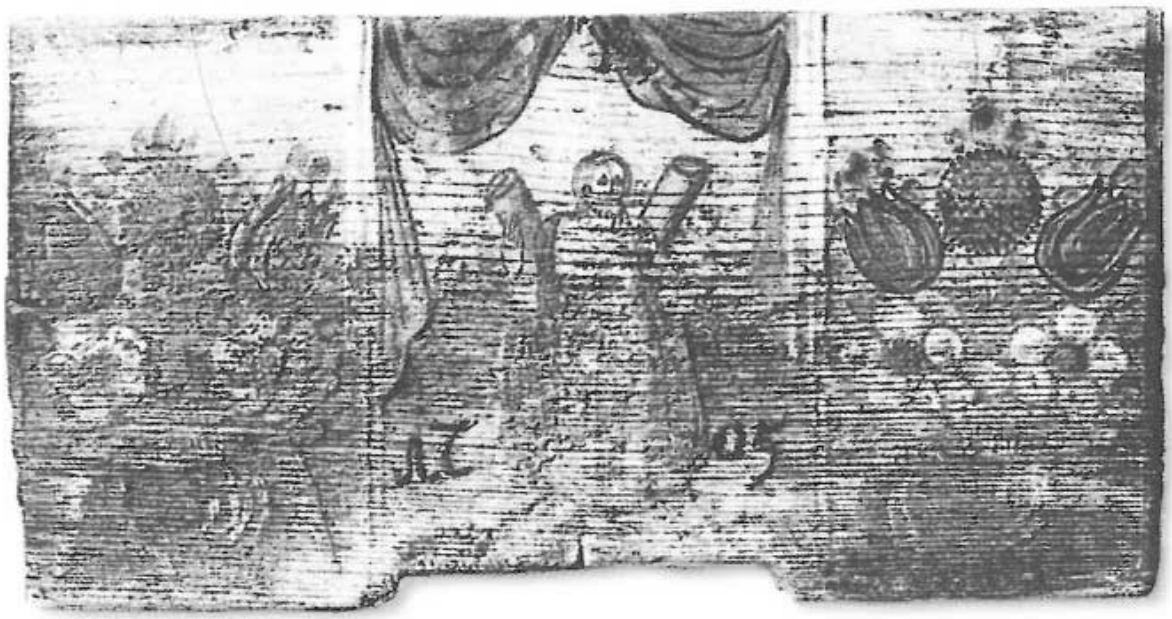

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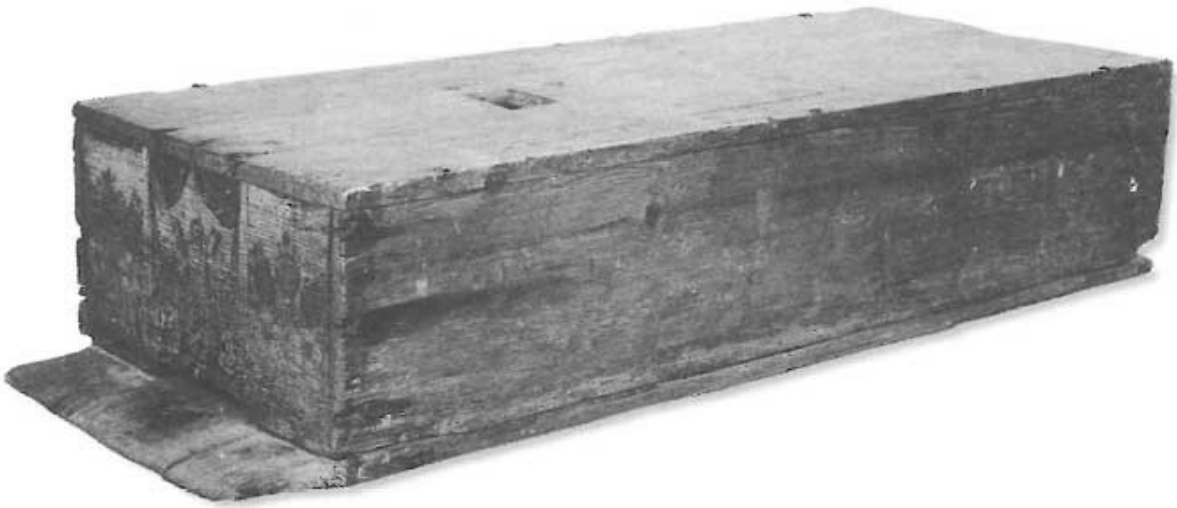


