

1.01 Izvirni znanstveni članek

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Vodnjak v parku Term Šmarješke Toplice

IZVLEČEK

Druga polovica 19. stoletja je bila v Evropi in tudi na Slovenskem čas sistematične gradnje vodovodnih napeljav, pri čemer je ključno vlogo igralo lito železo. V Logatcu, Črnomlju, na Vrhniki in v Šmarjeških Toplicah srečamo po en litoželezni vodnjak livarne kneza Salma iz Blanskega na Moravskem; podaril jih je izvajalec vodovoda kot zahvalo za naročilo. Vodnjak, ki je danes v parku Šmarjeških Toplic, je od konca aprila 1904 stal v Novem mestu na Florijanovem trgu (današnja tržnica) in je bil povezan z napeljavo novomeškega vodovoda, končanega jeseni 1903. Takoj je postal kraj druženja in hkrati objekt javnega zgražanja zaradi delno razgaljenega kipa nimfe. Leta 1926 so ga prepeljali v Šmarješke Toplice. Danes stoji v parku Term Šmarješke Toplice in je tudi njihov simbol.

KLJUČNE BESEDE

umetniški liv, Šmarješke Toplice, Novo mesto, Logatec, Vrhnika, Črnomelj, Uherské Hradiště, Myslenice, Salmova livarna v Blanskem, okrasni vodnjaki, dr. Viktor Gregorić, Jan Vladimír Hráský

ABSTRACT

FOUNTAIN IN THE PARK OF THE ŠMARJEŠKE TOPLICE THERMAL SPA

In Europe as well as the territory of present-day Slovenia, the second half of the nineteenth century was a time of systematic construction of water systems, where cast iron played a crucial role. Logatec, Črnomelj, Vrhnika, and Šmarješke Toplice are each home to one cast iron fountain from the Royal Salm Ironworks in Blansko, Moravia, that were sent by the constructors of the water systems as a token of gratitude for the commissioned work. The fountain that now stands in the park of the Šmarješke Toplice Thermal Spa was originally set up in Novo Mesto's Florijan Square (modern central market) at the end of April 1904, after the completion of the city water system in the autumn of 1903. The fountain immediately became a popular gathering point, as well as a subject of public furore for featuring a sculpture of a nude nymph. In 1926, it was transferred to Šmarješke Toplice and now stands in the park of the Šmarješke Toplice Thermal Spa, serving as its symbol.

KEY WORDS

art casting, Šmarješke Toplice, Novo Mesto, Logatec, Vrhnika, Črnomelj, Uherské Hradiště, Myslenice, Royal Salm Ironworks in Blansko, decorative fountains, Dr Viktor Gregorić, Jan Vladimír Hráský

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S U M M A R Y

Fountain in the park of the Šmarješke Toplice Thermal Spa

Šmarješke Toplice, Logatec, Vrhnika, and Črnomelj are each home to one cast iron fountain, all featuring an identical cast of a nymph at the top. They were sent to Slovenia by the constructors of the water systems as a token of gratitude for the commissioned work. Set up at the end of the nineteenth or in the early twentieth century, the fountains were produced by the Royal Salm Ironworks in Blansko, Moravia (Fürst Salm'sches Eisenwerk Blansko), whose owners had business and family relations with the Auerperg Iron Foundry based at Dvor near Žužemberk, at that time the most important plant of its kind in

Slovenia. Similar fountains were usually also set up on completion of water systems in other parts of Central Europe.

The fountain in the Šmarješke Toplice Thermal Spa was originally set up in Novo Mesto to mark the construction of the city water system, which was given extensive coverage by the newspaper *Dolenjske novice* from its commencement in 1897 to its completion in 1903. From its erection in April 1904, the fountain in Novo Mesto was—unlike the other three, which were considered genuine landmarks, frequently photographed and featured in picture postcards—subject to much protestation and indignation among the local inhabitants for featuring the sculpture of a nude nymph. This may in part be due to the location selected for the fountain, the Florijan Square, which had centuries earlier been dominated by the Church of St. Anthony. After the fire in 1664, a chapel was added to the church. The chapel was dedicated to St. Florian, giving the square its name. According to the population of Novo Mesto, the square provided an ideal place for erecting a wayside shrine rather than a sculpture of a naked woman.

Also having its agencies and stores in Vienna, the Blansko foundry was most certainly known to the Viennese engineers G. Rumpel, the constructor of the water system in Novo Mesto, and Carl Wagenführer, who was responsible for installing the water systems in the other three above-named towns. Furthermore, architect Jan Vladimír Hráský, who designed the plans for the water systems in at least Logatec and Novo Mesto, was Czech by birth and certainly gave priority to the Blansko foundry over any other foundry in Austria (having been dissolved in 1891, the Slovenian plant at Dvor was no longer an option). After all, the reason for selecting the Salm foundry was probably completely objective, as its art castings, including the fountains presented here, were simply among the best in the Habsburg Monarchy.

Having been transferred to Šmarješke Toplice in 1926 at the behest of Dr Viktor Gregorič, the fountain was almost certainly saved from the destruction that the Florijan Square in Novo Mesto suffered in a German bombardment during the Second World War. One could even say that the cast iron fountain found a more suitable home in the environment abounding in water springs and it ultimately also became the symbol of the Šmarješke Toplice Thermal Spa.