

<b>MAPPING CULTURAL HERITAGE IN AN INTERNATIONAL CONTEXT THE SLOVENIAN UNIQUE - PAINTED BEEHIVE PANELS (USING ICT IN THE CLASSROOM)</b>			<b>Literature</b>
		<b>Keywords:</b> mapping, cultural heritage, literary culture, painted beehive panels, ICT, Google Maps.	
<b>Milena Mileva Blažič</b>	Faculty of Education. University of Ljubljana. Ljubljana, Slovenia		
<b>Arburim Iseni</b>	Faculty of Philology. University of Tetova. Tetova, North Macedonia		
<b>Abstract</b>			
Republic of Slovenia is the only European Union Member State to have protected its native bee [The Carniolian bee ( <i>Apis mellifera carnica</i> )]. Slovenian Ethnographic Museum have preserved about one thousand of original beehive panels and they have permanent online exhibition of painting beehive panels. The academic book on painted beehive panels is based on the collection of the Slovene Ethnographic Museum.			

## THE MOTIF OF CULTURAL HERITAGE

Painted beehive panels are folk art created by and for the Slovene 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 end in the early 20th century in the face of changed socioeconomic condition. Despite their uniqueness, they achieve academic interest came only in the 1950s.

The first writings on beekeeping on Slovene territory came from Janez Vajkard Valvasor, who in 1689, in *Slava vojvodine Kranjske* (The Fame of the Duchy of Carniola), described beekeeping, but not beehive panels.





Beehive panels have also formed part of several exhibitions of Slovene folk art (for the first time in 1979 in the Slovene Ethnographic Museum (format approximately 13,5 x 26 cm or 15 x 33 cm or 13 x 24 cm))

“Only the front panels on these hives are decorated with pictures. They are usually 12 to 15 cm high, but of varying width. The front panels are usually of soft wood, but sometimes of hard wood”. “In the 18th century beehives with painted panels were kept on the front of the apiaries or stacked together under a temporary roof or under the overhang roof”. “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.” “From the information we have available. In the late 18<sup>th</sup> and early 19<sup>th</sup> centuries painted beehive panels were in use at least in parts of Upper Carniola, Lower Carniola and Carinthia. “Among the beehive panels preserved in public and private collections Slovenian Ethnographic Museum find over 600 motifs.”

## MOTIFS ON THE PAINTED BEEHIVE PANELS

- |   |  |
|---|--|
| 1. 37% religious motifs consist of images of saints and saintly legends | • [e-g- Francis of Assisi, etc.]   |
| 2. 27% motifs from the New Testament                                    | • [e. g. The Annunciation, etc.],  |
| 3. 21% motifs from the Old Testament                                    | • [e. g. The Creation of the First Four Days, etc.],   |
| 4. 17% secular motifs showing professions and working scenes            | • [e. g. Work in the field, Two blacksmiths, Seamstresses, etc.],  |
| 5. 15% other motifs   | • [e. g. A guardian angel, Pieta, Mary's Wedding, etc.].”  |
| 6. 10% exotic motifs  | • [e. g. Two Arabs fighting two lions, Two camels and an elephant, A lion, etc.],                                |
| 7. 10% animal motifs  | • [e. g. Pigeons, a horse, a fox, etc.],   |
| 8. 9% other motifs, including ornamental ones                           | • [e. g. Birdman, Personifications of Summer and Spring, etc.]   |
| 9. 8% motifs from villages  | • [e. g. Work in the field, A wagoner, Harvest, etc.],   |
| 10. 7% military motifs  | • [A battle between Austrian and Turkish archers, A military brass band, etc.],                                  |
| 11. 6% motifs mocking female  | • [e. g. A husband taking his wife out of an inn, etc.]  |
| 12. 6% motifs in which animals appear in human roles                    | • [e. g. A fox shaving a hunter; Animals dancing with peasants; Animals carrying a hunter to his funeral, etc.], |
| 13. 6% motifs depicting the relationship between the sexes              | • [e. g. A woman chasing away a man; A devil whetting a woman's tongue, Devils washing women's underwear, etc.], |
| 14. 6% hunting motifs   | • [e. g. A hunter shooting a bear, etc.],  |
| 15. 1% secular motifs   | • [e. g. A painter painting a portrait, A woman with a basket, A train, etc.].                                   |

