



# STUDENICE

## STUDENITZ



*In the arms of sacral heritage*



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# STUDENICE STUDENITZ

*In the arms of sacral heritage*

*Together we travel through our site,  
We feel that a paradise was given to us.  
The paradise under the mountain Boč,  
surrounded by the stream Topli potok,  
Given to the generations before us and  
our children.*



Samostan – sprednja stran

*The convent – the front side*

1249



## STUDENICE

The small town Studenice is situated in a narrow valley at the northern foot of the mountain Boč and around the Karstic spring named Studenec milosti (The Well of Grace). It lies in the Dravinja Valley around the Karstic spring that was already known in the antiquity. The square lies on the higher valley margin that is safe from floods. The old part of the market town is populated in the tiny valley of the stream Topli potok (The Warm Stream) all the way to the convent. On the southern side of

The statue of Mary Immaculate



mountain Boč. As a consequence the market town is sunless a part of a year. The old and a new part of Studenice are separated by the river Dravinja which floods frequently. Therefore, the two parts could not unite. On the northern side of Studenice there are gently sloping hills called Dravinjske gorice.

Studenice was renowned for its healing water in the classical antiquity. It was first mentioned as Ztuodeniz in the Aquilean document in 1249. The place started to blossom in the Middle Ages and therefore it got the market status and the right to a weekly fair on Mondays in 1457. In the market place there is a pillar of Mary Immaculate from the first half of the 19<sup>th</sup> century.

Ztuodeniz







The statue of St. John of Nepomuk



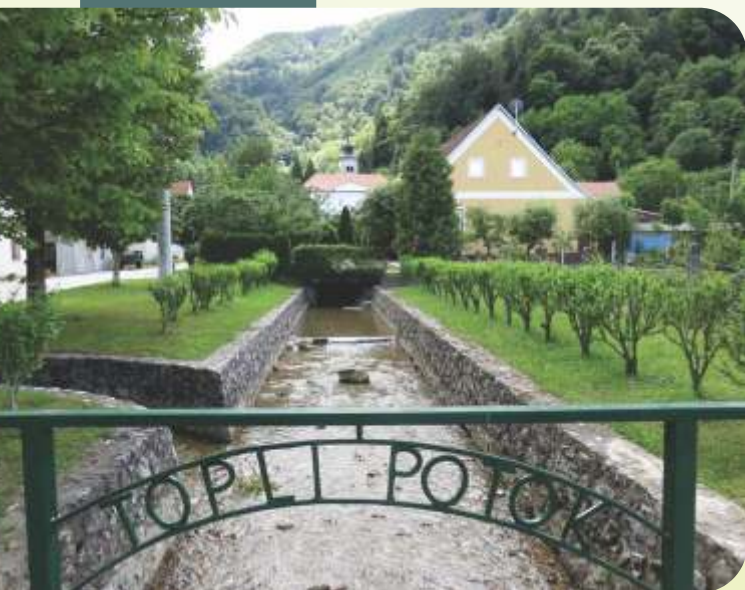
The statue of St. Jacob

Until the beginning of the Second World War there used to stand two stone statues on the bridge: the statue of St. John of Nepomuk and the statue of St. Jacob, both from the first half of the 18<sup>th</sup> century. Both, one before and the other after the war, were transferred into the church. Nevertheless, they were placed onto the bridge again at the end of the 20<sup>th</sup> century.

The place prides itself on architecturally interesting buildings, like the multi-storeyed house known as Domačija Pajek (The homestead Pajek) on which portal a year 1818 is written. There is also a house with the address 11 Studenice in historical style from the year 1843 and the previous schoolhouse from the year 1902 and the baroque presbytery and others.

## Trg Studenice

The market of Studenice



The baroque presbytery

1904

Pfarrhof.

*The presbytery*







The castle ruins

Above the convent complex on the hill there are the ruins of the Studenice castle from about 1500. Once a two-storey fort of an approximately rectangular ground plan used to have at least three chambers in the northern tract. The eastern wall with the main entrance was heavily fortified in order to be protected from attackers. Southwards of the fort and a level lower there was a small, partially covered courtyard with a semicircular tower on its southern wall.



## THE CONVENT EDUCATIONAL PATH

The convent educational path in Studenice is a nature trail that runs around the convent complex through the forest. The educational path is more than one kilometre long where a hiker gets to know a lot of forest plants and tree species. At approximately the halfway point of the path there is a cast spring named tuple Potok. Its water maintains the same temperature in winter and in summer.



In the immediate proximity there is a disused quarry. The area around the quarry and the springs is settled as an educational spot. Some say that the location has a bioenergetic influence on people.

The educational path proceeds along the convent wall where the convent graveyard is situated. There is a short track separating from the path that leads to the castle ruins. The castle was used by the nuns as a shelter from the Turks and was bound to the convent with tunnels that are nowadays filled up. At the end of the path there is the presbytery that is functional for religious education. The statue of Zofija Rogaška is located nearby. She was a founder of the Studenice convent of Dominicans in the 13<sup>th</sup> century. The statue was made by the artist Franci Černelč and was placed in 2008 as a part of the international sculptural festival named Forma viva Makole.

As a part of the educational path a hiker can sightsee: the stream bed and the Topli potok springs, the quarry rests, the convent graveyard, the Studenice manor, the descendant of the oldest grapevine from Maribor (Lent), the presbytery, the shrine of Our Lady, active water in front of the convent, the convent buildings, the convent lime tree with a spring, The Church of the Three Wise Men and protected trees.

