

**Guide to Heathen Ljubljana – the Capital of a
Pagan State**

**Pre-Christian hierophany, pagan places of
worship and perennial architecture**

EXTENDED SUMMARY

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Complementing the exhibition dedicated to the architect Jože Plečnik

THE PLEČNIK'S YEAR 2022

PLEČNIK: THE METROPOLIS, PLACE, GARDEN
The City Museum of Ljubljana, 22. 6. 2022 - 12. 2. 2023

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Complementing the exhibition dedicated to the architect Jože Plečnik
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PLEČNIK: THE METROPOLIS, PLACE, GARDEN
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The exhibition - in its overall ambition - attempts to present an answers to the question how to think, interpret, and live Plečnik today. However, the exhibition fails to address the mystical nature of Plečnik's and his artistic achievements, while the mystical nature of his art is laid transparently in front of the eyes of general public, being embedded in Plečnik's objects via one or more of the three typical pagan symbols, such as: the sacred angle, the triple (tročan) and the snake/dragon as a symbol of Wildhood.

In his work Architectura Perennis² (hereafter AP), Plečnik and his fellow intellectuals drew the mission of architecture, noting, that there is »no architecture without the purpose, the space and the shell«. The Purpose of the architecture is, therefore, set in the triple of architectural pillars with the Space and the Shell. For artists and builders in the times of Plečnik - even more, as today - the client of the artwork was a god. The Purpose of the architecture, therefore, embeds two parts of the coin. The one reflecting the sense of the client and the other drawn by the creed of the mystic. In this sense, the artist/architect is the magus in a quest for peace compromising his own ethics while chasing for the equilibrium between the available space, the Wildhood, the envisaged shell and the purposes of his client.

To understand the depth of Plečnik's achievements, we need to therefore consider all pillars of perennial architecture and the "fille rouge" of the AP woven by the authors with the ties and threads relating nature and the architecture, the former being defined as "artificial shell". AP presents architecture in a historical context of the design and construction of residential, sacral, and public buildings. Each category of constructions interacts with nature as an infinite space. According to AP, the ultimate sense of the evolution (of the architecture) is to achieve a close-to-perfect reflection of the macro (the infinite space, the world) into the limited, small world of people (AP pg.18). The shell/art is therefore in its »real sense, a parallel organism corresponding to the parts of nature and relates to the human sense of beauty« (AP pg. 130). At the same time, the AP authors claim, that "architecture as an art emerges only in a moment when the creational moment of the builder's culture was achieved". Our paper argues, that the ancient cosmological and mystical principles of space management, architecture, and urbanism, represent a complex perennial science rather than mysticism.³ A science of sustainable interaction of human civilisation and the Wildhood.

¹ <https://mgml.si/en/city-museum/> Jože Plečnik (23th January, 1872 – 7th January, 1957) was a Slovene architect who had a major impact on the modern architecture of Vienna, Prague and Ljubljana, the capital of Slovenia, most notably by designing the iconic [Triple Bridges](#) and the [Slovene National and University Library](#) building, as well as the embankments along the [Ljubjanica River](#), the [Ljubljana Central Market](#) buildings, the [Ljubljana cemetery](#), parks, plazas, etc.

² Architectura perennis, Jože Plečnik, France Stele, Anton Trstenjak; <https://www.dlib.si/details/URN:NBN:SI:DOC-AUJ15LQ0>.

³ Slovene researchers in the field of pagan heritage gathered at 4th Symposium in Kobarid, Soča rive Basin on October 1st, 2022 and reiterated the conviction, that – talking about the ancient wisdom and traditional knowledge - we actually discuss the ancient science rather than a religious concepts; more about the Symposuim at www.staroverci.si.

Humanity gradually refined this scientific approach to - in a sense of comfort - health and prevention of bad influences - influence and impact the forces of nature.

This way we can also better understand why the skeleton of the ancient perennial urbanism of Ljubljana remained preserved and has got continuously upgraded until today. Consequently, the atmosphere created in Ljubljana over centuries, enabled Slovenia to lighten up itself during its course of claiming independence with the complex, and sense full set of pagan state symbols.

In our view, the pagan heritage understood likewise, has an unprecedented value for the implementation of new generation of ethics and the society 5.0. that goes beyond anthropocentrism and surpasses the colonial predatory thinking into which we are cataclysmically dumped today.

Editor

Disclaimer.

The findings of this research paper are based on the ground research and available cited publications. Some of the findings are of hypothetical nature and call for additional comparative research. Hypothesis are based on diverse methods, amongst other on the so called proxy method (large scale of repetition of certain patterns in studied phenomena of placement of objects in space), or on the fact, that ancient places of special meaning (worship places in nature, etc.) were subjected to the Christianization of the landscape while the Christian chapels and churches were erected at exactly the same locations as those that the indigenous population understood, or used, as sacred - by certain means special. The authorities of the Catholic Church would - to convert the colonized population - often follow the directions of, for example, Pope Gregory (+604), to "erect churches in the proximity of worshipped spring waters"⁴!

The keys to understanding the perennial science of human civilisations aiming at influencing the forces of nature are only gradually revealed to us while the research on these issues is getting more interdisciplinary and science-based.

This is why the first edition of this research paper aims primarily to trigger the reflection among the experts in the field, to challenge the hypothesis set in this volume, and also to identify areas of future research and collaboration.