## ATU<sup>1</sup>Fairy-tale types or AT<sup>2</sup>motifs

<p>1. ATU 130</p>	<ul style="list-style-type: none"> <li>• A brass band at the gates of hell<sup>3</sup></li> </ul> 	<ul style="list-style-type: none"> <li>• The motif is related to tales and poems about a musician playing at the gate of Hell.</li> <li>• Possibly draws on the antique theme of Orpheus, who sets off to rescue Eurydice from the Underworld.</li> <li>• In Christian terms the musician plays at the gate of Hell.</li> <li>• The meaning of this illustration is slightly different, in addition to the three gentlemen visitors, there are three musicians.</li> </ul>
<p>2. ATU 567</p>	<ul style="list-style-type: none"> <li>• A devil and two boys visit women scutching flax<sup>4</sup></li> </ul> 	<ul style="list-style-type: none"> <li>• Illustration of a tale from peasant oral literature, in which one of a group of women who are scutching flax wants to have a boyfriend and says, “even if it’s the devil himself” and the devil really appears.</li> </ul>
<p>3. ATU 171</p>	<ul style="list-style-type: none"> <li>• A dragon<sup>5</sup></li> </ul> 	<ul style="list-style-type: none"> <li>• In view of the depicted costume and the simple weapon – a brunch and a stick, which the man has driven ruthlessly in the unfortunate dragon’s eye.</li> </ul>
<p>4. ATU300</p>	<ul style="list-style-type: none"> <li>• A fight with a dragon<sup>6</sup></li> </ul> 	<ul style="list-style-type: none"> <li>• The panel probably illustrates a fairy-tale scene from a peasant environment.</li> </ul>

<sup>1</sup>The abbreviation ATU is an international designation, an acronym based on the surnames of three folklorists (A. Aarne, S. Thompson, H. J. Uther) who published an internationally classified folktale type index (Uther 2004, reprint 2011).





<sup>2</sup>Stith Thompson, Motif-index of folk-literature: a classification of narrative elements in folktales, ballads, myths, fables, mediaeval romances, exempla, fabliaux, jest-books, and local legends, Revised and enlarged ed., Bloomington, Indianapolis: Indiana University Press, [po 1997]: 7 zv., 24 cm.

<sup>3</sup><https://www.etno-muzej.si/sl/panjske-koncnice>

<sup>4</sup>Makarovič, Gorazd, Rogelj Škafar, Bojana, Smrke, Franc, Limon, David (2015). Poslikane panjske končnice. URN:NBN:SI:DOC-L3HY8CV8 from <http://www.dlib.si>

<sup>5</sup><https://www.etno-muzej.si/sl/digitalne-zbirke/kljucne-besede/panjska-koncnica>

<sup>6</sup><https://www.etno-muzej.si/en/digitalne-zbirke/kljucne-besede/panjska-koncnica>