The convent graveyard



The statue of Zofija Rogaška





Samostarsko pokopališče      končni vrt.



*The convent graveyard*

# THE STUDENICE CONVENT COMPLEX AND THE CHURCH OF THE THREE WISE MEN THROUGH CENTURIES

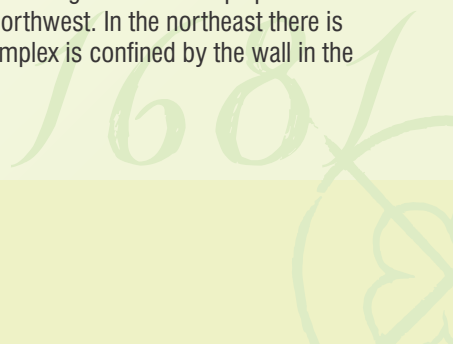


The convent complex has a long history. About 1237 Zofija Rogaška, a daughter of Albert Rogaški, established a hospice with a church along the important transport route Slovenske Konjice – Ptuj after her husband Rihard Podjurski had died. In the following years she and her sister Rikarda Kunšperška turned the establishment into a convent.



The convent complex around 1681

Today substantially stunted complex, which had a regular scheme with four tracts (on the spot of the southern tract the church is located) and the inner courtyard until the fire in 1788, is confined by the wall and buildings. Its western side spreads along the stream Topli potok. The complex is confined by the administrative building in the northwest. In the northeast there is the presbytery where once a defence tower stood. The complex is confined by the wall in the east and it ends with the convent graveyard in the south.



# 2017

In the courtyard between the church and the presbytery there is a water spring with a pond. Eastwards the pond there are the remains of the neo-Gothic chapel in the wall.

The convent complex today





The convent was completed in 1249. Its benefactor was the patriarch of Aquileia Bertold IV, who permitted the change of the convent name from Studenice into Spring of Mercy (Fons gratiarum). The convent was first mentioned in the document of the patriarch of Aquileia in 1245. It is possible that the nuns belonged to the order of Magdalene Sisters and followed the Dominican constitutions originally. In 1251 the convent became subordinated to the Dominicans of Ptuj by the patriarch Berthold von Andrechs.

There were several researchers who were occupied with the convent complex. The focus was mostly on its medieval architecture (researchers: Marijan Zadnikar, Ivan Komelj, Jože Curk, Mario Schwarz and Samo Štefanac). With the medieval plastic dealt Emilijan Cevc and Mija Oter Gorenčič. With the baroque altars dealt Sergej Vrišer. Jože Mlinarič dealt with the convent history while the paintings in the church remain unexplored completely.

Due to the new purpose of the establishment it was necessary to enlarge and rearrange the existing hospice liturgical building that was integrated into the convent complex. The new church was completed until 1277 when it was consecrated by Ditiř II, the bishop of Krško. Both churches, the old and the new one, were consecrated to the Virgin Mary or her Annunciation. In the year of consecration of the new building Zofija Rogaška still lived because the letter from Rudolf von Habsburg was addressed in her name. She probably died a year later when the convent was taken under the protection of Henrik Rogaški. Her sister Rikarda died earlier. They were both buried in the tomb under the high altar in the church presbytery. During the period when Zofija died the convent was thriving and was one of the biggest land nobilities in Slovenia as well as it got the highest dowries in southern Styria.

The portal in the northern wall of the nave





The portal in the northern wall of the nave

The rim walls of the nave in rectangular shape (18,75 by 8,65 metres) and a semi-circular window westwards over the portal on the north wall are preserved from the original church. The nave was, as we can assume in reference to a preserved window, about two meters lower. In accordance with the opinion of some authors the roof was flat in keeping with the order's plainness. Until 1277 a rectangular nun's gallery was built crosswise to the western side of the nave. At that time the entrance portal was made in the northern wall of the nave too.

The northern portal is an example of a fusion of Romanesque and Gothic style. On both sides of the sharpening there are round columns with goblet capitals with ornaments of clovers and sharp leaves. The fusion of Romanesque style and early Gothic naturalism is nicely presented in this ornamentation. Entirely Gothic is the sharp tympanum of the portal with vine ornamentation that grows around the woven cross. Its arch is less pointed as the arch of the leaned archivolt which makes the contemporary origin questionable. The consistency of the renovation done in the period between 1904 and 1908 is also questionable. The renovation was led by Johann Wist from Graz, the provincial conservator. Nevertheless, the portal has the style characteristics of transitional Romanesque-Gothic period.

The most important part of the transitional Romanesque-Gothic architecture is the western gallery which belongs to the most important high arched places from the 13<sup>th</sup> century in Slovenia. On the ground floor, where the area was used as a passage into the cloister, there is a slightly sharpened portal with a motive of a wrapped cord leading to the convent's choir loft.



The portal in the ground floor of the western gallery



The ornamented pier in relief



The nuns' gallery on the first floor was intended for the order sisters in order to participate the church ceremonies without any contact with other people.

The place is cross-rib arched. The ribs lean on six corbel piers in the corners and in the middle of longitudinal wall. The corbels and the early Gothic goblet capitals are ornamented with lilies and other leaves or five-pointed stars. This part of the gallery once opened into the nave part of the gallery with two pointed arches. They were walled up in the seventies of the 17<sup>th</sup> century at the latest when the bell tower was built. After the World War II frescoes were partially discovered above the arches.