This research effort is dedicated to

⁴ *The method »proxy« and the quote from ŠTULAR Benjamin, 2020, Srednjeveški Blejski otok v arheoloških virih, OPERA INSTITUTI ARCHAEOLOGICI SLOVENIAE 42, 2020, ZRC SAZU, Inštitut za arheologijo, Založba ZRC, str. 169.*

*the mystic, the architect and the artist **Jože Plečnik**, during the celebrations of his 150 anniversary and to **dr. Gregor Lesjak**, 1965 - 2022, a beloved friend, freedom-of-spirit believer, a fellow researcher, and the key expert in constitutional framework set for freedom of religious expression, who was for decades responsible for legal arrangements for religious communities in the government of Slovenia and thus has a credit for High Level of Constitutional protection of human rights related to freedom of spirituality in Slovenia.*

The volume is dedicated to the architects and urbanists as a reminder that great spirits as Plečnik always allow for new angles of insight to be discovered.

Likewise the entire research effort of the UPASANA's Staroslavov Hram Academy, this research paper is a contemplation in solidarity with global efforts to unveil and protect the deep heritage, spiritualities, cosmologies, and wisdom of colonised peoples.

Note of thankfulness

*goes to dr. **Janez Kopač**, a brilliant interlocutor for continuous collaboration and subject-related in-depth debate. Many findings are our shared IPR.*

Marko Hren

The research paper summarizes⁵ the pagan⁶/nature centered/nature faith cosmologies and, in particular, the related wisdom applied in space planning and space use. All pre-Christian cosmologies on the ground of the present day Slovenia were nature-centered. Many of those have left mystical foot-print and we will - without hesitation - use the adjective *pagan* or *heathen*. Slavic nature centered cosmologies⁷ were maintained, used and practised without interruption until today. Contemporary research⁸ indicates that (over different historic events, i.e. the peasant revolts in 16th century, defence against Ottoman invasions, the organisation of resistance during the 1st and the 2nd World War and even during the Struggle for Slovene Independence, 1987-1992) the networks of Slovene nature-centred cosmologies played a visible, sometimes maybe even decisive role, in a sense of uniting people, leadership and formation of survival strategies.

Many authors - having insight into pagan heritage - projected fragments of heritage into all areas of art and this way assured that Slovene culture remains richly saturated with pagan identity. This confirms the eternal power of silent presence of pagan symbolism as described in the presented research.

Recently, a relatively large number of local organisations emerged in Slovenia, with clear focus on ground research into pagan heritage. Since the findings reflect fragments rather than the complexity of cosmologies, additional transdisciplinary collaboration and research will need to be applied to grasp better understanding of the ancient science discussed in the paper. In the Ljubljana area itself, there nests the UPASANA Cosmological Society, www.upasana.si and its research branch, the Staroslavov Hram Academy with its key center of worship at the Metelkova Cultural Center and the Slovene Ethnographic Museum. This area is described in the research paper in details since it is located on one of the two dominant mystic axes of Ljubljana and exactly at the area where the last inquisitions were executed in Ljubljana.

Even though we discuss the symbolism of dragons and snakes and present the dominant mystical axes in Ljubljana, we do not attempt to promote any of the many hypotheses regarding the ley-lines, sometimes called snake or dragon-lines. However, we will show signs in space, that reflect the importance given by Plečnik and other authors to the pagan symbolism and prove the existence of contemplations

⁵ The whole paper is available in the Slovene language upon a written request (prostost.duha@gmail.com) or at the National and University Library in Ljubljana.

⁶Our intention is to liberate the adjective *pagan* from its forcibly attached pejorative attribute. *Pagan* originates from the Latin word *paganus*, meaning a rural settler, and *pāgus* which determined a piece of land in rural area. **A Pagan is therefore a person, using land in rural area. Pagan is indivisibly connected to nature.** In English, we can use both words, pagan and heathen (i.e. one not enrolled in the army of Christ).

⁷ The concepts of nature centered faith (*prirodoverje*) is presented in a volume recently published by the same authors - Marko Hren and dr. Janez Kopač, by the same publisher - the Staroslavov hram Academy, in 2021. Further research findings concerning pagan hierophany were released in the volume by Hren, Marko, [The Image of a Paradise - or an Image of a Colony: The tailoring of the Bled Island as an ideogram of Slovenia's spiritual liberation](#), Društvo Slovenski staroverci and Akademija Staroslavov Hram, 2022. <https://independent.academia.edu/markohren>.

⁸ See Hren, 2020, 2021 and 2022 or Pleterski, Andrej, 2022.

of our ancestors into the mystic flow of energies of nature in the complexity of energies in urbanized space.

We shall be able to conclude that the urban planning and the applied prevailing symbols of Ljubljana, resulted from well premeditated pagan science. The citizens of Ljubljana and the visitors are - without being fully aware - suffused into the premeditated landscape, designed and arranged in ritual manner, communicating the duet of Wildhood and the tamed, articulated space. This all together silently radiates the atmosphere of tangible buildings and monuments and the intangible presence of perennial geometry. It is not premature to conclude that this overall atmosphere led to the fact, that the symbols of Slovenia, where Ljubljana is a capital city, are all embedding the perennial power of pagan symbolism, the symbolism of fatal and indivisible bond of people with the Wildhood and the Macro Cosmos.