<p>5. ATU J952</p>	<ul style="list-style-type: none"> <li>• A fight with an enormous frog<sup>7</sup></li> </ul> 	<ul style="list-style-type: none"> <li>• This might be a particular fairy-tale interpretation of another model with a different meaning: in Christian symbols a frog stands for something satanic or is a symbol of wordily lust.</li> </ul>
<p>6. ATU 1030</p>	<ul style="list-style-type: none"> <li>• A peasant tricks the devil; Story in six scenes</li> </ul> 	<ul style="list-style-type: none"> <li>• 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 gran.</li> <li>• The devil now demands the top part of the crop; but now the crop are beets.</li> <li>• 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 trashing.</li> </ul>
<p>7. ATU E502</p>	<ul style="list-style-type: none"> <li>• King Matthias<sup>8</sup></li> </ul> 	<ul style="list-style-type: none"> <li>• The Portrayed king is from a folktale known and in Slovenia he was called "Kralj Matjaž" after Mathias Corvin, King of Hungary.</li> <li>• In the folk tale the king sleeps in a mountain cave, his beard wraps itself around the table.</li> <li>• He will reappear and come to the rescue in the hour of need.</li> <li>• The scene on this panel is set under trees in the open air.</li> <li>• From the left soldiers are arriving.</li> <li>• The King has a long beard, hat he is not sleeping.</li> </ul>
<p>8. ATU 1060</p>	<ul style="list-style-type: none"> <li>• Peasants beating devils<sup>9</sup></li> </ul> 	<ul style="list-style-type: none"> <li>• The panel illustrates how peasants are not afraid of evil demon and the lords of the underworld; the demon on the right is beyond salvation, and the Slovene woman with the knife odes do not stab the central one, who is fighting a man, but merely arrogantly cut of his tail.</li> </ul>

<sup>7</sup>Makarovič, Gorazd, Rogelj Škafar, Bojana, Smrke, Franc, Limon, David (2015). Poslikane panjske končnice. URN:NBN:SI:DOC-L3HY8CV8 from <http://www.dlib.si>

<sup>8</sup>Gorazd, Rogelj Škafar, Bojana, Smrke, Franc, Limon, David (2015). Poslikane panjske končnice. URN:NBN:SI:DOC-L3HY8CV8 from <http://www.dlib.si>

<sup>9</sup>Makarovič, Gorazd, Rogelj Škafar, Bojana, Smrke, Franc, Limon, David (2015). Poslikane panjske končnice. URN:NBN:SI:DOC-L3HY8CV8 from <http://www.dlib.si>

9. ATU 300

• Pegam and Lambergar<sup>10</sup>



- It shows a scene which is described in a poem from on the oral tradition.
- Before the duel, Pegam has 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 in the centre.
- The motif of the poem – a fight with a giant or with an otherwise evil opponent - is certainly international.
- In oral literature it is common that various events and figures are often interpreted quite erratically.
- The peasants' oral tradition, they no longer recognised the participants in the duel as historical persons.
- The motif was popular on beehive panels.

10. ATU 1184

• The devil's team of goats<sup>11</sup>



- Presumably because of its male dominance, the Billy-goat was considering a symbol of sexual desires associated with the devil from at least the Late Middle Ages onwards.
- Withes were said to ride Billy-goat.

***Beehive panels – Archimedes, Luther, Napoleon, Orpheus, Primavera***

Beehive panels are one of the cultural attractions that are representative of the European context. The motifs on the beehive panels include religious and fantastic or fairy-tale motifs. On the website of the Slovenian Ethnographic Museum there are around a thousand of beehive panels and among them there are many motifs related to Slovenian (young adult) literature, e.g., the animals bury the hunter, Pegam and Lambergar, et al. The animal fairy tale that deserves special attention is \*ATU \*191\* The Animals Bury the Hunter<sup>12</sup>, because it relates to the fairy tale (and satirical) motif on the beehive panels.



<sup>10</sup><https://www.etno-muzej.si/sl/panjske-koncnice>

<sup>11</sup>Makarovič, Gorazd, Rogelj Škafar, Bojana, Smrke, Franc, Limon, David (2015). Poslikane panjske končnice. URN:NBN:SI:DOC-L3HY8CV8 from <http://www.dlib.si>

<sup>12</sup><https://www.etno-muzej.si/sl/panjske-koncnice>

## PAINTED BEEHIVE MOTIFS IN SLOVENIAN CHILDREN'S LITERATURE

In contemporary Slovenian young adult fiction, we can see the motif of the animals burying the hunter in the works of Josip Ribičič, Svetlana Makarovič (*Katalenca s studenca* [*Katalenca from the Well*]; *Živali pokopljejo lovca* [*The Animals Bury the Hunter*]), Andrej Rozman Roza (*Lovska* [*A Hunting Tale*]).