The arched western gallery





The fresco fragments  
over the northern arch

The original size is unknown since they are covered by many layers of a whitewash. The discovered fragments above the northern arch, possibly present the scene of Mary's death. The drawing in the style of the last quarter of the 13<sup>th</sup> century is stylistically similar to the paintings in the Minorite church in Ptuj.

If possible preservation interventions reveal the correct age determination, it would mean that the drawing is one of the oldest Early Gothic fresco in Slovenia. The architecture, the sculptural decoration of the capitals as well as the paintings place the gallery stylistically in the second half of the 13<sup>th</sup> century, which corresponds to the church consecrated in 1277. The part of the nave's gallery is contemporary or a decade younger.

From the seventies of the 13<sup>th</sup> century, which is from the time of renovation, originates the pointed arch tympanum in the southern wall of the presbytery. There is a relief of the Lamb of God with a chalice at his feet and a fluttering flag on the cross.



The tympanum in the  
southern wall of the  
presbytery



The pointed arch openings of the western convent tract

It has not been clarified yet whether the presbytery was connected to the southern part of the convent here or the tympanum was built in later.

The most believable thesis so far suggests that the tympanum presents the upper part of the wall tabernacle.

The preserved window openings in the storey of the western tract



The western two-storey tract of the convent is also from this building phase. The courtyard facade of the tract had until the renovation works in the first years of the 21<sup>st</sup> century a stairway avant-corps, which was substituted by a metal construction intended for an elevator. During the renovation four pointed arch arcades on the ground floor were discovered. A large number of window openings in the eastern and the western wall of the tract support the theory of their, as well as of the whole tract's origin in the 13<sup>th</sup> century.

In the 15th century the church was subjected to large building interventions. The nave, which roof was originally probably straight, became arched and its walls were ascended for about 2 meters. The only remaining proof of the Gothic arching is a fragment of a pier at the north-eastern corner of the nave, behind the altar of the Holy Cross. Unfortunately, the pier lacks of distinctness with its round profile. Therefore, the exact time of its origin cannot be determined. However, if we consider the blossoming constructional activities in southern Styria in the first half of the 15<sup>th</sup> century, we could speculate that the church became arched in that period of time.

The exact time determination of the original arching of the church is the subject of diverging interpretations, such as: Jože Curk believes the church was arched before the reconsecration in 1445, while Ivan Komelj assumes the church was arched from the beginning. On the other hand, Samo Štefanec sets the hypothesis of a two-nave church, which supposed to be arched soon after the consecration in 1277.

The exact time of origin can be determined after additional research of the stonemason elements found by the stream running along the convent. Two fragments are shaped as dividing pillars ending in a form of a narrow gutter-like spike with a ring on both sides. If additional research shows that the pieces are from the time of original arching of the church, it would suggest that the church was arched around 1400, namely the fragments resemble the Parler's shape of the rib which can be seen in St. Mary church in Ptujška Gora.

The fragments of the arching would therefore coincide with the recently discovered fresco in the window in the hall on the first floor of the west tract. The fresco, depicting the face of Jesus on the background with a textile pattern and angels with a part of a banner, is dated in the time around 1400.

In spite of time confusion of the church arching, one can say with certainty it was arched by 1487 at the latest, when it was described as spacious and completely arched in the travelling notes of Paolo Santonino. At the time the bishop consecrated the altar of St. Ann and Christopher that had been damaged by the Turks. Santonino wrote that the convent is so old that its outer wall is likely to collapse due to the carelessness of its previous superiors.



The fresco in the window point on the first floor of the western tract



## 16<sup>th</sup> AND 17<sup>th</sup> CENTURY

The convent went through hard times in the 16<sup>th</sup> century, mostly because of the Protestant movement. It was almost disbanded and settled by Jesuits in 1577. But the prioress Magdalena Rehtaler introduced the order's obedience again. She died in 1587. Her epitaph is built in the middle of the northern wall of the northern chapel in. In our monumental material the epitaph is an isolated example and was probably made by a sculptor, who followed the style of the masters of Ptuj. The upright rectangular stone plate is horizontally divided into three fields. The upper and the lower parts of the epitaph are inscribed. In the middle part there is a relief presenting Magdalena, kneeling in front of the Crucified and holding the rosary, which emphasises her belonging to Catholicism.

The convent was taken over by the Dominican nuns of Croatian and Hungarian noble descent in 1635. Their dowries enabled broad baroqueisation. On the 16<sup>th</sup> May, 1636 the new prioress Uršula Patačić was elected. On this particular occasion a big semicircular painting was made, which presents the Crucified with Mary and John the Evangelist in the middle. Left and right there are 15 order sisters depicted and named. The prioress is depicted on the extreme left.

At the time of the prioress Uršula Patačić on the 400<sup>th</sup> anniversary in 1639 the priory was built. The two portals testify about this year of origin: the first one is semi-circular with the year of its origin 1639 on the ground floor and the other on the upper floor, which leads from the western gallery to the priory. The next year the prioress died. Her epitaph is built-in to the northern wall of the church nave. In the middle

of the epitaph there is a large coat of arms surrounded by a laurel wreath. In the corners there are four smaller coats of arms of Uršula Patačić with the initials of their owners. Around the epitaph and on their verges there are some carved inscriptions.