The paper consequently dedicates a chapter to the interpretation of Slovene State Symbols, the anthem, the flag, the heraldry, and also the language, as well as the national hero of the youth, Kekec, and the symbol of journalism - the statue of Shepherd.

The first part of the study elaborates three categories of pagan signs and symbols as reflected also in the state symbols of Slovenia.

For the reason of simplicity, the paper classifies those signs in three categories that can serve as additional keys for future research:

- The use of sacred, cosmic, solar or ritual⁹ angle.
- The use of Triple (Slovene Tročan), the trinity of objects.
- The use of snakes/dragons/nakedness as symbols of Wildhood.



The dragon drawn by Plečnik for the front page of *Architectura Perennis*. This graphics underpins the indivisible bond between perennial architecture and the Wildhood, while the Wildhood must be understood in a sense described by dr. Zmago Šmitek in his last masterpiece contemplation *The Rustling of the Wildhood* -

⁹ See for example <https://grandlodgeoftexas.org/masonry-at-its-source/>. Different terms are used in literature: solar angle, cosmic angle, ritual angle, sacred angle - we decided to use the term *sacred angle*.

the Green Fundament of our Cosmos; the Wildhood in the Slovene language translated to *divjina*, from *diuo*¹⁰, div - sacred. Šmitek in his masterpiece displays - from his »snake perspective« as he notes, the basis for contemporary cosmologies, grounded on primal, indigenous eco-cosmos (in Slovene »*starožitni eko-kozmos tukajšnjega človeka*«).

The two snakes, woven into the dragon's head, symbolise the material and the spiritual world, the physical and the metaphysical nature of energies vital for life on the Earth.

In this paper, we will consistently understand the symbolism of dragons/snakes as the symbolism of inter-woven forces of nature, the Wildhood. And the Wildhood will be consistently understood as the manifestation of sacred, divine, in a sense of Zmago Šmitek's citation above. The mythological figure of dragon in diverse world traditions supports such understanding; the dragon normally possesses special, unthinkable powers, integrates the forces of earth, water, fire as well as metaphysical forces dwelling in the spheres of air, i.e. spiritual forces. The dragon is perceived as a mysterious guardian against natural disasters (i.e. floods), and at the same time as a treasurer of hidden gifts of supernatural powers, that can only be accessed by those humans, who themselves master the complexity of life-forces and energies.

The conclusive thoughts written by Plečnik in *Architectura Perennis*, are there to show the role of architecture in such complexity "*the architecture in its deepest sense is poetry, art as such, conceiving art as remembering the lost paradise and as a means to reclaim the path back to the state of perfection of existence, harmonising the existence, and the vision, the capabilities and the aspirations. Architectura Perennis is therefore a duet with Philosophia Perennis.*"

According to Plečnik, the architecture as art is somewhat a duet of perennial Wildhood and the tamed space, a duet between the sacred and profane. The same applies to contemporary science, which has to perform in a duet of scientific dogmas and wild, free thought of an innovator, an agent of creativity. The wild thought can only spring out from contemplations into undiscovered, unprecedented, unpredicted, also mystical aspects of the laws of creation.

Understanding the mystical, spiritual aspects of artists, architects and designers reveal the real purpose and the rules applied to the compositions of their shells/objects. Plečnik was evidently subjected to the rules that were occultly applied by the masonry of his time, for example, the so-called cosmic angle, which will be in our study named a sacred angle (23,5°). Dr. Janez Kopač in his contribution quotes the architect Boris Podrecca, indicating that Plečnik was "playing chess with the town of Ljubljana".

¹⁰ . . . *divjina* from the Indoeuropean *diuo* and the Old-slavic *divъ*, with a meaning of something shiny, divine, godly, heavenly (as in the Latin *deus*, the Sanskrit *deva* or the Avestas *daeva*)«. Šmitek offers two explanations: first, that nature was understood as sacred as such, or second, that nature was sacred since it was created by the divine. Zmago Šmitek, *The Rustling of the Wildhood - the Green, the Fundament of our Cosmos*; (*Šelest divjine - Zeleno dno našega kozmosa*), Beletrina 2018.

We could paraphrase this quote and conclude that Plečnik was placing objects in a city in ritual, worshipping manner.

The scope of the study refers to a limited number of the representative Plečnik's objects in Ljubljana and its surroundings, such as Navje, Trnovo bridges, The Pyramide of Zois, The Water Lock at the Ljubljanica river, The San Francis Church, Three Bridges and Prešeren's square, etc. The three principles of pagan design are present in those structures very often in couples or triples.

The use of sacred, cosmic, solar or ritual angle

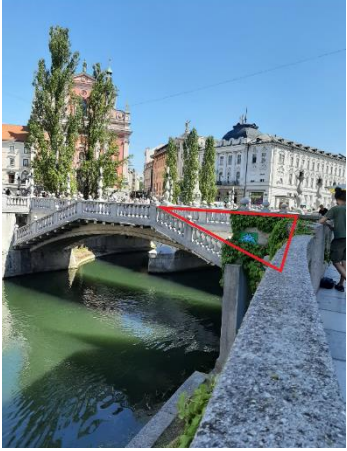
The sacred angle is an angle of the Earth's Axial Tilt (obliquity), which determines the Seasons on the Earth. The Earth's axis currently tilts 23,5° to the line perpendicular to the orbital plane.




