



Muzej



Novejše

Zgodovine



Slovenije



# mnz.si



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muzejske novice / museum news  
številka 1, letnik 4, 2008  
number 1, volume 4, 2008

## Od pozabe do spomina

V tokratni številki posvečamo kar nekaj pozornosti prvi svetovni vojni. Letos namreč mineva devetdeset let od konca vojne, ki je evropski in širši geografski prostor prepletla s strelskimi rovi, z orožjem skušala razrešiti nakopičena nasprotja in vplivala na številne spremembe v svetu. Civilizacija je s svojimi dosežki industrijske revolucije in vero v svoje neustavljivo zmagoslavje strmoglavila v neznosno blato strahu in nasilja. Odnos do velike vojne in spomina nanjo se je v teh devetdesetih letih spreminjal od odrinjenosti na rob javnega spomina in pozabe, do zbirateljskega navdušenja, ki še danes ne pojenja. Razstav in muzejskih zbirk, ki so v zadnjem poldrugem desetletju privabljale številne obiskovalce, tokrat niti ne omenjam. V tem času je bilo napisanih kar nekaj razprav in knjig, ki so prispevale k razumevanju vpliva in posledic vojne, ki je tako usodno vplivala na evropsko in z veliko posebnostmi tudi na slovensko zgodovino. Vse bolj je prisotna zavest o usodi številnih udeležencev, ki so v strelskih rovih izgubljali vero v vrednote, mladost in življenje, ki jih lahko prepoznavamo na orumenelih podobah družinskih albumov in muzejskih zbirk. Mnogim za časa življenja nihče ni prisluhnil, ko so skušali s pripovedovanjem osmisliti, deliti in pozabiti svojo nerazumljeno in vse bolj osamljeno bolečino in ponos. Njihove izkušnje so bile vse bolj tuje v namišljenem svetu prihodnosti.

»Prej smo vedno mislili, da pojde vse tako v redu, kot je šlo na vežbališču in ob paradah ... A zdaj je padalo vse navzkriž, zvijalo se v krvi, ječalo, skrivalo se, bežalo ... vse navzkriž je treskalo, žvižgalo, frčalo – gališke poljane so zakrvavele – take vojne si nismo predstavljali in o tem nam niso nikdar pravili naši oficirji ....« lahko beremo o v enem od mnogih dnevnikov vojaka. S prvo svetovno vojno smo vstopili v dvajseto stoletje in vse bolj se zavedamo, da je na marsikatero njegovo značilnost vplivala prav velika vojna. Z usodno splošno mobilizacijo je posegla v življenja celotne generacije mobiliziranih bolj ali manj mladih vojakov in jih prisilila v spoznavanje življenja in smrti v strelskih rovih. Pogosto citirana razmišljanja, da ima prva svetovna vojna za dvajseto stoletje podobno vlogo kot francoska revolucija za devetnajsto, da se je svet s prvo svetovno vojno ujel v neminljivo past, o strelu, ki je sprožil vojno in pokopal svet preteklosti, in druga iz neizčrpane zakladnice evropske misli ... nas navajajo k vprašanju, ali sploh lahko razumemo dvajseto stoletje, ne da bi razumeli prvo svetovno vojno. Seveda, ali sploh lahko razumemo katerokoli obdobje brez razumevanja kronoloških in prostorskih celot? Vprašanja, ki jih odpira velika vojna, zajemajo neločljivo celoto mnogih področij, od vojaškega do kulturnega, in jih lahko prepoznavamo tako v razvoju jezika kot množične proizvodnje. O nekaterih vidikih vojne in njene kulturmuzgodovinske dediščine smo se pogovarjali z dr. Petro Svolfšak.

Sicer pa v Muzejskih novicah nadaljujemo zdaj že uveljavljeno prakso predstavljanja muzejev, muzejskih razstav, dogodkov in zbirk. Tokratno naslovnico s podobami slovenskih kulturnikov na ljubljanskih ulicah iz obdobja med obema vojnama smo izbrali v sozvočju z razstavo o meščanstvu, ki je odprta v prostorih za občasne razstave Muzeja novejša zgodovine Slovenije. Tej bo sledila razstava o prvi svetovni vojni, ki je plod sodelovanja več muzejskih ustanov in povabljenih sodelavcev.

Vabljeni.

## From Oblivion to Remembrance

In this issue we pay special attention to the First World War. This year marks ninety years since the end of the war which introduced firing trenches into Europe and beyond, tried to resolve the accumulated hostilities and globally affected numerous changes. Supported by the accomplishments of the industrial revolution and belief in its own irreversible progress, civilization dived into the hellish mud-hole of fear and violence. The relation to the Great War and its memories in these ninety years turned from marginalization on the fringes of public memory and oblivion, to enthusiasm of collectors, still alive to this day. I need not even mention the exhibitions and museum collections, which have in the last fifteen years attracted so many visitors. In this time, several discussions and books have been written, spreading the knowledge of the War and helping understand its influence and consequences, so deeply marking the European and very uniquely Slovenian history as well. The knowledge of the lives of numerous participants, who were losing their faith into human values, youth and their lives in the trenches, reappearing in yellowed images of family albums and museum collections, is more and more present. Many of those who tried to tell stories to make sense of, share and forget their incomprehensible and increasingly lonely pain and pride were not listened to during their lives. Their experiences became increasingly foreign in the fancied world of the future.

“Before we always thought everything would go as well as it did on the training ground and in parades ... But now it was falling everywhere, distorted in blood, screaming, hiding, running ... thunder everywhere, whistling, flying – the Galician Fields have bled – we never imagined war like that, and were never told of it by our officers ...” can be read in one of many a diaries of a soldier. The First World War was our entrance into the 20<sup>th</sup> century and we have become increasingly aware that many of its characteristics were influenced by the Great War itself. The fatal mass mobilizations interrupted the lives of a whole generation of the mobilized soldiers, more or less young, and forced them to encounter life and death in the firing trenches. The often quoted contemplations, that the First World War had a similar impact on the 20<sup>th</sup> century as the French Revolution had on the 19<sup>th</sup> century, that the First World War entangled the world into an eternal trap; about the shot that triggered the war and buried the past world, and others from the inexhaustible treasure of European thought, lead us to wonder whether we can even begin to understand the 20<sup>th</sup> century without understanding the First World War. Can we even understand any period of the past without understanding its chronological and spatial wholes? The questions opened by the Great War touch upon an inseparable whole of numerous fields, from the military to culture, and we can recognize them in the development of language just as well as in mass production. Some points of the war and its cultural-historical heritage were discussed with Dr Petra Svolfšak.

The Museum News continues the firmly established tradition of presenting museums, museum exhibitions, events and collections. This time, the front page, with the images of Slovenian intellectuals between the two Wars in Ljubljana, was selected to resonate with the exhibition about the middle class, open in the periodical exhibition rooms of the National Museum of Contemporary History of Slovenia. After its closure, an exhibition on the First World War will follow; a product of cooperation of several museums and invited cooperators.

Kindly invited.



**Pogovor s Petro Svolfšak** Zgodovinarica dr. Petra Svolfšak, zaposlena na Znanstveno raziskovalnem centru Slovenske akademije znanosti in umetnosti, namenja raziskovanju prve svetovne vojne vso svojo raziskovalno pozornost. Njena obsežna bibliografija, ki zavezuje vse, ki jih zanima velika vojna na Slovenskem, je odprla mnoge nove poglede na obravnavano obdobje in tematsko raznovrstno problematiko s katero se ukvarja. Ob letošnji obletnici konca vojne smo se z njo pogovarjali o vojni, zgodovino pisju in spominu.

**Letos mineva devetdeset let od konca prve svetovne vojne. Odnos do vojne, tako v širši kot v strokovni javnosti, se je v tem obdobju precej spremenil. Zakaj je bila prva svetovna vojna v primerjavi z nekaterimi drugimi okolji, ki so jo vedno razumeli kot »veliko vojno«, na Slovenskem tako dolgo odrinjena na rob kolektivnega spomina?**

Spomin na prvo svetovno vojno je tudi na Slovenskem tlel ves čas od njenega konca, le uradne potrditve, zasluženega mesta v kolektivnem, morda celo državotvornem smislu ni dobil. In to kljub nespornemu dejstvu, da je prebivalstvo na slovenskem ozemlju to vojno doživljalo in jo preživelo v nadvse različnih izkušnjah, ki bi zaslužile vso našo pozornost. Samo za ponazoritev naj naštejemo nekatere: vojaki v avstro-ogrski vojski, vojaki v italijanski vojski, »dobrovoljci«, vojni ujetniki. Zaradi lastne vpetosti v razmišljanja o veliki vojni na Slovenskem sem trdno prepričana, da more slovenska prvovojna izkušnja postati študijski primer o tem, kako neka skupnost doživlja vojno v vseh njenih odtentkih. Prav ta izkušnja, vojna in vojaška, popolnoma zavrača tudi tezo, da je slovenski narod izrazito nevojaški, pri čemer vojaško in vojno značilnost ali kvaliteto merim kot pozitivno, na izkušnji ravnajo času in prostoru pričakovano.