The epitaph of Magdalena Rehtaler

The epitaph of Uršula Patačić



The Crucified with the order sisters



The extensive reconstruction went on in the second half of the 17<sup>th</sup> century. The gallery's ground floor was remade from 1659 to 1661. The time of the portal's origin is testified by the year 1661 written on the portal. By the year 1665 the convent core was raised for one floor and the pillar halls were made in the ground floor as well as in the first floor. Rich Early Baroque portal (with the year 1665) leading from the open arcade corridor to the western tract was made at the time of the prioress Helena Mirkoć.

During the years 1665 and 1675 the presbytery and the nave were re-arched, the triumphal arch wall was rebuilt and the western gallery was expanded. At the same time the sacristy with the connective corridor and the pantry were built.

In the sixties of the 17<sup>th</sup> century at the very latest, but probably a decade earlier, the originally Gothic administrative building was expanded. The fragments of a facade architectural painting prove the time origin dated in the 1<sup>st</sup> half of the 17<sup>th</sup> century. The painting, which was discovered during the renovation, was documented before covered.

The present church tower was built next to the western facade of the nuns' gallery in 1670. The southern priory extension, which fills up the space between the priory and the tower, was probably built at the same time. The extensions and the reconstructions transformed the nuns' gallery into a part of the communication routes in the convent. For this reason the gallery was separated from the church by closing the two pointed arches towards the nave. After these

reconstructions and renovations, a new patron saint was mentioned in 1684 from that time and the church was consecrated to The Three Wise Men.

The complex in this perimeter with some imperfections, like the wrongly located tower, can be seen in Vischer's depiction of the complex from about 1681.



The portal in the western tract



The administrative building

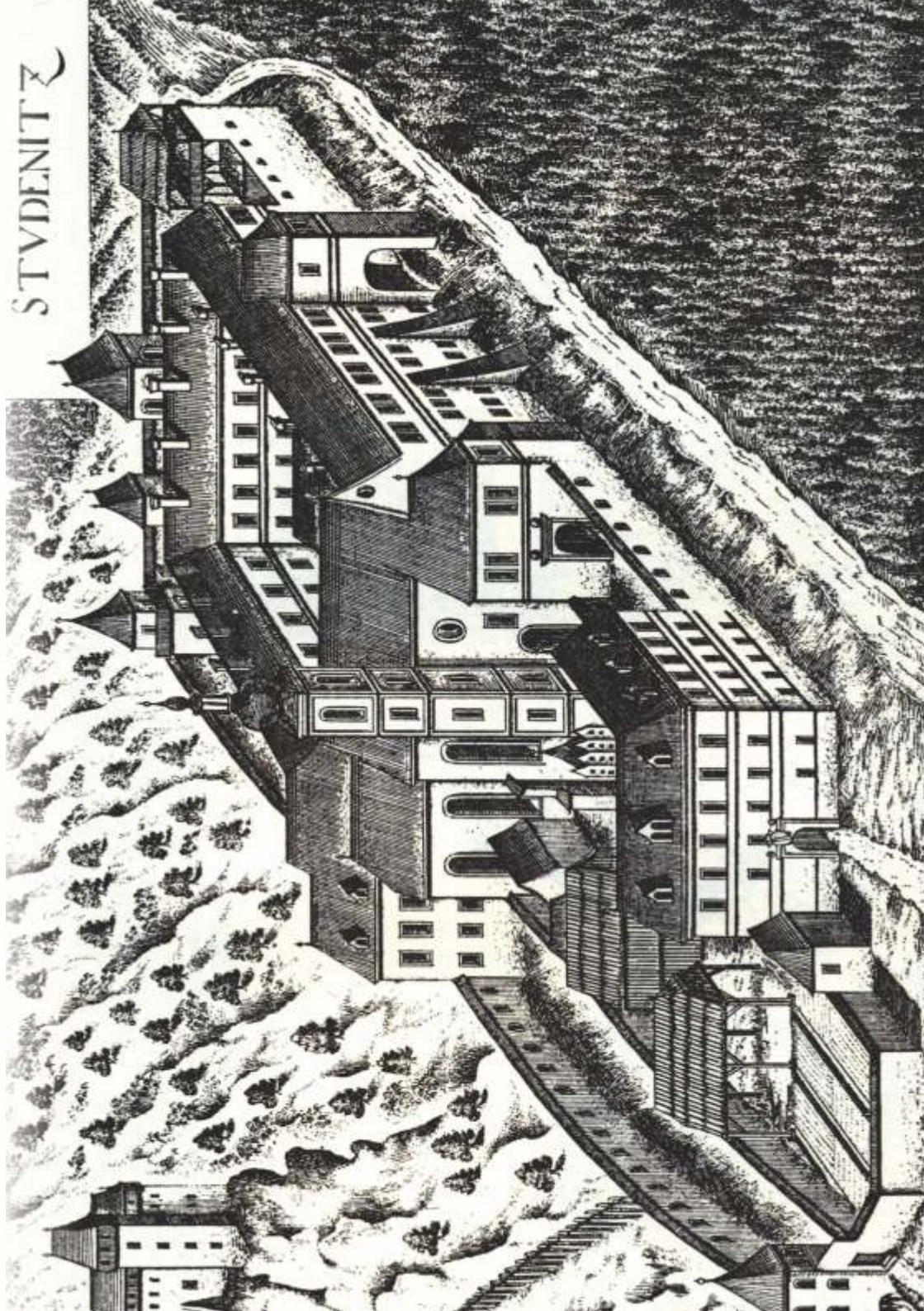
The nuns continued the Baroqueisation in the 18<sup>th</sup> century. In 1720 the gallery along the northern wall was lengthened, a spiral staircase leading into the gallery was built and the facade of the gallery got its pot-bellied rail. The northern and the southern chapel were built as extensions at the same time. In the period between 1715 and 1782 the church was furnished with new altars, sculptures, organs and inlaid pews for nuns on the western gallery. A few years later, when the nuns commissioned the last pieces of furnishings, the emperor Joseph II abolished the convent in 1782.