The contemporary Slovenian young adult fiction writer who writes for a double addressee, the young and the adult, by using satirical motifs, has also written an etiological or interpretative fairy tale entitled *Od nastanka človeške ribice* [*From the Creation of the Olm*], which is a literary variant of an animal fairy tale and is not the subject of this article, but nevertheless presents an interesting classification challenge - Slovenian endemic species – Andrej Rozman Roza: *Od nastanka človeške ribice* [*From the Creation of the Olm*] (2010); 2) Beehive endings: Svetlana Makarovič: *Živali pokopavajo lovca* [*The Animals Bury the Hunter*], (1983, 2002); Svetlana Makarovič: *Katalenca s studenca* [*Katalenca from the Well*], 2008; Josip Ribičič: *Zverine pokopavajo lovca* [*The Beasts Bury the Hunter*], 1940; Andrej Rozman Roza: *Lovska* [*A Hunting Tale*] (2010), also referred to by the author as “authorial units” that play an important role in disseminating the type or motif. Interesting is the beehive panel from the 1915 calendar entitled “Maj” [“May”] which refers intertextually to Botticelli’s *Primavera* (1480) and the modern fairy tale by Niko Grafenauer titled *Mahajana* (1990), with illustrations by Marija Lucija Stupica.

### Multicultural Motifs

On painted beehive panels from 17<sup>th</sup>-21<sup>st</sup> Century today Slovenia was part of Habsburg Monarchy, Illyrian Province and Austro-Hungarian Empire (1848-1918) and the influence of the different cultures, languages and motifs are represented on the painted beehive panels. On the painted beehive panel we could find different cultural motifs e.g. Albanians [»Arnavti« or Albanians]<sup>13</sup>, Africa [Two camel and an elephant], Arabs [Two Arabs fighting two lions], Arctic [Hunting a polar bear], Asia [Hunting a tiger], Germany [Two devils driving Luther and his wife Catherine to Hell], Greeks, French [A devil grabs Napoleon; A peasant rocking a Frenchman], Italy [Personifications of Summer and Spring [*Primavera*]], Jerusalem [Christ's Sepulchre], Russia [The parties to the »Holy Alliance«, Turkey [A Turk with a pipe]], etc.

The panel titled Albanians was found in Zgornja Šiška. In the Slovenian Ethnographical Museum in inv. book the motif is called “Arnavti” (Albanians). The meaning of the painted beehive panel has not been resolved. It could present an elderly man on the left side wearing a turban around his head, and three young men wearing white caps. Presumably this painted beehive panel based on a model or on one of the newspaper illustrations possibly about the Balkan wars.

<sup>13</sup>Makarovič, Gorazd, Rogelj Škafar, Bojana, Smrke, Franc, Limon, David (2015). Poslikane panjske končnice. URN:NBN:SI:DOC-L3HY8CV8 from <http://www.dlib.si>



Figure 1. Albanians

### Use of ICT in the classroom

The study is a case study of teaching Slovenian children's literature at the Faculty of Education of the University of Ljubljana. With the students we mapped the cultural heritage, e.g. painted beehive panels, on Google Maps My Maps (free tool). We put the spatial context into the literary culture and the literary culture into the spatial context. The study case is an example of spatial mapping of literary culture in an educational context, e.g. for primary school students and Erasmus students.

As an academic case study, we use a project at the Slovenian Institute of Literature and Literary Studies<sup>14</sup>, which was conducted from 2011-2014. The project was carried out by the Institute of Slovene Studies at the Faculty of Arts of the University of Ljubljana in cooperation with the Department of Slovene Studies at the Faculty of Arts of the University of Ljubljana. It was a professionally conducted project in which the project team recorded or marked literary-historical data and monuments also in Literary Atlas of Ljubljana<sup>15</sup> (2014)<sup>16</sup> of 1) important personalities (321 authors), 2) monuments (1000 units), 3) theatres (42 units), 4) publishing houses (40 units) and 5) periodicals (97 units). All these elements form the infrastructure of literary culture, including the locations of Slovenia's historical novels. The Literary Atlas of Ljubljana is a printed and partly electronic book in which places associated with personalities, institutions and monuments are mapped/marked.