Slovenska povojna umestitev v nov državni okvir jugoslovanske kraljevine je napovedal prvo »državno« pozabo slovenske prvovojne izkušnje. Slovenci so bili poraženci vojne, kar seveda ni sodilo v zmagovalni srbski in jugoslovanski vojni spomin. Še posebno bega spoznanje o ideološki preobteženosti spominskih tekstov, ki je hromila slovenski spomin na veliko vojno. Številni pisci spominov iz obdobja med obema vojnama (npr. nekdanji »dobrovoljci«) so namreč v poveljevanju vsemogočnosti srbskega naroda zanikali državotvornost svojega, to je slovenskega naroda. Ideološkemu pritisku sta se deloma izognili dve slovenski vojni izkušnji, in sicer ujetniška, ki izstopa po svoji pričevalnosti in povednosti, in uporniška. Slovenski vojni ujetniki, pisci spominov, so, s stališča bralcev, izvrstno izkoristili nenavadno priložnost, ki jim jo je ponudila vojna in iz nje izhajajoče ujetništvo; t. i. izhod iz malega sveta in soočenje s povsem novim in popolnoma drugačnim (civilnim) svetom je mnogim vzbudil svojevrstno radovednost in ubesedili so ocean značilnosti, podrobnosti o ljudeh, tradiciji, kulturi, naravi, ki so jih srečevali na svoji ujetniški poti vse do vrnitve v domovino. Druga tematika, ki je uspešno previharila viharje družbenih in ideoloških sprememb, so upori slovenskih vojakov v avstro-ogrski vojski leta 1918. Številni zapisi vse od leta 1918 naprej dokazujejo na eni strani pomembno mesto v slovenskem kolektivnem spominu na uporniško vrenje med slovenskimi vojaki, na drugi strani pa kaže na vlogo in razumevanje pomena uporov pri razpadanju Avstro-Ogrske. Dolgo vrsto let, tako v obdobju Kraljevine kot v času socialistične Jugoslavije, so bili upori predmet različnih in nasprotujočih si ocen. Slovenske politike so večkrat spravljali v zadrego, saj samih dogodkov ni bilo mogoče ignorirati, po drugi strani pa bi bilo nasilje nad zgodovino preočitno. »Rešila« jih je, če povzamemo po odličnem piscu in poglobljenem poznavalcu uporniške problematike Vladu Vodopivcu, brezčasnost in ideološko neomejena vizija miru in svobode, ki jima moremo slediti še danes. Poseben »fenomen« je soška fronta, za katero bi, če bi presojali po tem, koliko so o njej pisali v času med obema vojnama, lahko ugotovili le to, da je šlo za manjšo, Slovincem sicer bližnjo fronto. Njen



Foto / Photo: Igor Lapajne

»nejugoslovanski« značaj se preprosto ni mogel vključiti v gojeni in državotvorni jugoslovanski spomin.

Tudi v drugi Jugoslaviji je imel slovenski spomin na prvo vojno smolo, da ga je zasenčila slava nove vojne. Novi družbeni sistem je iskal utemeljitev v novih vrednotah in »klasična« imperialistična vojna to nikakor ni mogla biti. Počakati je bilo treba nekaj desetletij, da je prva svetovna vojna, najprej pa soška fronta, v slovenskem kolektivnem spominu in znanstvenoraziskovalnem prostoru dobila zasluženost, muzejska obravnava soške fronte in prve svetovne vojne je znanstvene raziskave prehitela in je po mojem mnenju zgodba o uspehu.

Slovenski spomin na prvo svetovno vojno je zdaj v velikem razmahu, končno smo dosegli, da je prva svetovna vojna vključena v različne zgodovinske

obravnave, javnost pa jo spoznava predvsem s pomočjo številnih izdaj spominov slovenskih vojakov, tedanjih politikov in literatov, ki so bili pravzaprav dolgo edini in edinstveni pripovedovalci o vojnem času. Prva svetovna vojna se je otrešla političnosti, dogodki, ki jih pripisujemo t. i. politični zgodovini, so jasni, nedvoumni in morda zaradi tega tudi postavljeni v drugo vrsto.

Podariti je treba, da postajata spomin in t. i. kulturna zgodovina velike vojne eno temeljnih raziskovalnih polj evropskega zgodovinopisja o prvi svetovni vojni. V ta tok smo se uspešno vključili tudi slovenske zgodovinarke in zgodovinarji, ki postajamo povsem enakopraven sogovornik svojih kolegov npr. v Veliki Britaniji, Nemčiji, ZDA in v državah naslednicah nekdanje skupne monarhije, s katerimi imamo zanimive skupne, a tudi zelo različne izkušnje.

**Svoje raziskovalno delo ste na vseh stopnjah študija in v kasnejšem poklicnem raziskovalnem delu kot zgodovinarica v celoti posvetili preučevanju prve svetovne vojne. Zakaj prva svetovna vojna in od kod tolikšna privlačnost njene dediščine, ki je vidna v številnih vaših objavljenih besedilih, knjigah in raziskavah?**

Morda boste razočarani, ko boste prebrali, da je moje zanimanje predvsem plod naključja oziroma iskanja, pa ne toliko mojega, kot iskanja mojega mentorja in skrbnega spremljevalca mojega dela vse do danes, to je prof. dr. Branka Marušiča. Že v gimnazijskih in v študentskih letih sem v Goriškem muzeju opravljala priložnostna dela, prek katerih sem dobila tesnejši stik s primorskim tiskom in raznovrstnimi publikacijami, ki jih je B. Marušič skrbno in načrtno zbiral. Urejala sem jih in tako oblikovala odnos do svojega bodočega raziskovalnega področja. Ko se je moj študij zgodovine bližal koncu in je manjkalo le še diplomsko delo, sta se Marušičevo iskanje nekoga, ki bi se poglobil v problematiko slovenskih beguncev, ki so jih italijanske oblasti leta 1915 izgnale v Italijo, in moje iskanje primerne tematike za diplomsko delo srečali, in tako sva se našli, prva svetovna vojna in jaz. Begunci so bili pravšnja izbira, ki ni zahtevala podrobnega poznavanja bojnega dogajanja na soškem bojišču. Ozke in izključno vojaške podrobnosti mi še danes ne ležijo, bile pa so pravi in moj prvi raziskovalni izziv, saj sem morala delo zastaviti prav od začetka. Literature o tej tematiki ni bilo veliko, arhivsko gradivo je bilo fragmentarno, bogatejše je bilo časopisno gradivo. Ob katerem sem se naučila predvsem sistematičnosti in discipline, ki sta potrebni za učinkovito branje časopisnega gradiva, namreč, da se izogneš skušnjavi o podrobnem in vsestranskem branju časopisa. Morda se na tem mestu že lahko sklicujem tudi na nekakšen ženski vidik in pristop, ki ves čas vodi moje delo, morda občutljivost in prepoznavanje otenkov v odnosih in razmerjih, ki jih je (so)oblikovala prva svetovna vojna. Zagotovo se ženski pristop kaže v izbiri tematik, pri mojem znanstvenoraziskovalnem delu. Zakaj vztrajanje? Povsem preprosto, ker prva svetovna vojna v slovenski znanstvenoraziskovalni sferi še vedno ostaja kadrovsko podhranjena, in tu gre za povsem pragmatično odločitev. Ko sem leta 1990 postala sodelavka na Zgodovinskem inštitutu Milka Kosa ZRC SAZU, je problematika prve svetovne vojne postala del znanstvenoraziskovalnega programa inštituta in za to dobila tudi državno podporo, izkazano v statusu mlade raziskovalke in v poznejših projektih. Dotlej je bila prva svetovna vojna s soško fronto predvsem muzejska tematika ter vsebinska podlaga del t. i. ljubiteljskih zgodovinarjev. Ti so še danes izjemno močna in raznovrstna skupina raziskovalcev, zbiralcev in piscev. Tematik, zgodb in raziskovalnih izzivov, ki segajo v časovno območje te vojne, je toliko, da se ne smemo in ne moremo bati konkurence, naraščajoče zanimanje in tudi zavedanje javnosti o prvi svetovni vojni me ves čas potrjuje v izbiri mojega časovnega raziskovalnega območja. Medtem sem prav prek preučevanja te vojne spletla vrsto izjemnih vezi, spoznala ljudi, ki zdaj brezpogojno in dobro sodelujemo. Navsezadnje je že to, da moraš nekomu, ki ni povsem prepričan, da je raziskovanje prve svetovne vojne lahko resno znanstveno delo, da ne govori zgolj o bitkah, zmagah in porazih, temveč o življenju v posebnih okoliščinah v najširšem smislu, motivacija za še boljše delo, za še drznejše projekte. Ob pregledovanju arhivskega gradiva se ves čas porajajo nove zamisli, zaradi ideološke nevtralnosti pa je ta vojna dejansko lahko »čista« znanost in prijazen temelj za povsem sproščeno razpravo. Prva svetovna vojna je vsekakor prvovrstno raziskovalno polje, ki ni nujno vojaško. Sama sem si »vojaško« postavila kot okvir, ki je opredeljeval vse in vsakogar v vojnem času, predvsem pa me je ob tem sprostilo spoznanje, da tudi ko se spustim na bojno polje, ne potrebujem bitke, da preberem, kaj je vojak čutil, da ne potrebujem podatka o orožju, da ugotovim, zakaj se je uprl, da spoznavam mehanizme vojske, ob katerim moram sicer poznati njen stroj, vendar se mi ni treba ukvarjati s

povsem vojaškimi zadevami. Predvsem pa je vojno tisto, kar me pri vojni zanima, vojno vzdušje, vojni vplivi, vojni spomini. Največ tega sem doslej seveda lahko zajela ob raziskovanju italijanske vojaške okupacije slovenskega ozemlja v letih 1915–1917, saj sem dobila priložnost, da se seznanim z okupacijskim aparatom, tedanjim vojnim pravom, v katerem sem dobila pravi navdih in si začrtala rdečo nit, ki jo vodim skozi večino raziskav, to je aplikacija pravnih norm v nelegitimnem dogodku, kot je vojna. Po drugi strani spoznavam življenje ljudi, ki se so morali prilagoditi novim vojnim okoliščinam. To soočenje teorije (sklop zakonov in odredb o organizaciji življenja na zasedenih ozemljih) in prakse (udejanjanje) je razkrilo vrsto podrobnosti, ki so pomembno vplivale na tedanje in bodoče življenje Slovencev na Primorskem.

Sčasoma sem se tematsko sicer umaknila z neposrednega bojnega področja, v njegovo zaledje, a se zaradi ciljnih raziskovalnih projektov, ki jih izdatno financira Ministrstvo za obrambo, občasno vračam nazaj, saj je spoznanje, da se Slovenska vojska želi utemeljiti tudi v slovenski izkušnji velike vojne, pravišnji izziv, da k temu tudi sama nekaj pripomorem.