Studenice, the Land Register of Francis I



At the time of disbandment there were 24 nuns. 23 of them were absolved from their vows, only one left for the Dominican convent in Graz. After the disbandment the convent turned into a school for girls. In 1788 there were 93 students. In the same year the convent endured irreversible damage. On the 7<sup>th</sup> March fire spread from a smithy. The whole village Studenice and the convent complex burnt down. Only the western tract with the priory, the church and the administration building were preserved. The eastern and southern tract was removed afterwards. The stunted complex can be seen in the Land Register of Francis I from the year 1825.





## 19<sup>th</sup> AND 20<sup>th</sup> CENTURY

There were many owners of the convent after 1827. At the time the most visible interventions on the administrative building were carried out. The then owner, Alojz Šparovec, completely remade the baroque two-floor corner building in 1840. The interior was profoundly rebuilt and a new classicist front with a triangular head was added. The Roman statues of Mars and Minerva were placed in the niches next to the portal. The statue of Minerva is now kept under the choir of the church, on the other hand the location of Mars is unknown. The Romans equated Minerva with the Greece goddess Athena and added her attributes. The goddess, now without her head and arms, is dressed in chiton. On her right there is a shield with the head of Medusa and she carries the aegis. In accordance with art tradition, we are allowed to assume that she once held a lance and a helmet on her head.

The convent was bought by the Magdalene Sisters from Lauben in Silesia in 1885. The renovation continued. During this period the interior of the church was painted. At the beginning of the 19<sup>th</sup> century the nuns acquired new pews, some sculptures and commissioned the oratorio between the nave and the presbytery to be built. The Germans took the nuns away and seized the property in 1941. The nuns returned after the war, but they had to leave in 1949 again because of the nationalisation of the complex. At the end of the 20<sup>th</sup> century the renovations started. In 1996 the church roof was renewed as well as the rampart between 1996 and 1998, which was also partially reconstructed. In 2000 the convent was denationalised and returned to the Archdiocese of Maribor. Then the programme of renovation predicted the complete renovation of the complex for the needs of an elderly home. The most important rooms with the western gallery and the halls in the western tract would remain open to the public. The rooms for the elderly people would be placed in architecturally less important areas of the former administrative building. The renovation stopped due to the lack of finances in 2010.

The sculpture of Minerva





1904



Župna cerkev.

v letu 1904

The parish church



## THE CHURCH OF THE THREE WISE MEN



The presbytery

On the western part of the nave there is the choir. In front of the presbytery the nave opens into the side chapels towards the North and the South. The nave boasts today with its Early Gothic and Baroque architectural elements. On the other hand, the presbytery reflects only Baroque.

The experts are not united in their opinion about the presbytery and its time of origin. Zadnikar believes that the presbytery is a substitution of an older and smaller one. However, there are no data about its possible existence. His theory originates in the floor surface, which is similar to baroque presbyteries of other poverty orders, as well as in the unity of the architecture and the fact that the presbytery's axis is moved in parallel to the South in comparison to the axis of the nave. According to Curk the rectangular presbytery was built as an extension during the time when the building was being rebuilt in the seventies of the 13th century. He explains that the presbytery is situated outside of the nave axis because of the connection to the eastern tract, which is now in ruins. He also assumes that the presbytery originally ended with an apse and that the straight ending is the result of baroque renovation. On the other hand, Štefanac points out that in German countries the straight ended presbyteries were frequent in the early phases of church development. So,

the question about the time origin of the presbytery still remains open.

The nuns renovated the church in the Baroque style thoroughly in the 17<sup>th</sup> and the 18<sup>th</sup> century. They also provided new furnishings and commissioned the high altar in 1718. Sergej Vrišer attributed the altar to the sculptor Janez Gregor Božič. The altar is one of the last 17<sup>th</sup> century altar composition related to the tradition of the 17<sup>th</sup> century altar compositions which already presents the architecture becoming subordinated to the sculpturing. In 1895 the altar was renovated when the sculpture of the God Father with the globe was removed from the attic (now kept in the archbishop's ordinary in Maribor). The painting of the Three Wise Men, which was influenced by the Italian style, was temporarily substituted by a Tyrolean style figure of the same motive.

The high altar



Our Lady of the Rosary altar



The Our Lady of the Rosary altar, situated in the Rosary Beads chapel, was commissioned by the Dominican nuns around the year 1723. The altar composition is filled up with Dominican male and female saints. For this reason it is often called the Order altar. Also here, Sergej Vrišer attributed this altar to the sculptor Mihael Pogačnik from Slovenske Konjice. The painter of the Rosary Holy Virgin with St. Dominik and St. Catherine of Siena, which is also a contemporary work, is unknown.