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# BARVNA SLIKOVNA PRILOGA / COLOUR ILLUSTRATIONS




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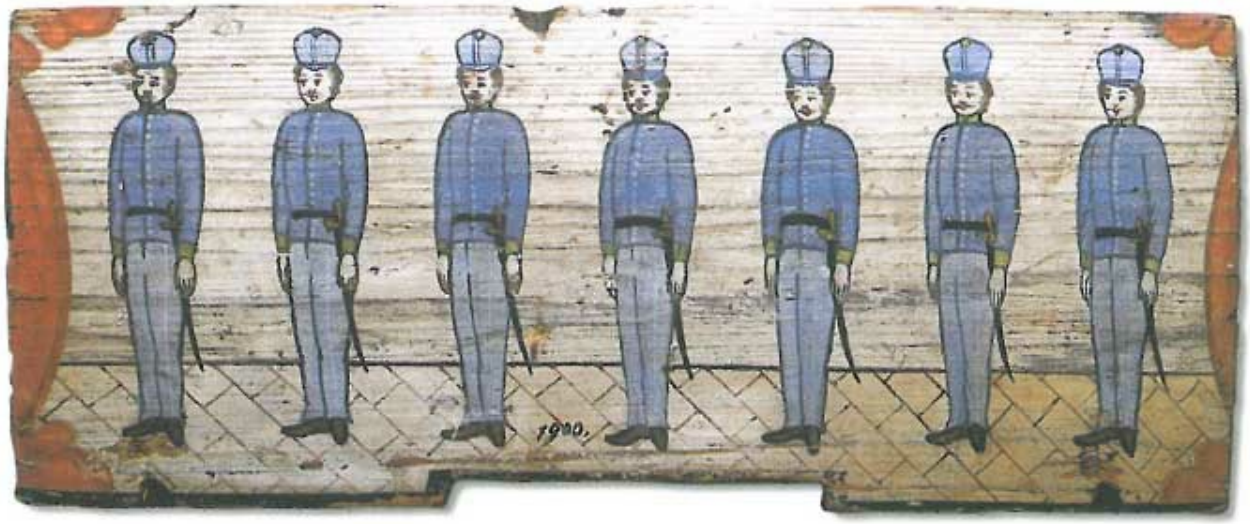

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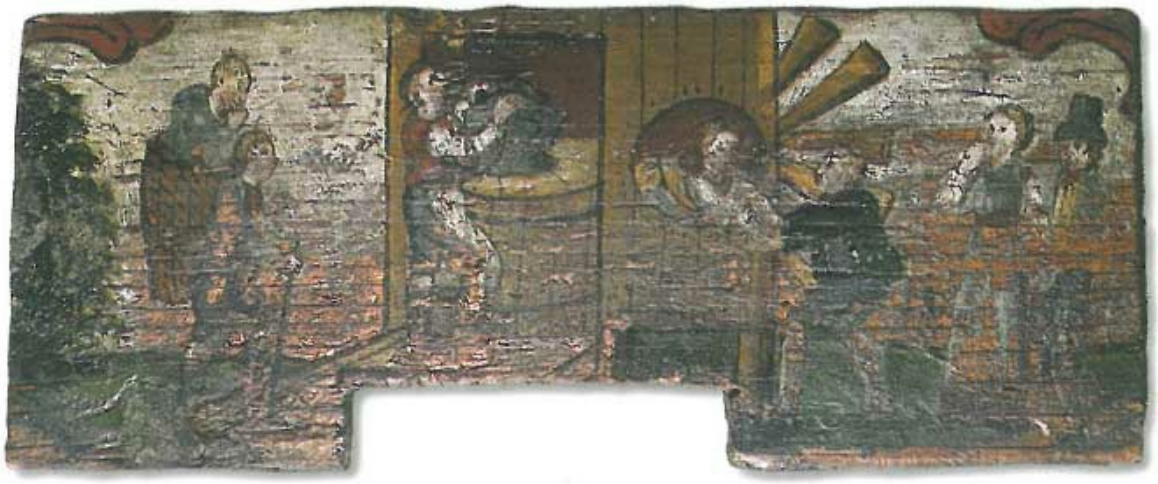