**Pred leti se je v javnosti razvila precej ostra polemika v javnosti o varovanju dediščine v Posočju, zaščitni zakonodaji in ropanju ter nestrokovnih izkopih, ki naj bi brez ustreznega fotografiranja in dokumentacije nepovratno siromašili skupno kulturno in zgodovinsko dediščino. Na drugi strani naj bi privatni zbiralci z izkoriščanjem praznine, ker se uradne ustanove naj ne bi pravočasno zganile, z nabiranjem predmetov na terenu marsikateri predmet rešili pred uničenjem. Leseni in kovinski deli predmetov so v zahtevnih klimatskih razmerah zelo hitro uničljivi. Kakšno je vaše stališče do te izjemno široke in večplastne problematike?**

Varovanje, ohranjanje dediščine, ki utemeljuje naše bivanje, mu daje pomen in ga bogati, je zagotovo temeljno poslanstvo vsakogar, ki se ukvarja z zgodovino, saj nam jo ne nazadnje pomaga razumeti na najbolj stvarjen, materialen in zato na najbolj razumljiv in otipljiv način. Ta otipljivost pa je tudi skušnjava. Ker sem odraščala v okolju, katerega temeljno poslanstvo je bilo odkrivati, ohraniti in predstaviti našo kulturno dediščino (oče je arheolog in je bil dolgoleten sodelavec Goriškega muzeja, ter sem tako imela možnost in priložnost sodelovati pri vrsti njegovih izkopavanj in se nekako brusiti tudi na tem področju) in okvirih dovoljenega in zapovedanega, me proustodušno in nebrzdano »jemanje« in, kar je še huje, preprodavanje, žalosti in moti. Po drugi strani pa so kosi orožja, obleke, obutve in vsakovrstne bojne opreme tujek v okolju, ki so ga tjakaj pripeljale nenavadne in izjemne okoliščine, in v resnici sodijo v muzej, zbirko, na razstavo. Po mojem mnenju gre pri tem na eni strani za zakonsko opredelitev, kaj in ali je vse to, kar moremo na fronti najti, dediščina (v najširšem pomenu besede to zagotovo je), kdo sme z njo upravljati in v kakšne namene ter kakšne so morebitne sankcije zoper tiste, ki v imenu ohranjanja vojne dediščine delujejo predvsem po tržnih zakonitostih. Pri zbiralcih raznovrstnih materialnih ostankov soškega bojišča seveda, po načelu »sto ljudi, sto čudi«, odkrijemo raznovrstne motive in načine delovanja; mnogi med njimi so zagotovo opravili skrbno delo, zbrali in celo dokumentirali gradivo ter ga ponudili tudi t. i. uradnim ustanovam v uporabo in izposojo. To se mi zdi dobra, pa čeprav srednja pot, vsekakor je treba postaviti korekten in na zaupanju temelječ odnos, ki bo koristen za vse, ki želimo ohraniti tudi materialni spomin na to izjemno bojišče. Veliko prahu se je dvigalo tudi ob vojaških pokopališčih, njihovi obnovi in nadaljnji usodi, kjer gre po mojem mnenju za še bolj izrazito strokovno vprašanje varovanja kulturne dediščine. Z umnim pristopom, podprtim s strokovnimi argumenti, se je spor okoli pokopališč polegel in čas je, da jih postavimo v kontekst spomina in opomina, da jih primerno vzdržujemo, predvsem pa do vseh žrtev vojn(e) vzpostavimo, oblikujemo in ohranjamo primeren, občuten odnos.

**V zgodovinopisju prve svetovne vojne so vse bolj prisotne raznovrstne, na videz obrobnejše teme – od študij o beguncih, ženskah, ujetnikih do preučevanja spomina. Vse to širi tradicionalno razumevanje vojne in vojaške zgodovine. Ali je vtis, da se pri preučevanju vojne dogajajo upoštevanja vredne in dolgoročne spremembe, varljiv?**

Pri naštetih tematikah, ki so pogosto poimenovane s slabšalnim prizvokom kot obrobnejše, gre po mojem globokem prepričanju za srž vojne, za tisto pojmovanje vojnih dogajanj, ki se mu reče življenje (v vojni). Vse našete kategorije udeležencev vojne predstavljajo statistično široko plast prebivalstva, torej že iz tega povsem stvarnega, oprijemljivega razloga to ne morejo biti obrobne

problematike. Ko se spustimo v brezno izkušenj, se moremo samo še čuditi in po drugi strani ugotoviti, da so bili vsi ti begunci, ženske, otroci, starci, uporniki, ujetniki, bolniki, ranjenci in pohabljeni, glavni protagonisti te srhljive vojne... in tisti, ki so jo zmogli, z večjimi ali manjšimi posledicami, nikoli pa brez njih, preživeti, so njeni edini zmagovalci. To spoznanje in ne nazadnje raznovrstno sistematično raziskovalno delo, vedno večje število del, diplomskih in magistrskih nalog, ki črpajo iz teh »obrobnih« problematik, me utrujejo v prepričanju, da videz v tem primeru ne vara. Nasprotno, če pod grob drobnogled vzamemo vlogo žensk v vojni, lahko, tudi razočarano, ugotovimo, da so s svojo dejavnostjo, z delom v vojnih delavnicah, z vzgojo, z bojem za vsakdanji kruh, z vzdrževanjem rednih in optimističnih stikov s fronto, hkrati tudi vzdričevale trdnost fronte. Lahko bi rekli sporno, vsekakor zelo nasprotujoče si, ampak povsem resnično, v vojni vsakdanje in za vojno značilno, le zavedati se moramo tega in se znebiti vsakovrstnih predsodkov, tudi takšnih o vojni kot domeni moških. Gre torej za preseganje stereotipnih predstav o vojni in raziskovanju vojne. Menim tudi, da smo na Slovenskem na dobri poti. Eden izmed mejnikov v sodobnem slovenskem zgodovinopisju o prvi svetovni vojni, eden temeljnih preobratov v zavesti oziroma zavedanju o vseobsežnosti vojne tudi v praktičnem in ne zgolj teoretskem povzemanju o prvi svetovni vojni kot vojni vseh vojn ali začetnici sodobnih vojn, je bil zagotovo simpozij *Velika vojna in Slovenci* (Slovenska matica, Ljubljana junij 2004), ki je svoje delo naslednje leto zaključil z monografijo z enakim naslovom. To prvo znanstveno posvetovanje o prvi svetovni vojni in Slovencih na Slovenskem je pokazalo, da se zmoremo znanstveniki različnih strok argumentirano in poglobljeno pogovarjati o enaki tematiki. Zgolj iz želje in potrebe postaviti veliko vojno v perspektivo življenja, kar je po mojem mnenju edini pravi pogled na vojno. Tudi pogovor o žrtvah, ki ste ga organizirali v vašem muzeju, je bil pomemben korak k utemeljevanju spomina na veliko vojno. K prenovljenemu pogledu na vojno zagotovo ogromno prispevajo muzejske predstavitve, ki na oprijemljiv in materializiran način pripovedujejo o vojni, jo obiskovalcu približajo in predstavijo, ga kot časovni stroj položijo v čas in prostor in mu tako omogočijo da spozna, morda za hip doživi izkušnjo svojih babic in dedov. Morda je to pot do samozavedanja, do sprejetja dela svoje zgodovine, ki ga zgolj zaradi nepoznavanja nismo nikoli dojeli kot nekaj, kar je zgnelo naš slovenski prostor in

ljudi, do spoznanja, da je ta veliki svetovni dogodek sooblikovala tudi slovenska majhnost in se tudi na tako krut in krvav način umestila v svetovno zgodovino.

**Pri svojem delu in v prostem času ste verjetno obiskali marsikateri muzej in muzejsko razstavo na temo svetovnega spopada v letih 1914–1918. Kot avtorica prvega slovenskega vodnika po soški fronti, ki je izšel v več jezikih in več ponatisih, verjetno še vedno obiskujete območja bojev v Posočju in drugje v Evropi. Kaj bi svetovali bralcem, da je vredno ogleda?**

Tole vprašanje me spravlja v rahlo nelagodje, kajti v določenih pogledih, to moram samokritično priznati, sem neke vrste kabinetna znanstvenica. Resda pogosto ne morem ločiti prostega časa od dela, ker se mi nehote motajo po glavi številne misli tudi takrat, ko zapustim delovne prostore. Po drugi strani nisem zbirateljski tip (ne zbiram npr. razglednic, fotografij, predmetov), ki bi kopičil materialni spomin na obdobje, ki ga raziskujem. Muzeji in razstave pa so že nekoliko drugačna zgodba, tudi muzeji na prostem. Sem seveda vneta navijačica Kobariškega muzeja, s sodelavci tega muzeja sodelujem, menim da uspešno in plodno, že vse odtlej, ko sem stopila na pota raziskovanja zgodovine prve svetovne vojne na Slovenskem. Ne vem zakaj, ampak včasih nerazumno navdušenje ustvarjalcev tega muzeja je kar nalezljivo, zato je sodelovanje z njimi na nek način lahko, to pa zmorejo preleti v drzne in uspešne razstave. Verjetno bi si vsak muzej želel, da bi del njegove razstave prepotoval nekaj evropskih prestolnic. Kobariškemu muzeju je to uspelo in tako pomembno soustvarja slovensko predsedovanje evropski uniji. Zato bi seveda priporočila vsakemu slovenskemu zgodovinskemu navdušencu, naj se najprej razgleda doma, ker imajo slovenski muzeji, z vašim in kobariškim na čelu, marsikaj pokazati. Kobariški muzej ima prednost terena, skupaj s Fundacijo Poti miru v Posočju lahko ponudi ogled muzejev na prostem. Šele potem bi se odpravila na krvave poljane nekdanje zahodne fronte velike vojne, kajti svoje delo razumem tudi kot nekakšno poslanstvo v ozaveščanju, da je *velika svetovna prekulica* potekala tudi na slovenskih tleh in da smo bili Slovenci dejaven dela tega velikega svetovnega dogodka.