There are also the altars in front of the presbytery from the same period of time.

The right one, the Mary of Lourdes altar, attributed to Pogačnik, once had the painting of the Mother of Mercy. The painting vanished at the time of restoration at the end of the 19<sup>th</sup> century. It was replaced by the Tyrol sculpture of the Holy Virgin Mary from Lourdes with Bernadine. There are the Evangelists situated on the altar bud. The time of their origin and restoration is written in St. Luke and St. Mark's books. At the margins of the altar are painted the symbols of acclamations from the litany of the Mother of God.

The left triumphal altar is the altar of the Holy Cross and it is older than the right one. According to the chronicle it originates in 1708. The sculptures of St. John Nepomuk and St. Francis Xavier are the works of Pogačnik from around 1723. The central group of the Crucified with Mary and John the Evangelist is from 1892.

The Mary of Lourdes altar



The altar of the Holy Cross





The youngest of Baroque altars in the church is the order altar called Our Lady of Mount Carmel altar from around 1770 in the northern chapel. It is attributed to the sculptor Jožef Holzinger from Maribor. The altar is one of the last big pieces of furnishings that were commissioned by the nuns, because the convent was disbanded in 1782.

The three pointed arched niches in the southern wall of the nave are also filled with altars. The niches served for the burials of the convent's benefactors and as a passage into the convent complex.

The altar of St. Anthony of Padua was donated by the Dominican nun Katarina Erdeli in 1659. From this time the stone altar table is preserved. From the altar architecture from 1734 only the diverse altar frame, where the saint's sculpture was placed in 1898, is preserved. St. Anthony is accompanied by the statues of Archangels Michael and Rafael from 1715, taken from the abolished altar in the last niche. The Tyrol group of the Three Wise Men was later put in the niche of the abolished altar.

The altar of Our Lady of Mount Carmel



The altar of St. Anthony of Padua



In the left niche there is the altar with relics of St. Fidelis. The body of the martyr was brought to Studenice the fourth Sunday after Easter, that is on the 17<sup>th</sup> May in 1778. The authentic document of the relics was lost during the World War II. But the copied text of its authenticity is preserved in the chronicle of the parish. After the war the Baroque sculptures of St. Lawrence and St. Stephen were placed next to the coffin with relics.

The relics of St. Fidelis





The furnishings of the western gallery have a special value. It is open for visitors from 2015. Under the leadership of the prioress Katarina Dominika Patačić, noble of Zajezda, the nuns commissioned to place the organs that are still in use today. There is a depiction of the Annunciation of the Virgin Mary on the outer side of the organs. On the inner side there is a depiction of King David and St. Cecily. According to the chronicle of the parish the organs had also an inscription containing her name and the date of the placement, the 25<sup>th</sup> October in 1731.



The organ case

The nun's inlaid pews are unique pieces of Baroque furnishings by the western, southern and northern wall of the western gallery. The back of each pew is decorated with seven upright paintings depicting Dominican male and female saints. The central pew with its emphasized seat of the prioress has a year 1733 at the top.

The choir pews in the western gallery



The nuns' choir





The fresco of the Rosary of Holy Virgin

well preserved depicting the God Father with a globe.

The portal with inlaid doors, which once lead into the corridor of the western tract before its walling, is also a contemporary work. The exterior of the priory and the southern chapel was painted under the leadership of the prioress Katarina Dominika Patačić. France Stele labelled the frescoes of Dominican female saints and St. Dominik on the facade of the priory as interesting for Slovenian Early Baroque painting. He mentioned a partly visible sign: Carol Laub(mann) in his notes from 1936. The frescoes are completely destroyed today and they supposed to depict Dominican saints, Mary the Patroness and the prioress. It is visible in the photos from the beginning of the 20<sup>th</sup> century that St. Dominik (left) and Mary the Patroness with a coat (right) are depicted on the northern wall. In the middle of the southern wall of the southern chapel there is an almost completely destroyed fresco of the Mother of God of the Rosary from 1737. The lower part of the fresco fell off entirely. A faded image of the Mother of God is visible in the middle. The upper part

At the time of the prioress Patačić and at the time of the 500<sup>th</sup> anniversary of the convent existence a stone sculpture of Zofija Rogaška was commissioned. The battered sandstone sculpture from 1739 depicts her in noble clothes holding a convent model in her right hand. The ball with the inscription Vanitas beside her right foot illustrates transience of all the secular things. The Baroque diverse sculpture used to be placed on a high pillar under the castle's hill. It was transferred to the church, when a fire struck Studenice.

The sculpture of Zofija Rogaška



There are also other two sculptures in the presbytery out of Baroque furnishings from about 1770 as well as the pulpit from the end of the 17<sup>th</sup> century, the work of an unknown carver. The order figures, which stand among the columns of the pulpit, completely subordinate to architecture. The domelike canopy held once a sculpture of St. Dominik. It was removed at the end of the 19<sup>th</sup> century. The wooden sculpture of the Crucified from the end of the 14<sup>th</sup> century belongs to the older furnishings and it is now preserved in the Regional Museum in Maribor. The Christ's slim body with almost horizontally extended arms is attached to the cross. Its four branches end in gothic quatrefoil with the symbols of the four Evangelists.