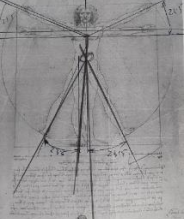

<p>Earth's Axial Tilt Wikipedia.</p>	<p>The Plečnik's pyramid of Žiga Zois in Ljubljana.</p>	<p>The Plečnik's pillar of symbols; created for a client – the owner of the Epos Villa at Bled; the double use of sacred angle in the composition of the art work.</p>	<p>The Plečnik's Cathedral of Liberty - a plan for The Slovene Parliament; today presented on the 10 cents' coin.</p>
			

The sacred angle was - since it is a simple matter of solar logic - known to holders of wisdom ages ago all over the planet. The connection between the earth's tilt and the seasons was documented in Asia more than three millennia ago¹¹. The mystery of

¹¹ https://en.wikipedia.org/wiki/Axial_tilt, <http://curious.astro.cornell.edu/about-us/148-people-in-astronomy/history-of-astronomy/general-questions/995-who-and-when-discovered-that-the-earth-s-axis-is-on-a-23-degree-tilt-intermediate>

the sacred angle was evidently known to artists such as Leonardo da Vinci who had embedded this mystery in a range of his masterpieces, such as *The Uomo Vitruvio*.¹²

<p>Plečnik implemented the sacred angle in a range of his artworks - the graphics shows the angle 23,5° on the iconic Three Bridges in Ljubljana where the stairs towards the level of the Ljubljanica river meaningfully follow the sacred angle.</p>	
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<p>Slovene 10 cents coin with The Plečnik's Cathedral of Liberty</p>	<p>The sacred angle on German eagle presented on 1 EUR and 2 EUR coins</p>	<p><i>Leonardo da Vinci – The Uomo Vitruvio</i></p>	<p><i>The sway of the limbs is designed in the sacred angle</i></p>	<p>The angle of the pyramide on one US dollar bill is the angle of spring and the autumn tilt</p>
				

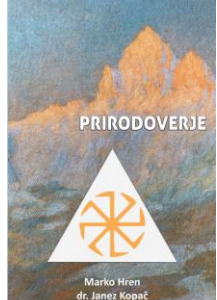

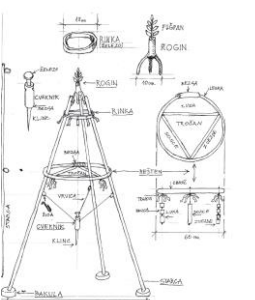
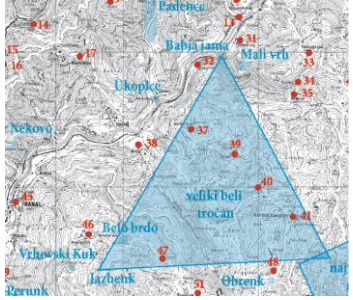
The use of Triple (Slovene Tročan) connecting the trinity of objects

The paper discusses how our ancestors developed means and ways to express their tendency to worship and influence forces of nature in their natural environment. The understanding of cosmological unity of Cosmic, Spiritual and Earthly spheres of existence (represented by the three levels of manifestation - the Fire, the Water, and the Earth - and the omnipresent Air as energising substance of vitality) is reflected in the ancient wisdom. Consequently, this wisdom, that the paper labels as science, found its way into the design of the landscape in geometrical precision of patterns

¹² Da Vinci has applied the sacred angle also in *The Last Supper*, where the composition is designed with the perspective of the space in the sacred angle converging into the head of Jesus. Readers can identify the sacred angle in the painting of *The Monalisa* as well as elsewhere.

formed by objects of special meaning - for example the places of worship (i.e. bonfire places), burial areas (cemeteries) and sources of spring water or residential shells.¹³

The sources of Slovene Natural Faith Wisdom prove the wide use of the so-called Tročan¹⁴, the Triple, both as a symbol¹⁵, and as a rule in designing the objects in space. Contemporary researches argue that the planning of objects in triple, complemented by the use of sacred angle, was intentionally applied to balance the forces of nature in a sense of invoking general equilibrium, strengthening the resistance of a habitat against harming the influences of natural phenomena, i.e. natural disasters, and enforcing overall vitality of ecosystem. Normally, each *tročan* would contain *fiery*, *water*, and *earth* compounds/characteristics and thus represent the complexity of vital energies important for humans and for the ecosystem as a whole. *Tročan* was also used for healing purposes (the word used for healing in the Slovene language is meaningful: “*celjenje*” translates as “providing wholeness”). Ancient Wisdom reflects the conviction that life is maintained until the forces of life are balanced, and the ruined equilibrium of those, leads to death.¹⁶

<p>The Sacred Slovene mountain TRIGLAV (three-headed) as portrayed by the artist Ivan Grohar (on the cover of the recently published book <i>Prirodoverje /Nature Centered Faith</i>).</p>	<p>The first design of Slovene Heraldry: by Plečnik on his »Statue of symbols«, today placed at Bled: Triple repeatedly used both in composition and in symbols; the Triglav mount, the six - pointed stars (2 x triangle) and the two-fold sacred angle composition etc.</p>	<p>The sketch of Trojak, a healing device, recorded by Pavlo Medvešček in his <i>chef-d’oeuvre</i> <i>From the Invisible part of the Sky</i> (Si: <i>Iz nevidne strani neba</i>)</p>	<p>The Great White Tročan in the Soča River Basin recorded by Pavlo Medvešček in <i>From the Invisible part of the Sky</i></p>
			