P o g o v a r j a l e s e j e M a r k o Š t e p e c

## An interview with Petra Svolfšak

The historian Dr Petra Svolfšak, employed by the Scientific Research Centre of the Slovenian Academy of Sciences and Arts dedicates all her attention to the research into the First World War. Her vast bibliography, obligatory reading to all who are interested in the Great War in Slovenia, has opened many new aspects of the researched period and the thematically diverse issues dealt with inside. For this year's anniversary of the end of the War we discussed with her the War, historiography and memory.

**This year is the 90th anniversary of the end of the First World War. The attitude towards the War of a general as well as professional public has changed greatly in this period. Why was the First World War by some others abroad, always seen as the Great War, for so long marginalized in the Slovenian collective memory?**

The memory of the First World War remained alive in Slovenia ever after the war ended; however, it never received an official confirmation, it never assumed its deserved place in a collective, perhaps even nation-forming sense, despite the unquestionable fact that the inhabitants of Slovenia lived and survived this war through an extremely wide scope of experiences which would definitely deserve all our attention. Let me illustrate some of them: soldiers in the Austro-Hungarian Army, soldiers in the Italian Army, volunteers, and prisoners of war. Because of my own contemplations on the Great War in Slovenia, I am sure that the Slovenian First War experience could serve as a case study on how a community experiences war in all of its nuances. This specific experience, of the military and war, completely rejects the thesis about Slovenians being an extremely unmilitary nation. I see these military and war characteristics and traits as positive, which is, on the experience level, even expected considering the time and the place.

The placement of Slovenians after the War into a new, Royal Yugoslav state introduced the first 'state' amnesia of the Slovenian experience of the First World War. The Slovenians were the defeated in the War, which of course did not fit into the victorious Serbian and Yugoslav war memory. Especially confusing is the

realization of the ideological overburdening of memoirs, crippling the Slovenian memory of the Great War. Many writers of memoirs from between the both Wars (such as ex-volunteers) ignored the nation-forming of their own, Slovenian nation while praising the omnipotence of the Serbian nation. Only two Slovenian war experiences partly escaped the ideological pressure, that of prisoners, significant for its expressiveness and narrative power, and that of rebels. From the reader's viewpoint, the Slovenian prisoners of war, writers of memoirs, took full advantage of an unusual opportunity offered by the War and the resulting imprisonment. They 'exited' the small world and face the new and completely different (civilian) world, which sparked a kind of curiosity in many and they penned an ocean of characteristics, details on people, traditions, cultures, nature, experiences they had during their imprisonment and the return to the homeland. The second theme, successfully surviving the social and ideological changes, was the uprisings of Slovenian soldiers in the Austro-Hungarian military in 1918. The stalwart presence of the writings from 1918 onwards proves on the one hand the important place of the rebellious spirit of the Slovenian soldiers in the Slovenian collective memory and, on the other hand, shows the role and the understanding of the importance of uprisings in the process of dissolution of the Austro-Hungarian Monarchy. For several years, during the Kingdom and the Socialist Yugoslavia, the uprisings were a topic of various and conflicting evaluations, often causing embarrassment to Slovenian politicians, as the events themselves could not be ignored, but on the other hand, the violence against history would have



been too obvious. Summarizing the excellent writer and great expert on the rebel issue, Vlado Vodopivec, they were 'saved' by the timelessness and ideologically free vision of peace and freedom, which can still be followed today. A special 'phenomenon' was the Isonzo Front, which was, according to the writings between the two wars, only a smaller, Slovenian front; its 'non-Yugoslav' character could simply not be included in the educational and nation-forming Yugoslav memory.

Even in the second Yugoslavia, the Slovenian First War memory had the misfortune being overshadowed by the glory of the new war, the new social system was looking for foundations in new values and, of course, that could not be a 'classic' imperialist war. Thus another few decades had to pass before the First World War, and the Isonzo Front before it, found their deserved place in the Slovenian collective memory and scientific-research space, the museal treatment of the Isonzo Front and the First World War are in my opinion success stories.

The Slovenian memory of the First World War is now blooming, we have finally managed to include the First World War in a variety of historical treatments, and the public is getting to know it especially through a number of recently published memoirs of Slovenian soldiers, politicians and writers, who were for a long period the only and unique narrators of the War times. The First World War has got rid of the politics; the events ascribed to the so-called political history are clear, unambiguous and perhaps because of that left in the background. It needs to be stressed that the memory and the so-called cultural history of the Great War are becoming one of the basic research fields of the European historiography about the First World War; Slovenian historiographers have successfully joined the stream, and we are becoming an equal interlocutor with our colleagues, e.g. from the United Kingdom, Germany, the USA and the successor states of the former monarchy, with whom we share interesting but also very diverse experiences.

**As a historian you have dedicated your research work throughout your studies and later to studying the First World War. Why the First World War and where does this fatal attraction to its heritage, recognizable in your numerous published texts, books and exhibitions, come from?**

Perhaps you will be disappointed to learn that my interest is primarily a result of a coincidence or a search, but not so much mine as the one done by my future mentor and diligent follower of my career, Professor Dr Branko Marušič. Already in a secondary school and as a student I had various temp jobs in the Gorica Museum, where I got more closely acquainted with the press of the Littoral and with various publications that Dr Marušič carefully and intentionally collected and I organized and thus developed my attitude to my future research topic. As my study of history neared the end and all that was left was my thesis, Dr Marušič's search of someone to delve into the issue of Slovenian fugitives who the Italians exiled into Italy in 1915 and my search for a thesis topic collided and that is how the First World War and I met. The fugitives were the right choice, as the topic did not require a detailed knowledge of war on the Isonzo Front. Narrow and purely military details do not interest me even today, but they were a real and my first research challenge, as I had to start from the very beginning. Literature on this topic was scarce, the archive materials were fragmented, newspaper materials were more extensive. This work has taught me primarily to be systematic and disciplined which is necessary to effectively read newspaper materials. Perhaps even then I could work from a kind of a female point of view and approach, which has since then been leading my work, perhaps a certain sensitivity and ability to recognize certain nuances in relations and relationships, (co)designed by the First World War. The female approach is certainly reflected in the topics selected for my scientific and research work. Why this persistence? Simply because the First World War in the Slovenian scientific and

research sphere is still under-staffed, it was primarily a pragmatic decision. In 1990, when I became a collaborator of the Milko Kos Institute of History at the Centre for Scientific Research of the Slovenian Academy of Sciences and Arts, the First World War became part of the scientific and research programme of the institute and also received state support, reflecting in my young researcher status and later projects. Until then, the First World War and the Isonzo Front had primarily been a museum topic and a basis for the so-called hobby historians, who are still an extremely strong and varied group of researchers, collectors and writers. Topics, stories and research challenges, reaching back to the era of the War are so numerous that we should not and cannot fear competition; the increasing interest and awareness of the public about the First World War is constantly confirming my research field decision. Precisely through this War I formed a number of exceptional ties, met people with whom we cooperate fruitfully and unconditionally. In the end, the fact that you have to convince someone who is not completely sure that the research into the First World War can be a serious research work, that it does not only speak of battles, victories and defeats, but also of life in specific circumstances in the most broader sense, is a recurring motivation for even better work, for even more daring projects. Through sifting through archive materials new ideas are born every day, and the ideological neutrality can make this War a 'clean' science and a friendly foundation for a relaxed debate. The First World War is a first class research field, not necessarily connected to the army; I used the term 'military' as a frame, defining everything and everyone in the war time, I was greatly encouraged by the fact that even when I enter the battlefield I do not need a battle to read what a soldier felt, that I do not need the data on weapons to find out why he rebelled, I get to know the military mechanisms; and with them have to know the structure of the military, but still do not need to deal with purely military matters. The 'military' in particular is that which interests me with war: the war atmosphere, the war influences, the war memories. Most of these have I so far been able to include in my research into the Italian military occupation of the Slovenian territory between 1915 and 1917, as it enabled me to on the one hand learn about the occupational apparatus, the war legislation of that time, which gave me inspiration to have a thread running through most of my research - the application of legal norms during an illegitimate event, such as a war. On the other hand I get to know the lives of people who had to adapt to new war circumstances. This opposition of theory (a set of laws and decrees on the organization of life in occupied territories) and practice (implementation) has uncovered a number of details which importantly influenced the life of Slovenians in the Littoral at that time and later.

With time, I have thematically distanced myself from the direct war fields, into the hinterlands; however, I often return because of specific research projects, extensively funded by the Ministry of Defence, as the fact that the Slovenian Army is trying to find its roots in the Slovenian experience of the Great War is a real challenge to me, too, and I want to contribute to it.

**Several years ago there was a controversial debate in the public about the preservation of the heritage in the Isonzo region, the protective legislation and robberies and amateur excavations, which were supposedly, without proper photography and documentation, irreversibly destroying the common cultural historical heritage. On the other hand, private collectors taking advantage of the vacuum, because the official establishments did nothing, supposedly saved many items from destruction. Wooden and metal parts of items in the severe climate conditions deteriorate quickly. What is your position on this extremely broad and complex issue?**

Preserving and protecting of heritage, on which our existence is founded, gives it meaning and enriches it. It is certainly a basic mission of anyone who dabbles in history, since these items help us understand it in a most real, material and as such an understandable and tangible way. Yet, this tangibility is also a temptation. Since I grew up in an environment in which the basic mission was discovering, preserving and especially presenting our cultural heritage (my father was an archeologist and worked for the Gorica Museum for years, as such I had the chance and opportunity to work on several of his excavations and in a way learn about this field as well), in limitations and within the legal and the decreed, the careless and greedy 'taking' and even worse, trading, saddens and bothers me. On the other hand, the pieces of weaponry, clothing, footwear, any war equipment in general, are foreign bodies in the environment, brought there by unusual and extraordinary circumstances, and thus they actually belong to museums, to exhibitions and collections. Thus it is in my opinion on the one hand about the legal definition about what heritage is, and if heritage is all we can find on a front (in the widest sense of the word it most definitely is), who is allowed to handle it and for what purpose and what are the possible sanctions for those, who in the name of preserving military heritage follow the rules of the market. Among the collectors of various material remains of the Isonzo Front we can, of course, find various motifs and methods of working; many of them most surely did a great job, they collected and even documented the materials and offered it to the so-called official institutions for loan and use. I believe this is a good, though middle way; there certainly has to be a correct and trust-based relationship, fruitful for all those who want to preserve the material memory of this exemplary battle field. There was a lot of fuss raised about the question of military cemeteries, their restoration and future fate, which I believe is even more a topic for cultural heritage protection experts; the rational, scientific approach helped resolve the controversy around the cemeteries, and it is time to finally place them in the context of memory and warning, to maintain them properly and primarily to create, form and maintain a proper, sensitive attitude towards all victims of the war.