There are also several preserved epitaphs in the church. On

The epitaph on the priory's ground floor



the floor of the presbytery there is a completely beaten epitaph. In accordance with the chronicle it once belonged to Zofija Rogaška. Under the St. Anthony altar there is an epitaph with a simple cross and partially preserved inscription. Next to the epitaph of Uršula Patačić there is the epitaph of the keeper of Štatenberg Magdalena Rufin, her son Ivan Jakob and her daughter Marija Magdalena. The tombstone is completed with a coat of arms and inscription containing the year 1647. The epitaph on the aisle floor from the seventies of the 17<sup>th</sup> century supposed to belong to the prioress Helena Mirković. On the ground floor of the priory there is a built-in epitaph with a cross from about 1400.

The stone plate, which is built-in into the lower corner of the northern wall of the north chapel, is also interesting. It is a part of a Roman sarcophagus with an inscription.



The pulpit from the end of the 17<sup>th</sup> century



The stone plate on the northern wall of the north chapel



1904



Sr. Lucija.

## THE CHURCH OF ST. LUCY



The church of St. Lucy stands in the walled graveyard on the hill above Studenice. Some researchers place it among the most important monument of Slovenian Early Baroque because of its exemplary combination of the architecture and furnishings. The Dominican nuns had it built in the second half of the 17<sup>th</sup> century at the time of the prioress Helena Mirković, who also carried out the renovation of the convent complex. The prioress commissioned to build the church as a sign of her gratitude for recovering from her eye disease in accordance with the legend.

Her successor Ana Marija Petschacher, who was a deputy of the prioress at the time, donated the altars of Our Lady of the Rosary and St. Ann in 1675. Later, in 1769, she as a prioress also commissioned the altar of St. Anthony of Padua. The oldest and originally the high altar in the church is the St. John of Nepomuk altar from approximately 1640. During the visitation in 1684, the church held four altars, most probably these ones. However, there was not any patron saint mentioned. The present high altar, consecrated to St. Lucy, was placed in the church a year after the visitation, that is in 1685. A year after, on 9<sup>th</sup> September 1686, the church was consecrated by the bishop of Ljubljana, Sigismund Christoph, count of Herberstein.

The church, as an exemplary example of the Early Baroque architecture, consists of the perpendicular nave with shallow collateral chapels, the square western tower and wide as the nave presbytery with the vestry on its northern wall.

The interior of the church has an effect of spaciousness. Architecturally speaking, a vertical tendency is visible in the nave and therefore, the Early Baroque dynamics.



The altar of St. John Nepomuk

On the contrary, the architecture in the presbytery is still static like in Late Renaissance, which leads to a conclusion that the presbytery is a decade or two younger, t.i. from around 1650.

The furnishings are also a good example of Early Baroque, as well as, the architecture.

The oldest altar is consecrated to St. John of Nepomuk and is supposedly the original high altar. During the renovation in 1921 it was discovered strongly altered. All the figures are average, some of them are disproportionate. Only the figure of St. John of Nepomuk is an exception. Most probably it is the work of Michael Pogačnik, a sculptor from Slovenske Konjice. The attribution suggests the S-shaped body line, which was typical for the artist, as well as the formation of the narrow polyline parallel creases, the formation of arms, calm gesticulation and especially a completely typified face with a straight nose, slightly opened mouth and a rapt stare. The same characteristics are visible Pogačnik's sculpture of the same saint placed in the convent church. The two groups of figure in the attic are interesting ichnographically. In accordance with Curk it is about the Mother of our Lord appearing to a Dominican monk Lawrence and handing him a painting with an image of St. Dominik.

The interior of the Church of St. Lucy

This is a miracle apparition in Surian in 1530. The meaning of the group on the top of the attic depicting a saint pierced on a pole, a Dominican nun and oriental looking man is unknown. However, in the parish chronicle it is pointed out that the group depicts a martyr from the era of Nero, "who had the martyrs put on poles and burn them. The image was once on a much longer pole."





The St. Anthony of Padua altar



The St. Anthony of Padua altar is younger and placed on the north side of the nave. It was commissioned by Ana Marija Petschacher in 1679. The sculptors supposed to be the work of a wood-carving workshop in Slovenske Konjice. The contemporary work is also a painting of St. Anthony's miracle in the attic. The central depiction of the saint is from the second half of the 19<sup>th</sup> century.

The altars from 1675 standing in front of the presbytery were commissioned by the then deputy prioress Ana Marija Petschacher and supposed to be the work of a wood-carving workshop in Slovenske Konjice. The right altar's patroness is the Queen Mary, the Patron with a Coat, as the protector of the Dominican order.

The left altar presents a figure group of the Virgin and the Child with St. Ann in the central niche. At the end of the 20<sup>th</sup> century five side figures out of ten were alienated.

The altar of the Virgin and the Child with St. Ann



The Queen Mary of Heaven altar



The high altar



The today's high altar is the youngest of all. There are assumptions that it was made in 1686 before the consecration of the church. In the central niche there is a painting of St. Lucy in a rich frame.

Alongside the altars there are other furnishings too, like: the Baroque bench of high quality, the organ case with a bust of St. Cecily from the second half of the 17<sup>th</sup> century, the pulpit from the second quarter of the 18<sup>th</sup> century and the Crucified from the second half of the 19<sup>th</sup> century, which was situated on the façade of the convent administrative building until the World War II.