¹³ Research findings concerning pagan hierophany and the use of sacred angle in space arrangements at the Bled Island in Northern Slovenia, the emblematic Slovene tourist destination, were released in the volume by Hren, Marko, [The Image of a Paradise - or an Image of a Colony: The tailoring of the Bled Island as an ideogram of Slovenia's spiritual liberation](https://independent.academia.edu/markohren), Društvo Slovenski staroverci and Akademija Staroslavov Hram, 2022. <https://independent.academia.edu/markohren>.





¹⁴ After Hren, Kopač, *Prirodoverje*, Staroslavov hram 2021.

¹⁵ More in Medvešček, Pavlo, 2016 and Hren, Kopač, 2021.

¹⁶ Pleterski, 2014.

The use of snakes/dragons/nakedness as symbols of Wildhood

A dragon figures as a main symbol of Ljubljana and is consequently presented on the flag of the Slovene capital. The paper unveils the legends as well as the deep cosmological meaning of the symbolism of snakes and dragons and presents cases of well premeditated use of those symbols on the objects in Ljubljana and its surroundings. Snakes and dragons symbolise the vital link between the Wildhood and the tamed, the dual nature of interwoven forces of life, the physical and the metaphysical, the measurable and intangible, the manifested and the occult. This way, the symbolism of dragons/snakes, invoke both the respect to the forces of nature, the wows of pleading for protection, and the wows of aspiration of people to possess additional powers, energies, and spiritual gifts. In this sense, the dragon is a protector and a threat.¹⁷ Very often, dragons/snakes are pictured in colour green, symbolising the Wildhood, the sacredness of nature, and the devas.

Snake-head on the stick of Nature-centered Slavic priest Staroslav at the Prešeren's monument by Three Bridges in the Ljubljana center.	Two dragons/lintvrens protecting the ancient spring - today a place of a chapel at the Krakovska street by the Emona Wall in the Ljubljana center.	A snake representing a path to spiritual growth and evolution on the Plečnik's Pillar of Symbols for the Epos Villa at Bled.	Three nests, each housing three dragons, protecting Ljubljana against floods at the Water Lock, designed by Plečnik downstream the iconic Dragons Bridge.
			

Dragons/snakes rule over the symbolism of Ljubljana. As guardians and as symbols of resistance: for example, the story of the emblematic Dragon Bridge is a metaphor of “resistance-symbolism” by itself. Originally, the bridge was supposed to host the Germanic Winged Lions and was initially called “The Memorial Bridge of Franc Joseph”, after the Austrian Emperor¹⁸. The replacement of symbols, introduction of dragons and the clear symbolic conversion of the name of the bridge was an eminent gesture of resistance towards governors of colonial empire and a reflection of liberal cultural atmosphere in Ljubljana in the times of Plečnik's youth. Plečnik strengthened and upgraded this imagery and made the role of dragons explicit by placing three

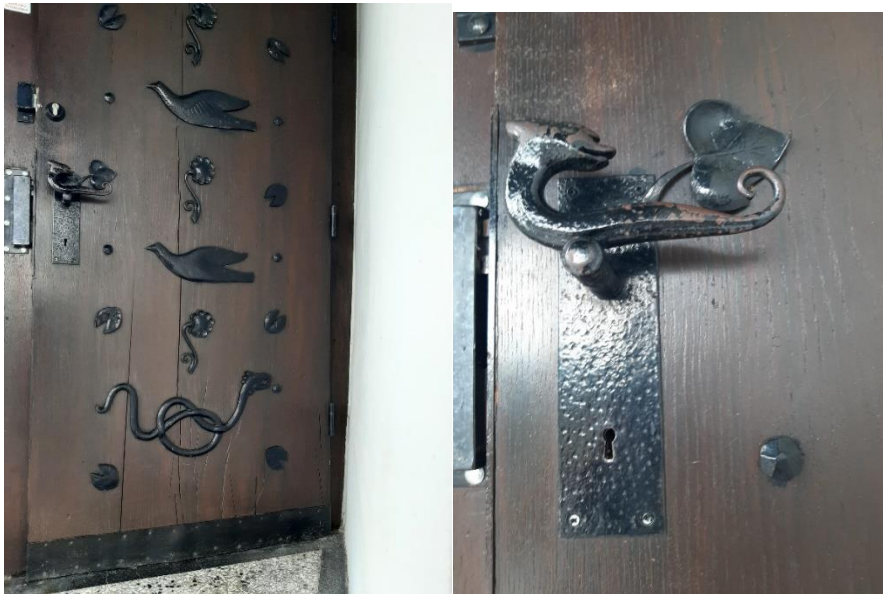
¹⁷ The research paper dedicates a chapter to the detailed description of the symbolism of dragons/snakes..

¹⁸ <https://www.ljubljana.si/sl/o-ljubljani/znamenitosti/zmajski-most/>

nests, hosting three dragons each, downstream the Ljubljanica river from Dragons Bridge on his monumental Water Lock.