**In the historiography of the First World War the apparently fringe topics are becoming increasingly present, from the studies of fugitives, women, prisoners of war to research into memory, all of them expanding the traditional understanding of war and military history. Is the impression, that there are considerable and long-term changes in the field of war studies, false?**

Considering the things we have already spoken about, these topics – often actually derogatorily called fringe – are in my firm belief the centre of war, that idea of war events that we call life (in war). All the listed categories of the participants in the war are a statistically broad segment of the population and because of this completely real, tangible reason, they cannot be marginalized. After we reach the details, enter the abyss of experiences, we can only marvel and, on the other hand, realize that all these fugitives, women, children, the elderly, the rebels, the prisoners, the sick, the wounded, the crippled were the main protagonists of this eerie war ... And these who could, with bigger or smaller consequences, but never without them, survive it, were its only winners. This realization, and of course the varied systematic research work, the increasing number of works, theses and master's degrees, based on these 'fringe' issues, convince me that looks in this case are not deceiving. Just the opposite, if we zoom in on the role of women in war, we can, disappointed, realize that their activity, their work in the war industry, education, fighting for their daily bread, maintaining regular and optimistic contact with the front, helped keep it intact. We could call it controversial, definitely conflicting, but completely real, in war mundane and characteristic of war; we need

to be aware of such facts and to get rid ourselves of various prejudices, such as that the war is a domain of men. It is thus a transcendence of some stereotypical ideas of war and its research; I believe that we are doing a good job in Slovenia. One of the milestones in modern Slovenian historiography on the First World War, one of the basic paradigm shifts in the consciousness or awareness of the omnipresence of the War in practical and not only theoretical summaries about the First World War as a war of wars or the first of modern wars, was surely the symposium, The Great War and Slovenians (Slovenska Matica, Ljubljana, June 2004), which resulted in a monograph of the same title the following year. This was the first scientific gathering about the First World War and Slovenians in Slovenia which showed that scientists from various fields could meet and discuss in depth and with arguments the same topic. Perhaps without a conscious awareness, but originating from the need and wish to put the Great War in the perspective of life, which is in my opinion the only way to look at a war. Also the talk on victims, organized in your museum, represents a great step to establishing a memory of the Great War. Museum exhibitions surely have contributed greatly to the new view of the War, they tell a tangible and a materialised story of the War, bring it closer to the visitors, present it, as a time machine they transport them through time and space and give them an opportunity to learn, or even for a moment re-experience the lives of their grandparents. Perhaps this is a way towards self-awareness and acceptance of a part of our past, which, lacking knowledge, we could never understand as something molding our Slovenian space and the people to realize that this great global event was formed also with the participation of our small Slovenia which earned its place in global history also in this bloody and cruel way.

**During your work and free time you have probably visited numerous museums and exhibitions dealing with the global conflict between 1914 and 1918. As the author of the first Slovenian guide to the Isonzo Front, published in several languages and editions, you probably still visit the battle fields around the Isonzo river5 and elsewhere in Europe. What would you advise our readers to see?**

This question is rather embarrassing for me, in some ways, I have to admit, I am a sort of an indoor scientist; and while it is true that I often cannot separate my free time from my job, as there are always thoughts blazing through my head even after I head home. On the other hand I am not a collector (e.g. of postcards, photos, items), and I do not hoard material memories of periods researched. Museums and exhibitions are a different story, even outdoor museums. I am a fond supporter of the Kobarid Museum, with which I have been cooperating fruitfully and successfully ever since I started exploring the First World War in Slovenia. I do not know why, but the sometimes-irrational enthusiasm of its workers is contagious so it is a pleasure to work with them who manage to prepare daring and successful exhibitions. All museums would like their exhibitions to travel across several European capitals. The Kobarid Museum succeeded in that and thus they help co-design the Slovenian European presidency. I would of course recommend all Slovenian history fans to look first at home, since our museums have a lot to show, with yours and Kobarid's at the front. The Kobarid Museum's advantage is the location, and together with the foundation The Walks of Peace in the Isonzo Region they offer outdoor museums. Only after that I would go to the bloody fields of the former Western Front of the Great War. I see my mission also as making people aware that the Great Global Shakeup played out in Slovenia as well and that Slovenians were an active part of this great global event.

Interviewer: Marko Štepec



Kinooperater Gustelj Sitar, 1931  
Projectionist Gustelj Sitar, 1931

I v o V r a n i č a r

## Zbirka (steklenih fotografskih plošč) fotografa Petra Lampiča

Fotograf Peter Lampič se je rodil leta 1899 in živel 102 leti. Bil je starosta slovenskih fotografov na prelomu tisočletja. Med letoma 1919 in 1922 se je učil svoje obrti pri mojstru Marinku na Poljanski cesti v Ljubljani. Kot pomočnik se je zaposlil pri Francu Kuncu. Pri njem je ostal poldrugo leto in si nabiral novih izkušenj. Kratek čas je nato ostal doma, potem pa se je zaposlil v ateljeju znanega ljubljanskega fotografa Augusta Bertholda, ki ga je vodila pokojnikova vdova, sorodnica Franca Kunca. Tu je mojster Peter Lampič ostal do leta 1932. Takrat je začel delati samostojno.

V njegovi indeksni knjigi iz let 1932-1941 je ob vsako črkovno kazalko zapisal: »od 15. maja dalje«. Zanj je bil ta datum res pomemben, saj se je takrat preselil v novo hišo v Stožicah. Tam je imel tudi svoj fotografski atelje in v njem je ustvarjal naslednjih 70 let.

Po smrti mojstra Petra Lampiča leta 2001 sta dediča hči Majda Lampič in sin Janez Lampič podarila njegovo zbirko našemu muzeju. Prevezli smo jo v začetku leta 2006. Obsega približno 43.000 posnetkov večinoma na steklenih ploščah.

Fotografsko gradivo je shranjeno v kartonskih fotografskih škatlicah, plošče so oštevilčene, prav tako škatlice. V inventarnih knjigah so navedeni zaporedna številka posnetka, datum, vsebina posnetka ter ime in priimek portretiranca oziroma naročnika - plačnika fotografije.

Iz inventarnih knjig lahko razberemo, da je začel izdelovati fotografije za stranke oziroma fotografirati že takrat, ko je bil še vajenec pri mojstru Marinku, saj je

prvi vpis v njegovi inventarni knjigi datiran 9. 5. (1920). V prvi inventarni knjigi so posnetki do številke 4771 in segajo do aprila 1932.

S 15. majem 1932, ko se je preselil v novo hišo, je začel voditi inventarne knjige od začetka in znova je začel s številko 1. Zadnji vpis je z dne 7. 12. 1991 in se konča s številko 37.671.

Večino posnetkov je naredil v ateljeju. Tu je upodabljal portrete moških in žensk v najrazličnejših

opravah in ob številnih priložnostih, npr. porokah, izredno raznoliki in prisrčni so portreti otrok, veliko je posnetkov ljudi v narodnih nošah.

Fotografiral je tudi dogodke zunaj njegovega ateljeja, v bližnji okolici. Zanimivi so posnetki članov sokolov in orlov in njihovih telovadnih nastopov, kolesarskih tekmovanj, gasilskih obletic in blagoslovitve novih gasilskih domov in brizgaln, posvetitve novih cerkvenih zvonov. Raznolikost njegovega delovanja na

terenu dopolnjujejo posnetki gospodinjskih in šiviljskih tečajev, posnetki, narejeni v obrtnih delavnicah, posnetki prvih srečnih lastnikov novih motorjev in avtomobilov, mnoge upodobitve amaterskih gledaliških skupin, obhajil in birm, glasbenih nastopov in drugih kulturnih prireditev pa tudi pogrebov in pokojnikov na žalnem odru.

Za bogato in zanimivo gradivo smo darovalcema izredno hvaležni.

Naborniki na vozu pred fotografovo hišo, 1934

Draftees on a wagon in front of the photographer's house, 1934



Erna Vovk, 1933





## A Collection (of glass plate photographs) of the Photographer Peter Lampič

The photographer Peter Lampič was born in 1899 and lived to be 102 years old. He was a doyen of Slovenian photographers at the break of the millennium. Between 1919 and 1922 he learned his trade at master Marinek on Poljanska street in Ljubljana. As an assistant, he worked for Franc Kunc, with whom he stayed for a year and a half and gained a lot of experience. He remained at home for a short while and then found employment at the studio of a famous Ljubljana photographer August Berthold, led by the deceased's widow, a relative of Franc Kunc. Peter Lampič stayed there until 1932 – when he started out on his own. In his index book from 1932 – 1941, each letter is adorned by the inscription, “from May 15<sup>th</sup> onwards”. For him, this date was incredibly important, as that was when he moved to his new house in Stožice, also the location of his photo studio in which he created for the next 70 years.

When Peter Lampič died in 2001, his inheritors, daughter Majda and son Janez Lampič presented his collection to our museum. We took possession of it in the beginning of 2006. It consists of around 43,000 shots, mostly on glass plates.

The photo materials were stored in carton photo boxes, the plates are numbered, as are the boxes. In the

inventory books, the serial number, the date and the contents of the photo are listed, as well as the name and surname of the person portrayed or the person ordering (paying) for the photo. The inventory books show that he started taking photos for customers already as a trainee for master Marinek, as his first entry is dated May 9<sup>th</sup> (1920). The first book

consists of photos up to 4771 until April, 1932.