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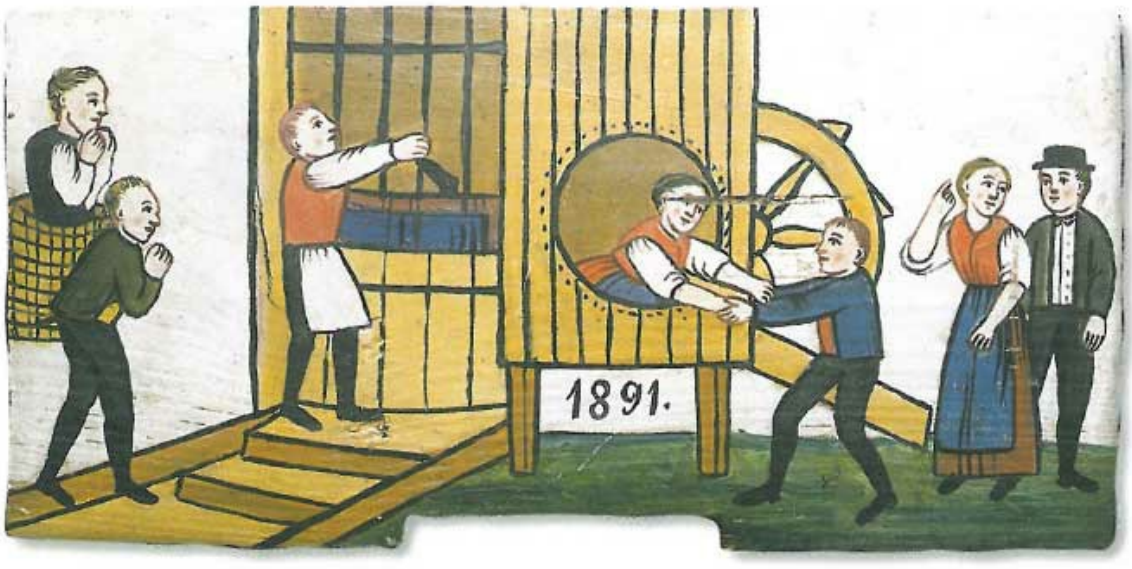



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Kristus govori s cestninarj em Zahej em / *Jesus talks to Zacchaeus the toll collector*: 403, 615
Kristusov prihod v Jeruzalem / *Christ's entry into Jerusalem*: 117, 244, 372, 714, 719
Kristus izžene trgovce iz templja / *Christ drives the merchants from the temple*: 348, 651, 682
Zadnja večerja / *The Last Supper*: 73, 119, 245, 309, 410, 484
Kristus na Oljski gori / *Jesus on the Mount of Olives*: 58, 140, 186, 246, 405, 627
Judovo izdajstvo / *Judas's Betrayal*: 405
Petrovo izdajstvo / *Peter's Denial*: 668
Kristusa kronajo s trnjem / *Jesus is crowned with a crown of thorns*: 54
Križev pot / *The Way of the Cross*: 21, 23, 247, 248, 383, 444, 485, 623, 708, 740–744
Kristusovo trpljenje v petih zaporednih slikah / *Christ's suffering in five consecutive pictures*: 753
Kristus na križu / *Christ on the Cross*: 67
Kristusovo vstajenje / *The Resurrection*: 343, 370, 505, 528, 555
Kristusov vnebohod / *The Ascension*: 555
Prihod sv. Duha / *The Coming of the Holy Spirit*: 555

**Svetniki, svetnice in prizori iz svetniških legend / *Saints and scenes from the legends of the saints***

Svetniški pari so ločeni po kazalkah; pri svetnikih v paru se ista številka ponovi. / *Pairs of saints are separately entered; the same number is repeated for both.*

Alojzij Gonzaga / *Aloysius Gonzaga*: 601
Ambrož / *Ambrose*: 94
Andrej / *Andrew*: 592, 754
Anton Padovanski / *Anthony of Padua*: 273, 419, 489, 632
Anton Padovanski; prizor iz (smledniške) legende / *Anthony of Padua; scene from the Smlednik Legend*: 150, 151, 192, 284, 626, 690
Anton Psščavnik / *Anthony the Hermit*: 136, 138, 271, 632
Barbara / *Barbara*: 41, 172, 269, 313, 549, 558, 610
Blaž / *Blaise*: 428
Boštjan / *Sebastian*: 80, 607
Benedikt / *Benedict*: 386
Danijel / *Daniel*: gl. skupino Stara zaveza / *see the Old Testament group*