The pulpit from the second quarter of the 18<sup>th</sup> century



The organ case with a bust of St. St. Cecily



The stained glass



Rest during the Flight to Egypt

The painting *Rest during the Flight to Egypt* once hung in the church too. According to Blaž Resman it arose based on graphical material. The work of high quality of an unknown painter was made around 1600, that is before the church was built. It is possible it was brought from the nearby convent. It depicts Mary holding the baby Jesus. The baby glares in his mother's eyes and she returns a loving glare. Her face is soft and almost girlish. Joseph, giving water to the donkey, is a side character and is almost lost in the background.



## SHRINES AND CHAPELS IN STUDENICE PARISH

“There are shrines all over Slovenian land: along the roads and crossroads, in the middle of the meadows, on the village edges, in the squares and in the mountains. Even if the simplest, the shrine proves are not from yesterday on this land.” (Zadnikar, M.)

The town has its own parish, which consists of eight villages: Brezje pri Poljčanah, Globoko ob Dravinji, Hrastovec pod Bočem, Krasna, Križčič vas, Modraže, Novake in Studenice. There are three shrines, seven chapels and three sculptures in the parish.

People used to make shrines from different reasons, causes and motives. One of the reasons was protection from natural disasters and adversities. They believed in God, hoping that their devotion and belief would protect them from the wicked. Many shrines were placed out of gratitude for granted prayers during sickness, war or other disasters.

The Studenice parish is equipped with more sculptures, thanks to the nearby convent. It is interesting that all the chapels in the area are of the closed-end type. It means that they have a square or rectangular ground plan and they are closed with their walls on three sides. There is an opening at the front which is usually locked. Among the shrines in the parish one can find a triangular shrine, a shrine with a niche and the shrine of Our Lady. Two chapels are missing in the description because they are not preserved any more: the Grof chapel in Brezje pri Poljčanah and the chapel that was situated above the Well of Grace in Studenice. The Baroque sculptures of high quality are situated on the bridge in Studenice, the shrine with a sculpture of Mary is situated in the square and the sculpture of Zofija Rogaška situated in the parish church.



The triangular shrine (The Chapel of Mary)

The Chapel of the family Lesnika



The exact time and reason of its placement are unknown. The chapel was restored in 1984. In the process of restoration took part: Franc Babšek, Ivan Jesih, Drago Pelko, Jože Fuks and Franc Kolar.

The Chapel of the family Smodej



The chapel was commissioned by Jožef Kodrič. The reason was the promise to his mother. The exact time of its placement is unknown. It is consecrated to Mary the Mother of God with Jesus in her arms. The chapel was desecrated in 1951.

The chapel of the family Pukl



Once there was a pub next to the chapel that was called Pukl. The chapel was commissioned by Marija Kopic in 1910. The reason of its placement is unknown. The last restoration took place in 2006.



The St. Barbara chapel

It was placed around 1813 in the vicinity of the coal mine Kleče-Šega. It was consecrated to St. Barbara – the protector miners. In 1962 the chapel was partially restored. In 1990 a thorough restoration began which was concluded in 1991. Voluntary contribution was performed by the townspeople of Kleče, Krasna and others.

The Chapel was placed around 1864 by Blaž Slatinšek out of gratitude to God that they built the stables without anything bad to happen. In 1914 the owner was Anton Turin. Mira Rojs commissioned the restoration in 2015

The Garden Chapel



The chapel of the family Turin

According to the narration of the villagers in August 2011 the chapel was taken care of until the disbandment of the convent. After that it was transformed into a woodshed and a pigsty respectively. Today it is falling apart.



The shrine was placed there in the first half of the 20<sup>th</sup> century. In the lower hollow there was a tap with water out of the Zofija well. The shrine served as a well for travellers and was restored in 2017. The tourist association of the convent of Studenice provided for the restoration.

The concrete shrine next to Topli Potok



The chapel of the family Lepej



It was commissioned by Uršula Zupančič from Studenice after a disease. The date of its placement is unknown.

# CHRONOLOGICAL TABLE OF THE TOWN AND THE STUDENICE PARISH

- 1237 – Zofija Rogaška establishes a hospice
- 1245 – Zofija Rogaška transforms the hospice into a convent
- 1457 – Studenice gets the rights of a market
- 1560 – The emperor Ferdinand I establishes the first school in Studenice
- 1577 – The pope disbands the convent
- 1778 – The relics of St. Fidelius are brought to Studenice
- 1782 – The emperor Joseph II abolishes the convent
- 1788 – The great fire
- 1826 – The government decides to sell the convent
- 1863 – The first school building is built
- 1868 – The school is nationalized
- 1885 – The convent is bought by Magdalene nuns from Lauben (today: Poland)
- 1940 – Water distribution system was made
- 1941 – Singing on the holiday of the Holy Wise Men is abolished
- 1945 – Partisans burn down the school
- 1949 – The convent was nationalized
- 1951 – Electrification
- 1952 – The post was abolished
- 1953 – The great flood
- 1962 – The school becomes a subsidiary of the primary school in Poljčane
- 1975 – The school is left by the last two generations
- 1979 – Introduction of just one Sunday mess

The school in Studenice



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# STUDENITZ STUDENICE

*In the arms of sacral heritage*

The brochure was published on the **800<sup>th</sup> anniversary** of the church in Studenice

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