<sup>14</sup> <https://isllv.zrc-sazu.si/sl/programi-in-projekti/prostor-slovenske-literarne-kulture-literarna-zgodovina-in-prostorska-analiza-z> [Accessed 08.11.2023]

<sup>15</sup> <https://zalozba.zrc-sazu.si/sl/publikacije/literarni-atlas-ljubljane> [Accessed 08.11.2023]

<sup>16</sup> <https://isllv.zrc-sazu.si/en/node/84043> [Accessed 08.11.2023]

## Painted Beehive Panels in Google Maps My Maps

<https://www.google.com/maps/d/edit?mid=1hR1zummnJOSE7bnnhv8BoXVETkS8RRW5&usp=sharing>

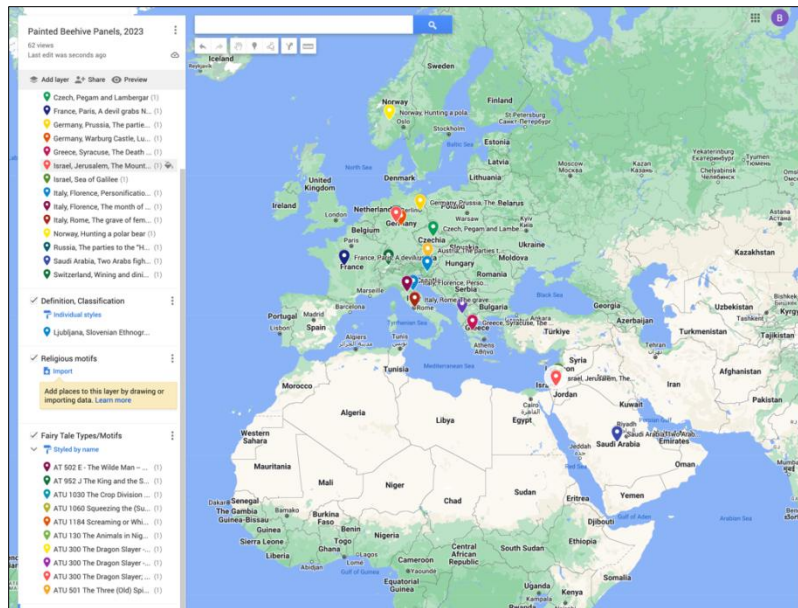


Figure 2. Painted Beehive Panels in Google Maps

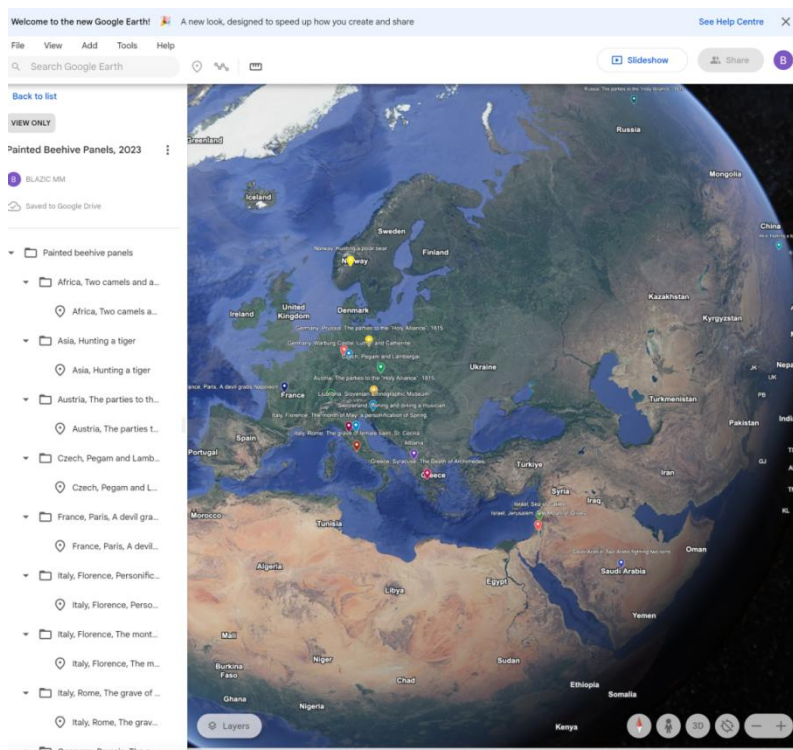


Figure 3. Painted Beehive Panels Mapping from Google Earth

## Discussion

The Slovenian Ethnographic Museum in Ljubljana, Slovenia, preserves about a thousand original painted beehive panels and offers a permanent online exhibition on painted beehive panels. The scientific book on painted beehive panels is based on the collection of the Slovenian Ethnographic Museum. It is unique in the international context. We were able to find different cultures, languages and motifs from Africa, Asia, the Arctic, but above all from Europe and the Middle East. They express cultural heritage and have the function of newspapers and folk art. We could use cultural heritage, folk and fairy tales ... imaginary lands [e.g. Narnia], our own lives, etc. Our aim is to put literary culture in the space and find the space in literary culture with free application and using ICT in classroom.

## References

- Dolgan, Marjan, Fridl, Jerneja (kartograf), Volk Bahun, Manca (kartograf). (2014). Literarni atlas Ljubljane: zgodbe in nezgode 94 slovenskih književnikov v Ljubljani [Ljubljana literary atlas: The foundations and accidents of 94 Slovenian writers in Ljubljana]. Ljubljana: Založba ZRC, ZRC SAZU.