Dominik / *Dominic*: 49
Donat / *Donatus*: 438
Elija / *Elijah*: gl. skupino Stara zaveza / *see the Old Testament group*
Evangelisti / *The Evangelists*: 75, 656
Fabijan / *Fabian*: 718
Felicijan / *Felician*: 367
Filip apostol / *Philip the Apostle*: 131
Florijan / *Florian*: 53, 132, 280, 502
Fortunat / *Fortunatus*: 732
Frančišek Asiški / *Francis of Assisi*: 275, 474
Frančišek Asiški; stigmatizacija, prizor iz legende / *Francis of Assisi; his stigmata, scene from the legend*: 93, 272
Frančišek Ksaverij / *Francis Xavier*: 66, 90, 605
Genovefa; prizor iz legende / *Genovieve; scenefrom the legend*: 12, 65, 181, 277, 282, 283, 344
Gregor Veliki / *Gregory the Great*: 428
Helena / *Helen*: 709
Izidor; prizor iz legende / *Isidore, scene from the legend*: 47, 48, 142, 286, 500, 625
Jan Kapistran; zgodovinski prizor iz legende / *John Capistran, historical scene from the legend*: 695
Janez evangelist / *John the Evangelist*: 62, 75, 656
Janez evangelist; prizor iz legende / *John the Evangelist; scene from the legend*: 125
Janez Nepomuk / *John Nepomucene*: 59, 70, 82, 182, 477
Janez Nepomuk; prizor iz legende / *John Nepomucene; scene from the legend*: 279
Jedert / *Gertrude*: 537
Jernej / *Bartholomew*: 517, 518, 706
Job / *Job*: gl. skupino Stara zaveza / *see the Old Testament group*
Jošt / *Josse*: 585
Jožef / *Joseph*: 62, 72, 259, 301, 612
Jurij / *George*: 43, 102, 139, 356, 449, 471, 520, 539, 578, 594
Katarina Aleksandrijska / *Catherine of Alexandria*: 268, 549, 614, 723
Katarina Sienska / *Catherine of Siena*: 49
Fenart / *Leonard*: 347
Fovrenc / *Lawrence*: 386, 533, 590, 684
Fucij / *Lucius*: 576
Fucija / *Lucia*: 76
Luka / *Luke*: 75, 371, 621, 656
Marija Magdalena / *Mary Magdalene*: 67, 433
Marjeta / *Margaret*. 635
Martin / *Martin*: 45, 89, 267, 351, 376, 406, 520, 551, 578, 583, 594
Matej / *Matthew*: 75, 77, 133, 361, 656
Matija / *Matthias*: 77, 129, 542, 621
Mihael / *Michael*: 261, 262, 342, 568, 571, 637, 649
Miklavž / *Nicholas*: 32, 53, 428, 582
Mohor / *Hermagoras*: 732

Neža / *Agnes*: 445
Notburga / *Notburga*: 596
Pavel / *Paul*: 35, 84, 127, 264, 353, 475, 513, 737
Pavel; Savlovo spreobrnenje / *Paul, The Conversion of Saul*: 126
Peter / *Peter*: 35, 84, 87, 127, 263, 353, 355, 377, 475, 513, 522, 624, 737
Polona / *Apollonia*: 278, 366
Primož / *Primus*: 367
Rok / *Roch*: 80, 274, 608
Simon apostol / *Simon the Apostle*: 265
Štefan; prizor iz legende / *Stephen; scene from the legend*: 8, 29, 160, 266, 574, 664
Urban / *Urban*: 134, 498
Urh / *Ulric*: 713
Uršula / *Ursula*: 543, 611
Valentin / *Valentine*: 276, 561, 577, 669
Vid; prizor iz legende / *Vitus, scene from the legend*: 593
"Vsi sveti" / "All Saints": 270

Nedoločena ali domnevno določena sveta oseba / *Unidentified or tentatively identified holy persons*: 128, 366, 458, 532, 538

**Druge nabožne upodobitve / *Other religious portrayals***

Ana uči malo Marijo branja / *Anne teaches the young Mary how to read*: 486, 617
Angel varuh / *A guardian angel*: 478
Bog Oče / *God the Father*: 591
Božji grob / *Christ's sepulchre*: 33, 287, 570, 726
Božja pot Sv. Križ pri Belih vodah / *The Pilgrimage of sv. Križ near Bele vode*: 101
Drevo / *Tree*: 220
Sv. Duh / *The Holy Spirit*: 25, 91, 112, 227, 315, 457, 521, 526, 595, 731
Grob svetnice / *The grave of a female saint*: 532
IHS / *IHS*: 67, 95, 407, 411, 487, 567
INRA / *INRA*: 705
Kristus nese križ / *Jesus carrying the cross*: 639
Marija / *Mary*: 447, 468, 509, 691
Marija božjepotna / *Our Lady of the Pilgrimage*: 16, 56, 66, 79, 123, 124, 252, 253, 254, 349, 352, 375, 503, 536, 629, 643, 674, 720, 722, 736
Marija božjepotna iz Nove Štifte / *Our Lady of the Pilgrimage from Nova Štifta*: 71, 254, 255, 721
Marija božjepotna Ljubenska / *Our Lady of the Pilgrimage from Ljubno*: 256
Marija božjepotna; tri različice na eni končnici / *Our Lady of the Pilgrimage; three varieties in one panel*: 254
Marija Brezmadežna / *The Immaculate Virgin*: 28, 251, 299, 422, 516
Marija Pomagaj / *Our Lady of Perpetual Help*: 41, 603