Plečnik pictured the dragons/snakes ALIVE, VITAL, YOUTHFUL and AWAKEN. His symbols evoke attention, mindfulness and resistance, the attributes of sovereignty and independence. As such, the Ljubljana symbolism compensates for catholic symbolism of subordination, pictured in images of St. George killing a dragon. The former was an emblematic symbol of annihilation of paganism which consequently led to annihilation of the respect to the Wildhood and in long term led to the prevailing predatory culture on the planet. Thanks to Plečnik, Ljubljana's symbolism brings the sacredness of Wildhood proudly back to the surface. Plečnik was brave and smart enough to embed the symbolism of Wildhood also straight into the catholic sacral buildings - wherever he had an opportunity to do so.

Plečnik's church in Stranje: the entrance and the doorknob.






The metaphors of Wildhood and the sacred angle were often used also on key stones. Here is an example of such dual use of symbols on an entrance portal of a house neighbouring the Ljubljana City Hall - the key stone holds a name "WILD MAN".



Pagan Symbols of Slovenia's state: the flag, the heraldry, the anthem, the language, the national hero of youth - Shepherd

The paper discusses the genesis of the creation of Slovene State Symbols, the anthem, the flag, the heraldry, and also shows some indicative Cosmological Codes in the Slovene language, unveils the richness of heritage embedded in the stories of national hero of youth, Kekec, and the symbol of journalism - the statue of Shepherd. All these symbols contain basic compounds discussed in the first part of the paper. The Triple is represented by the monumental sacred mountain, TRIGLAV, which found its place in heraldry and on the flag. The Slovene anthem is pacifist, calls for peace with the neighbouring nations. The author of the Anthem, poet France Prešeren (1800-1849) was honoured at the break of 19th and 20th century by the central monument and the square in the immediate proximity to Three Bridges at the Ljubljana center. The Prešeren's square serves as a key point of departure for the major part of Slovene resistance movements, actions and commemorations of civil society in contemporary history of the country. The area of the Prešeren's square shall be understood as the supremely premeditated cultural project in the history of Slovenia.

The colours used (white, blue, red) symbolise the three spheres of the air (*eter* as the upper sphere of air, *vzduh* as the middle sphere and *zrak* as the lower sphere of air). The White for ether - the sphere of VEDas (the same word in the Sanskrit and in Slovene for KNOWLEDGE disciplines), the higher spheres of consciousness where the stars reach in the heraldry. White is the colour of priesthood. Blue symbolises the air of the atmosphere (*vzduh* in Slovene or *vazduh* in Croatian) - the blue planet, also symbolising creative and communicative nature of people. This sphere of Air Qualities is as elusive as water. Red represents the sphere of radiation, of the physical phenomenon of heat, electromagnetic, radioactive, physically measurable qualities on the Earth. This sphere of air, in Slovene correctly termed as *zrak*, in Croatian *zraka* (literal meaning »radiation«), is the sphere of manifested realm, the physical realm of the geosphere.

			The Anthem
			<p><i>Let all the nations thrive That yearn to await the day So where the Sun walks The quarrel will be banished from the world</i></p> <p><i>So compatriot Will each be free Not a devil, just a neighbour will the adjoining-land's dweller be!</i></p>

It cannot be coincidental, that Slovenia has both state core rituals, the anniversaries, during solstices. During the Summer Solstice, Slovenia celebrates the sovereignty, since The Declaration of Independence and The Constitution was voted in the Slovene Parliament on June 25th, 1991, paving the way for the Independent State of Slovenia. During the Winter Solstice, Slovenia celebrates The Independence and

Unity Day to commemorate the official proclamation of the Slovenian independence during the referendum held over the Winter Solstice in 1990 (93,2 % participation at the referendum and 95 % of votes for independence, i.e. 88,5 % of all eligible citizens).

The language

The Slovene language treasures a rich set of cosmological key words that provide for a firm foundation of the authentic nature-centered spirituality clearly manifesting the beyond-anthropocentric ethics of cross-species respect (environmental ethics).¹⁹

Some of the most meaningful cosmological terms in Slovene language are presented in the table below:

VEST, SVET, SVETLOBA – set of terms based on the root »svet«, holding three meanings: the WORLD, the ESTATE and the SACRED.	DAH, DUH, DIH. The root word for the Slovene term for spirituality ' <i>duh-ovnost</i> '. The triple division of spheres of the air containing the trinity of qualities	VRAŽA, RAJ, RAJATI. Simple practise for the evocation of gratitude, intercessions, thankfulness and affirmations.	DIVIJINA, DEV, DEVA, HRAM. Reasonable integration of the roles of beings of Nature in th Spiritual Life of Individuals and Communities.	UPASANOST, PASATI Spiritual path pre-supposing the permanent engagement to achieve Unity and Harmony.
SVET (AS MICRO in terms of estate and as MACRO in terms of the - whole - WORLD. Both are sacred (sveto).	VZDUH, (in Croatian Vazduh), ZRAK (in Croatian Zraka), V-ETER. The triple nature of BREATH and the qualities of the Air.	VRAJA, VRAŽA, VRAGMAN, VRAČ, V-RAJ-ATI - the terms indicating the sacred chanting, the use of magic to transcend the consciousness.	HRAM as a sacred place in wild hood, somewhere called TIČNICA (the BIRDS HRAM). HRAM as equivalent to the Vedic mantra ARHAM.	UPASATI, PASATI, UPATI UP - a path to the consciousness of the WHOLE.
THE SACRED IN MICRO AN IN MACRO – in one word in Slovene: SVET-o	The CONNECTED SPHERES	THE SPIRITUAL PRACTICE	A CODE OF RESPECT AND ETHICS	UNITY, CO-existence -primordial ECO-COSM.