On May 15<sup>th</sup>, 1932, when he moved to his new house, he restarted the inventory books and started again with the number 1. The last entry is from December 7<sup>th</sup>, 1991, finishing with the number 37,671.

Most of his photos were created in the studio, this was where he

captured portraits of men and women in various clothes and on various events, such as weddings, there is extreme variation and affection in the portraits of children, and many photos are of people wearing national garbs.

He also took photos of events outside his studio. There are interesting shots of members of the sports societies Sokol and Orel and their performances, cycling competitions, firefighters' celebrations, blessings of new firefighting stations and machines and consecrations of new church bells. His widely-varied field work is complemented by shots of house-keeping and tailoring courses, shots in craftsmen's workshops, snaps of first happy owners of new motorcycles and cars, many were taken of amateur theatre groups, Communion, confirmations, musical shows and other cultural events as well as funerals and people on the catafalque.

We are extremely grateful to both donators for the rich and interesting materials.

Viktor Mam na motorju, 1929 / Viktor Mam on his motorcycle, 1929



Marko Štepec

## Fotografski albumi o preboju fronte 1917

Lansko leto je minilo devetdeset let od skupne avstro-ogrsko-nemške ofenzive, imenovane Zvestoba v orožju, ki je z uspešnim prebojem fronte na območju med Bovcem, Kobaridom in Tolminom konec oktobra in v začetku novembra 1917 premaknila fronto z reke Soče vse do reke Piave. Po več kot dveh letih vojne na soškem bojišču, od 24. maja 1915 do novembra 1917, množici mrtvih in velikem materialnem uničenju se je vojna premaknila s slovenskega ozemlja.



V fototeki Muzeja novejšje zgodovine Slovenije hranimo štiri albume neznanega nemškega častnika, ki fotografsko dokumentirajo vojaško potovanje dela nemške 14. armade, 12. šlezijske divizije, na soško fronto. Fotografski kroniki lahko sledimo od Colmarja v Alzaciji, kjer je enota 16. septembra krenila na pot, do Posočja in naprej do reke Timent. Albumi so označeni z muzejskimi oznakami A7, A8, A11 in A12. Časovno lahko sledimo fotografiranim dogodkom od priprav na skupno ofenzivno operacijo septembra 1917 do konca leta in prvih dni leta 1918. Glavnina fotografij v albumih A7 in A8 je kronološko vzorno urejena in krajevno dobro dokumentirana - spremlja celotno pot nemške vojske od Alzacije prek Ulma in Ausburga do Beljaka, Jesenic, Radovljice, Kranja in Ljubljane. Enota z vso svojo opremo z letali vred se je izkrcala na

Brezovici pri Ljubljani in ob cesti proti Vrhniku postavila začasno letališče. Fotografije nas popeljejo prek Kranja, Stražišča, Škofje Loke, Železnikov, Podbrda, Tolmina, Kobarida, Čedadada, Vidma, Pordenona in ostalih mest v Furlaniji, ki jih je zajela vojna vihra. Poleg panoramskih fotografij mest in vasi je v fotografski objektiv ujet življenjski utrip vojne s fotografijami ujetnikov, beguncev, peric, dela na polju in številnimi drugimi prizori vsakdanjega življenja. Glavnino albuma A7 in A8 torej sestavljajo fotografije vojaškega življenja in dogodkov na poti proti bojišču, v albumih A11 in A12 pa naletimo tudi na številne fotografske drobce, ki so zanimivi za etnologe, kulturne zgodovinarje in druge raziskovalce vsakdanjega življenja. Na albumu A11 je namreč poleg napisa Kriegserinnerungen (vojni spomini) rokopisno dodan napis haus (hiša,

dom) s čimer je lastnik želel označiti bolj domačo, neuradno naravo vanj vključenega fotografskega gradiva. Vseh skupaj je v obravnavanih albumih 490 fotografij. Vse so preslikane, digitalizirane in dobro dokumentirane. Posamezni drobci so bili predstavljeni na različnih razstavah, v celoti pa še nikoli niso bile objavljene. Albumi so prišli v last Muzeja novejšje zgodovine Slovenije skupaj z drugimi fotografskimi albumi iz prve svetovne vojne in ostalim muzejskim gradivom zbiralca Janka Vertina. V svojih seznamih muzejskega gradiva in na ovitkih albumov jih je Janko Vertin označil s svojo prepoznavno pisavo s številkami 4437, 4438, 4442 in 4445.

Fotograf oziroma fotografi, ki so prispevali fotografije za omenjene štiri albume, so nam zapustili izjemno podobo vojaškega in civilnega življenja v času prve svetovne vojne. Obravnavane fotografije so prvovrstna fotokronika vojaškega preboja, ki je ponesel ime Kobarid, Caporetto, Karfreit v svetovno kulturnozgodovinsko dediščino in obenem izjemna ilustracija življenja, smrti, običajev, navad in praznovanj v času velike vojne.



## Marko Štepec, Photo albums on the 1917 front breakthrough

Ninety years ago in October and at the beginning of November the joint Austro-Hungarian-German offensive, called Faith in Arms, successfully breached the front in the area of Bovec, Kobarid and Tolmin, moving it from the river Soča (Isonzo) all the way to the river Piava. After more than two years of war on the Isonzo front, from May 24th, 1915, until November, 1917, the war moved from Slovenian territory leaving behind masses of dead and great destruction.

The photo library of the National Museum of Contemporary History of Slovenia, includes four albums belonging to an unknown German officer, photo documenting military movements of a part of the German 14<sup>th</sup> Army, 12<sup>th</sup> Slesian division, to the Isonzo front. The photo chronicles can be traced from Colmar in Alsatia from where the unit departed on September 16<sup>th</sup>, to the Posočje region along the Isonzo river and to the river Tilment. The albums were given annotations A7, A8, A11 and A12. The photos frame the events from the preparations for the joint offensive in September, 1917, to the end of the year, and first days

of 1918. Most of the photos in albums A7 and A8 are chronologically ordered and well annotated with place names on the route of the German Army, from Alsatia, across Ulm and Ausburg to Villach, Jesenice, Radovljica, Kranj and Ljubljana. The unit with all its equipment, including planes, disembarked in Brezovica near Ljubljana and established a temporary airport near the road towards Vrhnika. These photos take us from Kranj, Stražišče, Škofja Loka, Železniki, Podbrdo, Tolmin, Kobarid, Čedad / Cividale, Videm / Udine to Pordenone and other towns in Furlanija / Friuli, caught in the

maelstrom of war. Alongside panoramic shots of cities and villages, the camera also captured the daily beat of war in the photos of prisoners, fugitives, washerwomen, workers in the fields and many other scenes from every-day life. The bulk of albums A7 and A8 contain photos of military life and events on the way to the battlefield. Albums A11 and A12 include many photo fragments, interesting to ethnologists, cultural historians and other researchers of every-day life. Album A11 has an inscription Haus (house) added to the title, Kriegserinnerungen (war memories), marking less official and more homely nature of the photo





material included within it. Altogether the albums contain 490 photos and they are all copied, digitised and well documented. Individual fragments have so far been presented in various exhibitions, but have never been published as a whole. The albums became the property of the National Museum of Contemporary History, together with other photo albums from the WWI and other museum material owned by the collector Janko Vertin. In his lists of Museum materials and album covers, he annotated them in his

recognizable handwriting with the numbers 4437, 4438, 4442 and 4445. A photographer or photographers contributing photos to the four albums left us an extraordinary image of military and civil life during the First World War. The photos are a first class photo chronicle of the military breakthrough, entering the names Kobarid, Caporetto, Karfreit into the global cultural historical heritage, and simultaneously represent an extraordinary illustration of life, death, habits, customs and celebrations during the Great War.

Nataša Strlič

## Občasna razstava Pankrti, 30 let – n'č se ne premakne, 18. oktober – 30. november 2007

»To kar so počeli Pankrti je bilo res neke vrste jecljanje, pesniško jecljanje, toda zelo glasno jecljanje. Jecljanje, ki je usekalo v mučno tihoto in prekinilo, še več, ukinilo zaroto molka, ki je trajala že leta. Odslej molka ni bilo več. Glasovi so bili iz leta v leto razločnejši, besede zmerom bolj provokativne,« je napisal priznani slovenski filozof dr. Tine Hribar (Punk je bil prej, 25 let punka pod Slovenci, Tine Hribar: Pankrti, tovariši in drugi, str. 5, Cankarjeva založba in ROPOT, Ljubljana 2002). 18. oktobra 2007 so minila tri desetletja, odkar je prva punk skupina v vzhodni Evropi Pankrti pretresla slovensko in jugoslovansko sceno. Ko so tega dne prvič zasedli oder telovadnice moščanske gimnazije, si verjetno niso mislili, da se bo tudi po njihovi zaslugi začela rušiti ureditev, ki smo jo tedaj živeli.



Prvotna ideja Gregorja Tomca in Petra Lovšina, da zdolgočaseno ljubljansko sceno oživita z ustanovitvijo punk benda, je kmalu prerasla zasnovane okvirje. Začetno posnemanje britanske skupine Sex Pistols, ki so že razvodenelemu rock'n'rollu dali novo injekcijo adrenalina, je posredno vodilo v valujoča osemdeseta leta, še preden so se ta začela. Glasba je bila hitra, eksplozivna, udarna besedila so brezkompromisno opisovala stanje duha. Mularija tistega časa je prerasla starše, sistem in ne

nazadnje državo. Skupina Pankrti pa je bila vžigalnik. Vžigalnik, ki je prižgal vrstico na jugoslovanskem sodu smodnika.

Občasna razstava PANKRTI, 30 LET- N'Č SE NE PREMAKNE, ki je nastala v sodelovanju Galerije Photon in Muzeja novejšje zgodovine Slovenije in je bila na ogled v tem muzeju od 18. oktobra do 30. novembra 2007, nas je s fotografijo, zvokom in sliko vrnila v čas irokez in usnja.