Marija Rožnovenska / *Our Lady of the Rosary*: 49, 511, 606
Marija Škapulir / *Our Lady of the Scapular*: 581
Marij in monogram / *Mary's monogram*: 13, 137, 453
Marijina poroka / *Mary's Wedding*: 451
Marijino kronanje / *The Crowning of Mary*: 121, 122, 257, 258, 297, 368, 413, 550, 555, 589, 633
Marijino vnebovzetje / *The Assumption*: 250, 555
Mašnik / *Priest saying mass*: 95
Monštranca / *A monstrance*: 55, 311, 479, 480, 481, 538, 541, 578, 717
Pekel / *Hell*: 141
Pietá / *Pietá*: 67
Rožni venec / *The rosary*: 555, 753
Srce Jezusovo / *The Sacred Heart of Jesus*: 435, 598
Srce Jezusovo in Srce Marijino / *The Sacred Hearts of Jesus and Mary*: 130, 728
Sv. Trojica / *The Holy Trinity*: 111, 226, 303, 554

Zakramenti / *Sacraments*:

- Mašniško posvečenje / Holy *Orders*: 296
- Obhajilo / *Communion*: 292
- Poroka / *Matrimony*: 293, 295, 729
- Sedem zakramentov / *The Seven Sacraments*: 289, 653, 696
- Spoved pravičnika in spoved grešnice / *The confessions of a righteous man and a sinful woman*: 64, 83, 170, 636, 698

**Neugotovljeni ali domnevno določeni motivi nabožnega videza / *Unidentified or tentatively identified motifs with a religious appearance***

2, 466, 469, 483, 532, 730

## Stvarno pojmovani posvetni motivi / *Realistic secular motifs*

**Čebelarski motivi / *Bee-keeping***

Lovec strelja medveda, ki je odnesel panj: gl. skupino Lovski motivi / *A hunter shoots a bear, who is carrying away a beehive: see the Hunting Scenes group*
Ogrebanje roja / *Catching a swarm*: 219, 359, 565
Tehtanje panja / *Weighing a beehive*: 218
Ženska vzame čebelni panj / *Woman taking away a beehive*: 681

**Lovski motivi / *Hunting***

Lov na jazbeca / *Badger digging*: 648
Lovec / *A hunter*: 330
Lovec strelja divjad / *A hunter shooting game*: 430, 599
Lovec strelja divjega lovca / *A hunter shooting at a poacher*: 630
Lovec strelja gamsa / *A hunter shooting a chamois*: 210, 329, 363, 646
Lovec strelja jelena / *A hunter shooting a stag*: 211, 459
Lovec strelja medveda / *A hunter shooting a bear*: 207
Lovec strelja medveda, ki je odnesel panj / *A hunter shooting at a bear that has stolen a beehive*: 306, 362
Merjasec podi lovca / *A wild boar chasing a hunter*: 622

Lovske motive gl. tudi v motivnih skupinah Živali v človeških vlogah, Eksotični motivi, Razni posmehljivi motivi. / *See further hunting motifs under Animals in human roles, Exotic motifs, Various satirical motifs.*

**Vaško življenje / *Village life***

Delo / *Work*:

- Delo na polju / *Work in the field*: 288
- Grabljenje in vardevanje sena v kozolec / *Raking hay and stacking it on a hayrick*: 197
- Kmetje vodijo bika / *Peasants leading a bulk*: 530
- Kovača / *Two blacksmiths*: 381
- Mož z oprtnim košem / *A man with a basket on his back*: 739
- Obrtnik pri delu / *Craftsman at work*: 439
- Oglarja pri kopi / *Charcoal burners*: 661
- Šivilje / *Seamstresses*: 358
- Tovorjenje brusov / *Loading whetstones*: 424
- Večerno zvonjenje / *Evening bells*: 399, 508
- Voznik / *A wagoner*: 523
- Vožnj a sodov / *Transportation of barrels*: 179
- Žetev / *Harvest*: 39

Nesreče / *Accidents:*

- Bik napade lončarja / *A bull attacks a potter*: 631
- Ciganka vedežuje, Cigan ukrade lonec / *A Gypsy woman is telling someone's fortune, while a Gypsy man steals a pot*: 185
- Nesreča ali tepež pred mlinom / *An accident or brawl in front of a mill*: 26, 161
- Ris napade konja / *A lynx attacks a horse*: 180
- Uniformiranec odpelje kravo / *A uniformed person takes away a cow*: 153

Zabava / *Entertainment*:

- Gostilniški prizor / *A scene in an inn*: 300

- Komedijanta z medvedom / *Two comedians and a bear*: 11
- Kegljanje / *Bowling*: 198
- Muzikantje / *Musicians*: 63, 298
- Oče pride s palico po sina v gostilno / *A father comes to an inn for his son with a stick*: 320
- Pijani fantje / *Drunken lads*: 200
- Ples / *A dance*: 199, 202, 504
- Prinašanje pogostitve godcu / *Wining and dining a musician*: 19, 354
- Sprevod cirkusantov / *Circus parade*: 588
- Trobentač / *Trumpet player*: 600

Razno / *Various*:
- Dekle s cvetlico / *A girl with flower*: 642
- Kmeta in gospoda / *Peasants and gentlemen*: 619
- Mož pri vodnjaku / *A man at a well*: 217
- Mož v noši pred naseljem / *A man in costume near a settlement*: 652
- Popotnik v gosposki obleki pozdravlj a dekle / *A traveller in gentleman's outfit greets a girl*: 38
- Par v praznični gorenjski kmečki noši / *A pair in festive peasant costumes from Upper Carniola*: 360

Motive iz vaškega življenja gl. tudi v motivnih skupinah Razni posmehljivi motivi in Smešenje ženskih slabosti. / *See further motifs from village life under Various satirical Motifs and Ridiculing female weaknesses.*

**Vojaški motivi / *Military scenes***

Boj avstrijskih in turških strelcev / *A battle between Austrian and Turkish archers*: 3
Bitka konjenikov s pešci / *A battle between horsemen with footmen*: 310, 534, 747
Bitka konjenikov / *Battle of horsemen*: 312, 380
Bitka med krščanskimi in turškimi konjeniki / *A battle between Christian and Turkish horsemen*: 166
Konjeniški dvoboj / *A battle between horsemen*: 135, 316, 552
Prizor vojaškega nasilja / *A scene of military violence*: 734
Vojaki / *Soldiers*: 96, 308, 548
Vojaki in jadrnici pred pomorsko trdnjavo / *Soldiers and sailing ships in front of a sea fortress*: 515
Vojaška godba / *A military brass band*: 379, 387, 663

Vojaške motive gl. tudi v motivnih skupinah Zgodovinski motivi in Razni posmehljivi motivi. / *See further military motifs under Historical motifs and Various satirical motifs.*

**Zgodovinski motivi / *Historical scenes***

Arhimedova smrt / *The Death of Archimedes*: 437

Filopemen / *Philopoemen*: 436
Friderik III. Pruski s prestolonaslednikom / *Frederick III of Prussia with the heir apparent*: 473
Hudič vzame Napoleona / *A devil grabs Napoleon*: 290
Jan Kapistran vodi osvoboditelje Belgrada leta 1456 / *John Capistran leads the liberators of Belgrade in 1456*: 695
Kralj Matjaž / *King Matthias*: 148
Pegam in Lambergar / *Pegam and Lambergar*: 69, 145, 146, 147, 169, 176, 454, 586, 602, 616, 689, 733
Pogodbeniki Svete alianse / *The parties to the Holy Alliance*: 152
Vladarski par / *The imperial couple*: 628

Zgodovinske motive gl. tudi v motivnih skupinah Vojaški motivi in Razni posmehljivi motivi. / *See further historical motifs under Military motifs and Various satirical motifs.*

**Živali / *Animals***

Goloba / *Pigeons*: 452
Konj / *A horse*: 547
Lisica / *A fox*: 408, 491
Lisica nese kuro v brlog / *A fox carrying a chicken to its den*: 17
Merjasec / *A wild boar*: 327
Pes in mačka / *A cat and a dog*: 545
Ptica / *A bird*: 27, 493
Ptici / *Birds*: 456
Ris / *A lynx*: 496
Ruševec / *A black grouse*: 701
Vidra / *An otter*: 609
Volk / *A wolf:* 491
Živali, nedoločeni / Two unidentified animals: 325

Živalske motive gl. tudi v motivnih skupinah Živali v človeških vlogah in Eksotični motivi. / *See further animal motifs under Animals in human roles and Exotic motifs*.

## Fantastično pojmovani posvetni motivi / F*antastically conceived secular motifs*

**Eksotični motivi / *Exotic scenes***

Albanci / *Albanians*: 654
Arabca v boju z levoma / *Two Arabs fighting two lions*: 223
Domačini iz eksotičnih krajev v boju s pošastnimi zvermi / *Natives from exotic places fighting horrible beasts*: 597

Jelenja vprega / *A team of stags*: 24
Kameli in slon / *Two camels and an elephant*: 224
Lev / *A lion*: 328, 365
Lov na severnega medveda / *Hunting a polar bear*: 99
Lov na tigra / *Hunting a tiger*: 704
Ogromna kača napade zajca / *An enormous snake attacks a rabbit*: 225
Turek s pipo / A *Turk with a pipe*: 333
Velika bela mačja zver in lev / *A large white feline predator and a lion*: 326
Živalski boj / *Animals fighting*: 100