¹⁹ More details in Hren, Kopač, Prirodoverje, Staroslavov hram 2021.

The second part of the paper, Mystics in the urbanism of Ljubljana

The second part of the paper discusses the application of hypotheses and concepts for pagans' interpretation of the cosmos in the spatial planning of Ljubljana as designed by the two most prominent creators of the city: Titus Linius Montanus in 1st century and Jože Plečnik in 20th century. Those hypotheses and concepts belonged to the universe of mysticism.

It seems that the starting point for the spatial planning in Ljubljana was the place of the nowadays church of the Virgin Mary's Visitation on the Rožnik hill, also an astronomic observatory point in ancient times. The dominant axis of Ljubljana's urbanism connected this point with another holly place - nowadays The Chapel of Saint George at the Ljubljana castle hill and thus placing the position of the northern wall of Roman Emona. All the entrance roads into the ancient city positioned as perpendicular lines to the city walls determine today's shape of Ljubljana.

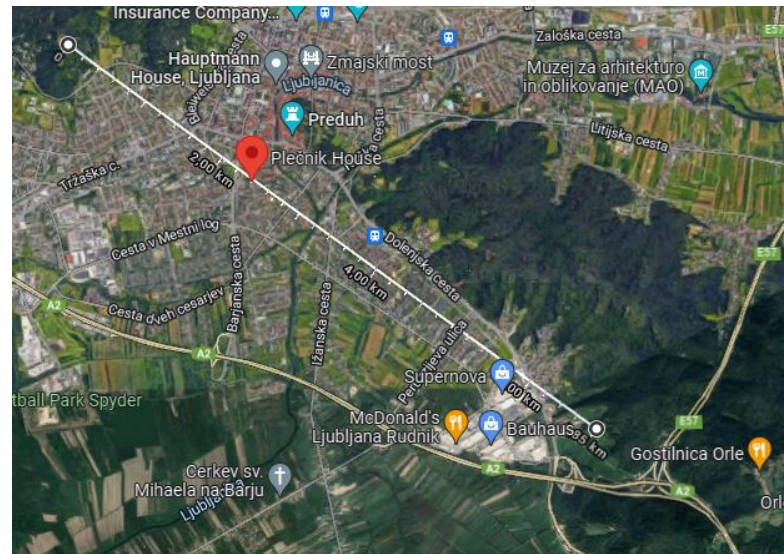
The position of nowadays church of the Virgin Mary's Visitation at the Rožnik hill was also the starting point of the astronomic line following the position of the early morning sun shining on a particular date in an ancient calendar. This line crosses three churches (apart from the one at the Rožnik hill, also the Church of St. John the Baptist in Trnovo next to the Plečnik's house and the Church of Apostles Simon and Jude in Rudnik). Catholic church started to systematically build churches at similar pagans' astronomical lines in the late 6th century to accelerate Christianisation. Pagans created so-called mythical landscapes by positioning sacred places to astronomical lines, to their perpendicular lines, and to the vertices of triangles dedicated to fire, earth and water. Such triangles were particularly soothing if one of the angles was 23,5 degrees.

Plečnik placed a number of representative sacral and public buildings into the then not yet urbanized areas, literally in the middle of nowhere, to catch the right proportions of the sacred angle, all with a starting point at the the Trnovo church next to his house.

Plečnik's perennial architecture is based on three antique principles. The first two were promoted by the Roman theorist of architecture, Vitruvius - modular rhythm and proportionality (i.e. the golden section, the Fibonacci sequence), and the gematric idea. The latest is from the sphere of mystics and Plečnik had a strong and proven affection towards mysticism. This gives a possible explanation of his often used spatial and architectural solutions following pagan mystics: angles, particularly sacred, snakes, masonic numbers 1 (circle), 3 (triangle), 4 (square), and 5 (pentagram) etc.

Astronomic line: the Rožnik church - the Trnovo church – the Rudnik church.

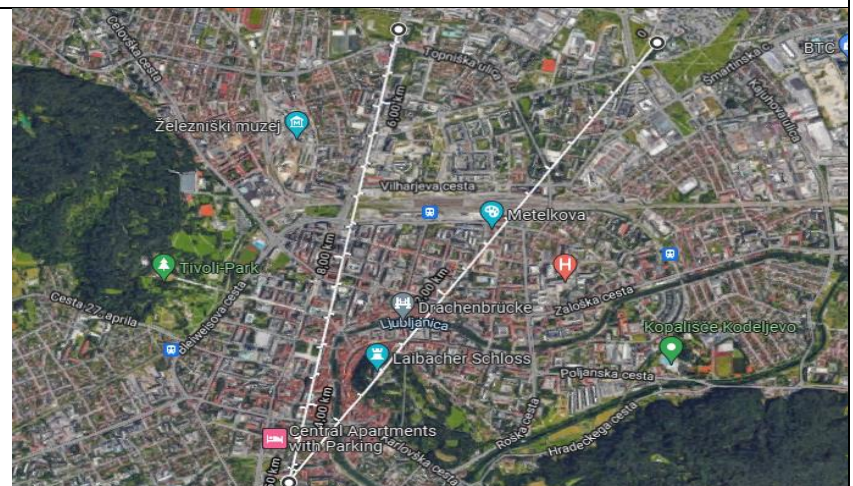
solisticijalna os Rožnik-Trnovo-Rudnik



Perpendicular dominant axis, connecting the Trnovo church, the Chappel of St. George at the Ljubljana castle, the former pagan temple next the Metelkova Cultural Center and the entrance to the Žale cemetery.