Osrednji del razstave je predstavljalo 59 čno-belih fotografij Vojka Flegarja, Janeza Bogataja in

Toneta Stojka. Pogled z druge strani objektivna so dodali še Siniša Lopojda, Tomaž Skale, Božidar Dolenc, Dragan Arrigler, Slobodan Milojković...

Izbor najbolj udarnih člankov slovenskih in jugoslovanskih časopisov, v razponu od začetnih kritik do končnih slavospevov, je dodatno osvetlil delovanje skupine. Skoraj obvezen del »glasbene« razstave pa so bile male in velike ploščice, nastale v desetletnem delovanju skupine.

Razstavo je spremljal tudi katalog. Svoj pogled na Pankrte so prispevali

sodobnik Branko Kostelnik, član skupine in sociolog dr. Grega Tomc ter kritik Igor Bašin.

Besedilo, ki ste ga pravkar prebrali, ni le poročilo o že minuli razstavi, ampak tudi napoved nove možnosti ogleda. Obiskovalci, željni slovenske punk zgodovine, si bodo razstavo PANKRTI, 30 LET- N'Č SE NE PREMAKNE, od konca letošnjega maja lahko ogledali v celjskem Muzeju novejšje zgodovine.

## Temporary Exhibition Pankrti, 30 Years – Nothing Moves, October 18<sup>th</sup>, November 30<sup>th</sup>, 2007

*“What the Pankrti [music group, literally: Bastards] were doing was a sort of a stutter, a poetic stutter, a very loud stutter. Stutter striking into the unbearable silence, breaking, even more, erasing the conspiracy of silence, which had lasted for years. There is no more silence. The voices were becoming clearer from year to year, the words increasingly provocative,”* is what the renowned Slovenian philosopher Dr Tine Hribar wrote (Punk je bil prej, 25 let punka pod Slovenci (Punk was earlier, 25 years of punk in Slovenia), Tine Hribar: Pankrti, tovariši in drugi (Pankrti, comrades and others), p.5, Cankarjeva založba and ROPOT, Ljubljana, 2002). On October 18th, 2007, three decades passed since the first Eastern European punk group, Pankrti, shook the Slovenian and Yugoslav scene to the core. When they first took over a stage in the gym of the Moste high school, they probably did not think that they would also be one of the causes of the collapse of the social order we lived in at the time.



The starting idea of Gregor Tomec and Peter Lovšin, to enliven the boring Ljubljana scene by forming a punk band, soon surpassed its initial goals. The initial copying of the British Sex Pistols, who injected a new dose of adrenaline to the watered down rock'n'roll, indirectly led to the unstable eighties. The music was fast; the explosive, striking lyrics described the actual state of mind with no mercy. The kids of those days outgrew their parents, the system and even the state. The Pankrti were the lighter, the lighter which set the Yugoslav barrel of gunpowder on fire.

The periodical exhibition PANKRTI, 30 YEARS – NOTHING MOVES, created in cooperation of the Gallery Photon and the National

Museum of Contemporary History of Slovenia, which was displayed in the latter from October 18<sup>th</sup> to November 30<sup>th</sup>, 2007, transported us through photos, sounds and images back to the times of Mohawks and leather.

Its central part were the 59 black and white photos from the opuses of Vojko Flegar, Janez Bogataj and Tone Stojko. The view from the other side of the camera was added by Siniša Lopojska, Tomaž Skale, Božidar Dolenc, Dragan Arrigler, Slobodan Milojković...

The selection of the most influential articles from Slovenian and Yugoslav newspapers, from initial critiques to final eulogies, additionally illuminates the working of the group. An essential part of the 'musical' exhibition were the small and big discs created in their ten year activity.

The exhibition was accompanied by a catalogue. Personal views on the Pankrti were contributed by their contemporary Branko Kostelnik, a member of the group and sociologist Dr Grega Tomc and the critic Igor Bašin.

The text you have just read is not only a report of a past exhibition but also an announcement that the visitors who want to learn about Slovenian punk history can now see the exhibition, PANKRTI, 30 YEARS–NOTHING MOVES, in the Museum of Recent History Celje from May 2008 onwards.





I r e n a R i b i č

## Pestro dogajanje v Viteški dvorani

*Muzeja novejšje zgodovine Slovenije v letu 2007*

Pestrost dogajanja v naši hiši dokazuje kar 53 povsem raznovrstnih prireditvev.

Lani so k nam privabile 4273 obiskovalcev različnih starosti, poklicev in zanimanj. Govorimo o predstavitvah knjig, predavanjih o različnih temah 20. stoletja, potopisnih predavanjih, komercialnih oddajah, dnevih odprtih vrat (slovenski kulturni praznik, mednarodni dan muzejev, poletna muzejska noč, mednarodni dan družin, Ta veseli dan kulture), odprtih razstav, tiskovnih konferencah. Ob prireditvah v Viteški dvorani Muzeja nemalokrat sodelujemo tudi s tujimi ustanovami, ne le z domačimi. Izpostavimo lahko sodelovanje z Avstrijskim notranjim ministrstvom na tiskovni konferenci in razstavi »Das sichtbare Unfassbare – Videti nepojmljivo – fotografije iz koncentracijskega taborišča Mauthausen« in sodelovanje z Goethejevim inštitutom na okrogli mizi z naslovom Stasi in varnostna služba / Soočenje z diktaturami v Evropi. Razprava je potekala v naši Viteški dvorani kot uvod v premierno predvajanje z Oskarjem nagrajenega nemškega filma Življenje drugih. Skupaj z Zvezo združenj borcev NOV Slovenije smo lani pripravili nekaj predstavitev knjig in projekt Menjave denarja v Sloveniji v 20. stol., posebej pa velja izpostaviti predvajanje filma Rab in Rabska brigada v Viteški dvorani Muzeja. Že vrsto let sodelujemo z godalnim kvartetom Tartini, ki v naši dvorani pripravlja večere komorne glasbe. Redno sodelujemo tudi na predstavitvah novih publikacij Mohorjeve družbe in založbe Modrijan, pri katerih smo največkrat kot (so)avtorji udeleženi tudi mi. Vsebinsko nekaj povsem drugega je bil lani začeti niz predavanj o Indiji popotnika in učitelja joge Tomaža Humarja, s katerim bomo letošnjo pomlad nadaljevali sodelovanje. Omenim naj tudi »Glasovo prejo« z naslovom Od Čebine do črepinj, ki jo je pri nas pripravil časopis Gorenjski glas, predavanja namenjena tujim diplomatskim predstavnikom v Sloveniji, in sodelovanje na predstavitvah publikacij Sektorja za popravilo krivic in za narodno spravo pri Ministrstvu za pravosodje RS.

Seznam je torej pester! Pridite in se prepričajte!

## The Motley of Events in the Ceremonial

*Hall of the National Museum of Contemporary History of Slovenia in 2007*

The colourfulness of events in our museum is reflected in the 53 extremely varied events we hosted in 2007. Last year these drew to the Museum 4,273 visitors of different ages, professions and interests. We presented books, lectured on various 20<sup>th</sup>-century-related topics, held travelogues, commercial shows, special open days (Slovenian cultural holidays, International Museum Day, a midsummer Museum's night, International Day of the Family, This Happy Day of Culture), openings of exhibitions, press conferences. For the events in the Ceremonial Hall, the Museum often cooperates not only with national but also with foreign institutions. Among these we should mention the cooperation with the Austrian Ministry of the Interior for the press conference and the exhibition *Das sichtbare Unfassbare (The Visible, yet Incomprehensible) – Photos from the Concentration Camp Mauthausen*; the cooperation with the Goethe Institute for the round table titled *Stasi and the Security Service - Facing the European Tyrannies*. The discussion took place in our Ceremonial Hall and was the introduction to the first screening of the Oscar-winning German film *The Lives of Others*. Together with the Union of the Associations of Veterans of the National Liberation Struggle we organized several book presentations and the project *Currency Changes in Slovenia in the 20<sup>th</sup> Century*, and even more importantly, the screening of the movie *Rab and the Rab Brigade* in the Ceremonial Hall. For several years, we have been cooperating with the string quartet Tartini, who prepare chamber music evenings in our hall. We have an ongoing relationship with the publishing houses Mohorjeva Založba and Modrijan, which present new publications – we are often involved as (co)authors as well. Something completely different last year was the beginning of a cycle of lectures on India, by the traveler and yoga teacher Tomaž Humar, who will continue working with us this spring. I would also like to mention the 'Spoken Yarn', titled *From Čebine to the Shards*, organized in our museum by the newspaper Gorenjski Glas; lectures intended for foreign ambassadors in Slovenia, and cooperation in presentations of the publications of the Sector for Rectification of Injustices and National Unity at the Ministry of Justice of the Republic of Slovenia.

As you can see, the list is interesting! Come and see for yourself!