- Dović, Marjan. (2012). Mreža spomenikov slovenske literarne kulture kot semiotično prilaščanje (nacionalnega) prostora [A network of monuments of Slovenian literary culture as a semiotic appropriation of a (national) space]. In Slavistična revija [Slavistic revue], 60, No 3. 339-350.
- Juvan, Marko. (2014). Prostor slovenske literarne kulture: literarna zgodovina in prostorska analiza z geografskim informacijskim sistemom [The space of Slovenian literary culture: literary history and spatial analysis with a geographical information system].  
URL: <http://pslk.zrc-sazu.si/sl/o-projektu/> (accessed May 27, 2019).
- KROPEJ TELBAN, Monika, *Tipni indeks slovenskih ljudskih pravljic. Živalske pravljice in basni*. Ljubljana, Založba ZRC 2015.  
<https://omp.zrc-sazu.si/zalozba/catalog/view/1255/5301/1418> [Accessed: 06. 11. 2023]
- Makarovič, Gorazd, Rogelj Škafar, Bojana, Smrke, Franc, Limon, David (2015). Poslikane panjske končnice. URN: NBN:SI:DOC-L3HY8CV8 from <http://www.dlib.si>
- Manguel, Alberto, Guadalupi, Gianni. (1980). The dictionary of imaginary places. New York: Macmillan Publishing Co.
- Moretti, Franco. (2011). Grafi, zemljevidi, drevesa in drugi spisi o svetovni literaturi [Graphs, maps, trees and other writings on world literature]. Habjan, Jernej (Ed.). Ljubljana: Studia humanitatis.
- Slovene Ethnographic Museum – Painted Beehive Panels (permanent exhibition)  
<https://www.etno-muzej.si/sl/panjske-koncice> [Accessed: 06. 11. 2023]
- Slovene Ethnographic Museum <https://www.etno-muzej.si/en/publikacije/painted-beehive-panels>  
[Accessed: 06. 11. 2023]
- UTHER, Hans Jorg, 004. *The types of international folktales a classification and bibliography, based on the system of Antti Aarne and Stith Thompson*. Helsinki Suomalainen Tiedeakatemia = Academia Scientiarum Fennica.