One of the Plečnik's sacred angles applied to the position of the stadium, one of the two dominant axes and the Trnovo church.



The third part of the study is dedicated to five cases/stories that exercise a strong pagan footprint in Ljubljana:

- The goddess EQUORNA and the **Equorna statue at the Gallus bank** of the Ljubljanica river. According to Marjeta Šašelj Kos, Ekvorna /Ekorna²⁰ represents the oldest epigraphically confirmed cult east of the Timava, being worshiped selectively in Emona (the ancient name for Ljubljana) and its neighbourhood - i.e. in Navport (today's Vrhnika) as a goddess of waters and later also as a patron of merchants and travellers.
- The last medieval execution place in Ljubljana, at the hypothetical place of worship at today's the **Metelkova cultural center** (including the Slovene Ethnographic Museum where UPASANA's central place of neo-pagan worship is situated) at former Friškovec (Freistätter) which is supposed to be the last medieval place of inquisitions and executions of wrongdoers. From 1888 to 1988 the area was used as military headquarters and during the Slovene spring in 1988, three publishers were imprisoned in its military jails which triggered massive resistance and finally led to state independence.
- The case study and the reinterpretation of **the monument dedicated to the poet France Prešern and Tromostovje – Plečnik's Three Bridges**. The totality of those premeditated structures in proximity resulted in the central Ljubljana's ritual venue where major social campaigns were initiated. The area is relieved with the repeated use of pagan symbolism. On the monument itself there is a plastic with the pagan priest Staroslav, holding a stick with snake-head commemorating Prešeren's epic, The Baptism at the Savica waterfall, where - in our understanding - the poet staged the symbolic union of at least four cosmologies: Druidism, Bogomilism, Slavic paganism and Greek-Latin-Christianity.
- The chapel at the Krakovska street and the Pyramid of Zois. The authors have been investigating the secrecy of the »strange« position of the Žiga Zois Pyramid opposite the Faculty of Architecture in Ljubljana. Plečnik has been insisting on the exact spot of its current position despite of strong counter arguments due to the fact, that it obstructs the flow of one of the busiest road accesses to the city center. We might find the secret of the Zois pyramid in the position of the chapel in proximity - the Krakovska chapel at the Emonska street. The Pyramid, and the chapel form a sacred angle with the axis drawn from the Zois Pyramid to Plečnik's beloved hierophany at Trnovo bridge (the Trnovo Church and Plečnik's home). The chapel stands at the place of the

²⁰ See the works of Marjete Šašelj Kos (in her article *Boginja Ekorna v Emoni in Svet bogov vzhodnih Alp in Jadrana v stiku z rimsko civilizacijo*) and Mateja Breščak - Catalogue upon the opening of the Equorna statue.

ancient (today non-existent) spring water source and the hypothetical worship place of Veles²¹; for which the indication is found in two dragons/lintverns being pictured in the chapel.

- The symbolism of dragons/snakes and the cosmological figure of Kresnik. One of the names for the Ljubljanica river derived from Latin Aluviana, »... the one that floods« which indicates that the Ljubljana basin was a swamp. Rituals to protect settlers from floods and other water related danger were supposedly amongst the core worshiping activities. This is reflected in the core Ljubljana legend about Jazon, a Greek hero who apparently founded ancient Ljubljana after he overruled the dragon on his escape with Argonauts and their ship Argo from the distant Black sea on his attempted way to the north Adriatic. The cult of dragons is often used event today, for example in contemporary educational routes for families <https://www.skrateljic.org/tempelj-zmaja-lintverna/>.

The Guide concludes with another contemporary actualisation of mythological figures - the yearly ritual of crowning the author of the year at the Rožnik hill. The paper - again making reference to Zmago Šmitek²² - presents the analysis of Slovene shaman - vedomec, vedec, vedun, vragman, and gives additional reasons why the hill of Rožnik, as an ancient place of ritual bonfires and most probable worship place for the deity Perun, is exactly the right spot to celebrate creativity, wisdom and today's Kresnik - the deity of community leaders. A social ritual takes place during the summer solstice and the awarded author has an honour to light the bonfire.

This ritual annually puts special seals to the pagan symbolism of Slovenia.

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²¹ https://sl.wikipedia.org/wiki/Krakovska_kapelica in: Gaspari; Prazgodovinska in Rimska Emona (Mestni muzej Ljubljane, 2014) str 62 »Severni rob mesta se je naslonil na strugo večjega potoka izpod Šišenskega hriba, ki je tekla tik južno od halštatske nekropole«.

²² Šmitek, Zmago, 2012.

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