## Razstavni program in prireditve / Exhibition programme and events:

April 2008 – november 2008 / April 2008 – November 2008

13. februar – 15. april 2008 / February 13th – April 15th, 2008  
Občasna gostujoča razstava / Occasional visiting exhibition

**To ni otroška igra - Otroci med holokavstom - ustvarjalnost in igra**  
**This is not child's play - Children during the holocaust - creativity and play**

27. februar – 20. maj 2008 / February 27th – May 20th, 2008  
Občasna razstava / Occasional exhibition

**Slovensko meščanstvo - od vzpona nacije do nacionalizacije**  
**Slovenian Middle Class - from the Rise of the Nation to Nationalization**

5. junij – 3. avgust 2008 / June 5th – August 3rd, 2008  
Gostovanje na Ljubljanskem gradu / Visiting at Ljubljana Castle

**Kmečka ohcet v Ljubljani, v objektivu Marjana Cigliča**  
**Country Weddings in Ljubljana, through the Lens of Marjan Ciglič**

12. junij – 20. oktober 2008 / June 12th – October 20th, 2008  
Občasna razstava / Occasional exhibition

**Slovenci v I. svetovni vojni 1914-1918**  
**Slovenians in the First World War 1914-1918**

November, december 2008 / November, December 2008  
Občasna razstava / Occasional exhibition

**Država SHS, ob 90. obletnici nastanka**  
**The State of SHS (Slovenes, Croates and Serbs), 90 Year Anniversary of its Creation**

Stalna razstava / Permanent exhibition

**Slovenci v XX. stoletju**  
**Slovenians in the 20th century**



## Gostovanja razstav Muzeja novejšje zgodovine Slovenije v drugih ustanovah: Exhibitions of the Museum of Contemporary History of Slovenia visiting other establishments:

Maj 2008 / May 2008

Fotografska razstava **Rojstvo Slovenije** (Bruselj, Belgija) / Photo exhibition **The Making of Slovenia** (Bruselj, Belgija)

2008

Občasna razstava **Tudi živali so del našega življenja** - iz fotografske zbirke Edija Šelhaus / Periodical exhibition **Animals Are a Part of Our Lives as Well - from the photographic collections of Edi Šelhaus**

V Ljubljani: Knjižnica Šentvid, Knjižnica Otona Župančiča, Bežigrajska knjižnica, Srednja šola za elektrotehniko in računalništvo, Gimnazija Bežigrad, Osnovna šola Ljubljana-Polje, Osnovna šola Horjul, Knjižnica Gameljne, Knjižnica Medvode in Mestna hiša v Brežicah. / In Ljubljana: Šentvid library, Oton Župančič library, Bežigrad library, Vocational Electro-Technical and IT School, High school Bežigrad, Elementary school Ljubljana-Polje, Elementary school Horjul, Gameljne library, Medvode library and the town hall in Brežice.

21. junij 2008 / June 21st, 2008

**Poletna muzejska noč / Midsummer Museum Night**

Marjetka Balkovec Debevec

## Slovenski šolski muzej 1898–2008

V Slovenskem šolskem muzeju se bo značilni zven šolskega zvonca letos slovesno oglasil ob 110. obletnici ustanovitve muzeja, ki tako sodi v cvet najstarejših muzejev na Slovenskem. Na pobudo učitelja Jakoba Dimnika je Zveza slovenskih učiteljskih društev 2. avgusta 1898 ustanovila šolski muzej, takrat poimenovan »Šolski muzej slovenskega in istrsko-hrvatskega učiteljstva v Ljubljani«. Seznam je torej pester! Pridite in se prepričajte!



Prostori Slovenskega šolskega muzeja so v delu nekdanjih uršulinskih šol, na Plečnikovem trgu 1, v središču Ljubljane.

Rooms of the Slovenian School Museum are in the former Ursuline school at Plečnikov Trg square 1 in the centre of Ljubljana, (SŠM, fototeka) / (SSM, photolibrary)

Slovenski šolski muzej deluje v prostorih nekdanjih uršulinskih šol v središču Ljubljane.

Raznovrstna muzejska dejavnost nudi obiskovalcem več možnosti za spoznavanje šolske preteklosti. Poleg stalne in občasnih razstav vabijo vanj še druge prireditve, okrogle mize, pogovori in predstavitve knjig. Muzej izdaja svojo revijo, Šolsko kroniko, zbornik za zgodovino šolstva in vzgoje, ki v dveh številkah letno prinaša zanimive prispevke z razvejanega področja šolstva in vzgoje skozi čas. V leta 2004 prenovljeni, prijetno urejeni čitalnici zaživi bogata dediščina muzejske knjižnice, ki jo ob arhivskem in dokumentacijskem gradivu preučujejo raziskovalci šolske preteklosti.

Stalna razstava Šolstvo na Slovenskem skozi stoletja je prikaz bogatih pričevanj razvoja šolstva od prvih znanih začetkov na naših tleh do današnjih dni. Razstava pripoveduje o šolstvu in njegovih značilnosti po posameznih zgodovinskih obdobjih ob predmetih, fotografijah in raznovrstnih šolskih dokumentih, ki predstavljajo šolstvo kot pomemben sestavni del slovenske kulturno zgodovinske dediščine, vključene v evropske pedagoške in kulturne tokove. Razstavno predstavitev dodatno oživljajo ambientalne postavitve, makete in filmski prikazi.

Stalno razstavo bogati še star šolski razred, ki zaživi s prikazom »žive igre zgodovine«. »Učne ure naših babic in dedkov« so preplet



Ambientalna postavitve na stalni razstavi Šolstvo na Slovenskem skozi stoletja, z učiteljico in učenci, okoli leta 1900.

Ambiental scenery at the permanent exhibition, Education in Slovenia through the Centuries, with teacher and students, around 1900.

(SŠM, fototeka) / (SSM, photolibrary)

spontanega učenja in zabave. Obiskovalci lahko pod budnim očesom »gospodične učiteljice« podoživijo šolo okoli leta 1900, se učijo prirotopisa, računstva in osnov lepega vedenja ali pa spoznajo šolo iz leta 1930, kjer se srečajo s še enim pomembnim šolskim predmetom, lepomisom.

Slovenski šolski muzej pripravlja občasne razstave z različno pedagoško vsebino in z zanimivimi spremljevalnimi prireditvami. Od 3. decembra 2007 je na ogled občasna razstava »Učitelj v novi družbeni stvarnosti med 1945 in 1963«, ki predstavlja in odpira teme o položaju, nalogah in izkušnjah učiteljstva na Slovenskem v polpretekli zgodovini. Od februarja 2008 pa fotografska razstava Šola pod Everestom razširja meje in prinaša pogled v nepalsko šolstvo.



## Slovenian School Museum 1898 – 2008

In the Slovenian School Museum, the characteristic ring of the school-bell will this year sound the 110<sup>th</sup> anniversary of the establishment of the museum, making it one of the oldest Slovenian museums. On the initiative of the teacher Jakob Dimnik, the Union of Slovenian School Teachers' Associations established the school museum on August 2<sup>nd</sup>, 1898; back then it was known as 'The School Museum of Slovenian and Istrian-Croatian Teaching in Ljubljana'.



Kako so se pred sto leti učili računstva?  
»Učna ura naših babic in dedkov« v stari  
muzejski učilnici.

How did they learn mathematics a century  
ago? Our grandparents' class in the old  
museum classroom.

(SŠM, fototeka) / (SSM, photolibrary)

The Slovenian School Museum is located in the rooms of the former Ursuline School in the centre of Ljubljana. The varied activities of the museum offer visitors several ways to acquaint themselves with the school past. Alongside the permanent and temporary exhibitions there are also other events, round tables, discussions and book presentations. The Museum publishes its own magazine, Šolska Kronika (School Chronicle), an anthology for the history of education and schooling, which is published twice a year and offers interesting contributions from the wide area of education and schooling through time. In the pleasant, comfortable reading room, renovated in 2004, visitors can find the rich treasury of the Museum's library, which is studied by the researchers of the history of education along with archival and documentary materials.

The permanent exhibition, Education in Slovenia through the Centuries consists of detailed testimonies of the development of education from its very beginnings in Slovenia until the present day. The exhibition tells a story of education and its characteristics in various periods, illustrated by items, photos and various school documents, presenting education as an important part of the Slovenian cultural-historical heritage, included in the wider European pedagogical and cultural streams. The exhibition is additionally enlivened by ambient scenes, models and movie screenings.

The permanent exhibition is enhanced by an old class that comes to life with a 'live history play'; these 'school hours of our grandparents' are an intertwining of spontaneous learning and fun. The visitors can relive school from around 1900 under the watchful eye of 'mistress

teacher', learn nature sciences, mathematics and basics of good manners; or learn about school from 1930, where they meet another important school subject, calligraphy. The Slovenian School Museum prepares temporary exhibitions with various pedagogical contents and interesting accompanying events. Since December 3<sup>rd</sup>, 2007, you can visit a temporary exhibition, 'Teachers in the New Social Reality between 1945 and 1963', presenting and opening themes on the position, duties and experiences of teachers in recent Slovenian history. Since February 2008, the photographic exhibition, School under Everest, has been expanding our horizons and teaching us about Nepalese education.



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6. 12. 2007, Tudi živali so del našega življenja – iz fotografske zbirke Edija Šelhausa  
6. 12. 2007, Animals Are a Part of Our Lives as Well – from the photographic collections of Edi Šelhaus



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27. 02. 2008, Slovenian Middle Classes – from the Rise of the Nation to Nationalization (1848–1948)



28. 2. 2008, Projekcija filma LJUBLJANA – BUENOS AIRES – LJUBLJANA, Parna pekarna in slaščičarna Franc Dolinar, Kosovelova dvorana Cankarjevega doma, Ljubljana  
28. 2. 2008, Screening of the movie LJUBLJANA – BUENOS AIRES – LJUBLJANA, Steam bakery and confectionery Franc Dolinar, Kosovel's hall in Cankarjev Dom, Ljubljana



**Muzej novejšje zgodovine Slovenije**

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Izdaja / Published by: Muzej novejšje zgodovine Slovenije / National Museum of Contemporary History; Zanj / On behalf of the Museum: Jože Dežman; Urednik / Editor: Marko Štepec; Uredniški odbor / Editorial board: Monika Kokalj Kočevar, Irena Ribič, Jožica Sparovec; Oblikovanje / Design: Mojca Turk; Fotografije / Photos: Sarah Bervar, Sašo Kovačič; Lektoriranje / Language editing of Slovene texts: Vlado Motnikar; Prevod v angleščino / Translation: Žandi Dežman; Naklada: 600 izvodov; Prelom: T2 studio; Tisk: PARA d.o.o., Ljubljana  
ISSN: 18543510



Muzejske novice izhajajo s pomočjo Ministrstva za kulturo RS / Museum news have been made possible by the Ministry of Culture of RS





*Slikarja brata Vidmarja,  
Nando in Drago*



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*Kipar Lojze Dolinar*



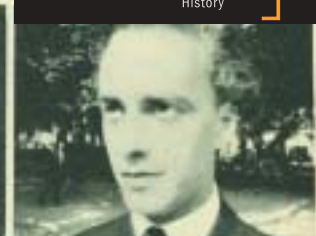
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