**Pravljični motivi / *Fairy-tale scenes***

Boj z ogromno žabo / *A fight with an enormous frog*: 196
Boj z zmajem / *A fight with a dragon*: 171, 563, 564
Godba pred peklom / *A brass band at the gates of hell*: 672
Hudič in fanta pridejo k tericam / *A devil and two boys visit women scutching flax*: 687
Hudičevska kozlovska vprega / *The devil's team of goats*: 143
Kmet opehari hudiča; zgodba v šestih slikah / *A peasant tricks the devil; story in six scenes*: 384
Kmetje tepejo hudiče / *Peasants beating devils*: 666
Kralj Matjaž / *King Matthias*: 148
Pegam in Lambergar / *I Pegam and Lombergar*: gl. skupino Zgodovinski motivi / *see Historical motifs*
Zmaj / *A dragon*: 445

Pravljične motive gl. tudi v motivni skupini Razni posmehljivi motivi. / *See further fairytale motifs under Various satirical motifs.*

**Razni posmehljivi motivi / *Various satirical scenes***

Baba / *A woman:*

- Hudič ukrade babi lonec z ognjišča / *A devil steals a pot from a woman's fire-place*: 321
- Baba podi hudiča, ki ji je zvrnil lonec na ognjišču / *A woman chases a devil, who has turned over a pot on the fire-place*: 364
- Ženski podita hudiča, ki jima kaže osle / *Two women chasing away a devil, who gesticulates at them:* 187

Lovec / *A hunter:*

- Lovec, ki serje, se ujame v past / *A shitting hunter is caught in a trap*: 208
- Merjasec podi lovca / *A wild boar chasing a hunter*: 622
- Navidezno mrtva lisica ugrizne lovca / *A seemingly dead fox bites a hunter*: 450
- Slaba lovca / *Bad hunters*: 476

Luter / *Luther;*

- Hudičevska kočija vozi Lutra in njegovo ženo v pekel / *The devil's coach takes Luther and his wife to hell*: 88, 149, 634, 640, 650, 692
- Luter in njegova žena se gostita / *Luther and his wife having a feast*: 560, 688

Noša / *Costume:*

- Stara in nova noša / *Old and new costumes*: 183

Postiljon / *A mail-coach driver:*

- Postiljon jaha na polžu / *A mail-coach driver riding a snail*: 177, 535

Pravdarstvo / *Litigation:*

- Kmeta se pravdata za kravo, advokat jo pa molze / *Two peasants suing one another in court over a cow, while a lawyer is milking it*: 175, 418

Drugo / *Other:*

- Debeluh vozi svoj trebuh / *A fat man transporting his belly*: 206
- Hudič vzame Napoleona / *A devil grabs Napoleon*: 290
- Kmet ziblje Francoza / *A peasant rocking a Frenchman*: 168
- Moža s sabljama jahata na kozlu / *Two men with sables riding goats*: 417
- Vojak na petelinu / *A soldier on a cockerel*: 322
- Voznik zvrne menihu bero / *A driver overturns a monk's collection*: 173

**Smešenje krojačev in čevljarjev / *Tailors and shoemakers ridiculed***

Kozel podi krojače / *A goat chasing tailors*: 562
Kozel serje krojača / *A goat shitting a tailor*: 203, 204, 738
Kozel trka krojača / *A goat butting a tailor*: 209, 680
Krojača in kozel, ki serje cekine / *Two tailors and a goat which is shitting coins*: 659, 686
Krojači skačejo čez kotel nad ognjem / *Tailors jumping over a cauldron above a fire*: 658
Polž podi krojače / *A snail chasing tailors*: 205, 323, 324, 461, 699
Prašič in čevljarji / *A pig and shoemakers*: 369
Veter razpihava krojače / *The wind scattering a group of tailors*: 52

**Smešenje ženskih slabosti / *Female weaknesses ridiculed***

Babji mlin / *Women being milled*: 157, 158, 501, 748
Baba podi moškega / *A woman chasing away a man*: 159
Boj za moške hlače / *A fight over a pair of men's trousers*: 163, 165, 401, 647, 703, 715, 746
Hudič babi jezik brusi / *A devil whetting a woman's tongue*: 15, 193, 194, 317, 318, 423
Hudič vozi ženske spodnjice / *A devil driving women's drawers*: 156
Hudiči perejo žensko perilo / *Devils washing women's underwear*: 154, 155

Mož pelje ženo iz gostilne / *A husband taking his wife out of an inn*: 92
V brano vprežena ženska / *A woman harnessed to a harrow*: 189
Žena vleče moža iz gostilne / *A woman dragging her husband out of an inn*: 61, 201, 319, 566, 716
Ženski dvoboj na petelinih; Korošica in Kranjica / *Duel of two women riding cockerels*; *the women are from Carinthia and Carniola*: 195, 750

Motive, ki smešijo ženske gl. tudi v motivni skupini Razni posmehljivi motivi. / *See further motifs ridiculing women in the Various Ridiculing Motifs.*

**Živali v človeških vlogah / *Animals in human roles***

Lisica brije lovca / A *fox shaving a hunter*: 30, 167, 191, 434, 488, 751
Lisjak prinese domov kokoši / A *fox bringing home a chicken*: 215
Lovca popivata z medvedom in jelenom / *Two hunters drinking with a bear and a stag*: 490
Medved strelja lovca / *A bear shooting at a hunter*: 752
Živali plešejo s kmeti / *Animals dancing with peasants*: 78
Živali neso lovca k pogrebu / *Animals carrying a hunter to his funeral*: 40, 42, 44, 212, 213, 214, 332, 465, 675, 697, 749

**Drugi in neugotovljeni motivi posvetnega videza / O*ther unidentified motifs of secular appearance***

Krajina / *Landscape*:
- Althofen na Koroškem / *Althofen in Carinthia*: 745
- Arhitekturna veduta / *Architectural veduta*: 222
- Popotnik v pokrajini z veliko grajsko arhitekturo / *Traveller in a landscape dotted with castles*: 304
- Hiša, cerkev in znamenje / *A house, a church and a cross*: 472

Portret / *Portrait:*
- Doprsna podoba moža / *Bust of a man*: 50, 492
- Slikar pri portretiranju / *A painter painting a portrait*: 512

Simbolične upodobitve / *Symbolic pictures*:
- Človek ptič / *Birdman*: 404, 421
- Drevo / *A tree*: 220
- Goloba / *Pigeons*: 452
- Heraldični orel / *A heraldic eagle*: 144, 482, 493, 710
- Maskaron / *A mascaron*: 334
- Meseci / *Months*: 336, 337, 388–397
- Personifikaciji Poletja in Pomladi / *Personifications of Summer and Spring*: 221
- Plameneči srci / *Flaming hearts*: 400

- Ura; "misli na smrt" / *Clock; "memento mori"*: 675

Razno / *Various:*

- Cvetlični motiv / *Flower motif*: 385, 463
- Ležeča figura pod drevesi / *A figure lying under trees*: 331
- Marmoracija / *Marbling*: 341
- Mož s psom / *A man with dog*: 446
- Moža s konjem / *A man with a horse*: 553
- Prizor vojaškega nasilja / *A scene of military violence*: 734
- Prizor v uradu; kmet sedi za mizo in uraduje z gospodom / *A scene in an office; a peasant sits at a desk and holds office for a gentleman*: 302
- Rokovanje dveh uniformirancev / *Two uniformed persons shaking hands*: 667
- Sedeča figura in stoječa ženska / *A seated figure and a standing woman*: 727
- Skupini uniformirancev; ena ima zastavo z napisom "nismo dobri" / *Two groups of uniformed persons; one carries a flag with the inscription "We are bad"*: 314
- Šestilne rozete / *Six-petal rosettes*: 416, 462
- Številke / *Numbers*: 338, 339, 340, 412, 426, 427, 429
- Vlak / *A train*: 335
- Ženska s košaro / *A woman with a basket*: 373

**Neugotovljeni in domnevno določeni motivi / *Unidentified and tentatively identified motifs***
98, 415, 436–438, 448, 467, 470

* Kazalne skupine so sestavljene glede na iskalne zahteve, ki so bile v muzejski praksi najbolj običajne. / *The index groups have been composed based on the most common museum search requirements.*

# KAZALO NAJDIŠČ KONČNIC ALI KRAJEV, OD KODER SO PRODAJALCI KONČNIC / *SITES WHERE PANELS WERE FOUND OR WHERE THOSE WHO SOLD THEM LIVED*

V starejših inventarnih knjigah so največkrat brez razlikovanja navajani čebelarji in preprodajalci končnic; preiskava individualnih okoliščin more pokazati, kdaj so navedeni kraji tudi kraji uporabe končnic. / *In the older inventory books, bee-keepers and re-sellers of beehive panels are mostly referred to indiscriminately; an investigation of the individual circumstances can show whether the stated places were indeed the locations where the panels were used.*


Bodovlje: 531, 563, 564, 621, 624, 630, 631
Breznica: 529
Britof: 700, 702, 705, 718, 719, 721, 724, 730
Celarje: 647
Cerkno: 539, 540
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**dr. Gorazd Makarovič, Bojana Rogelj Škafar**

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