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Palāča pretesna Za vse spomine

NARODNI MUZEJ SLOVENIJE



Tekst: Meta Krese Foto: Arne Hodalič, Tomaž Lauko

**Shrani naj vse spomine na usodo dežele
in na zasluge njenih prebivalcev.**

J.C. Schmidburg, guverner in predsednik
deželnih stanov, 15. februarja 1823





Težko si predstavljamo, da so razkošna zapovedana slavlja ob vladarjevih osebnih praznikih, ki bi jih mirno lahko praznoval v intimnem krogu družinskih članov in prijateljev, včasih koristna zadeva za podložen narod. In vendar se tudi to zgodi. Na račun takega praznovanja je nekega majskega dne leta 1881 doktor Jože Zupan, upravnik Kranjske hranilnice, na plenarnem zboru slovesno zagotovil, da bo hranilnica tisti trenutek, ko bo dežela Kranjska končno začela z gradnjo muzejske stavbe, prispevala nič manj kot polovico stroškov za nakup zemljišča, izgradnjo in notranjo opremo, skratka, do skupnega zneska 100 000 goldinarjev. Seveda je pri tem postavil pogoje: od cesarja ponižno pričakuje, da bo v čast poroke prestolonaslednika Rudolfa in belgijske princeze Štefanije poklonil znatno vsoto (zato pa bodo novo ustanovo imenovali Rudolfinum), zidanja se morajo lotiti v 10 letih, poleg tega pa mora dobiti svoj prostor v novem poslopju tudi obrtni muzej. Cesar Franc Jožef I. je dobrohotno sprejel povabilo in 14. julija 1883 položil temeljni kamen muzejske palače.

Seveda je bila poroka zgolj povod. Dokumenti govorijo, da so zamisli o ustanovitvi tlele med izobraženci vsaj od obdobja razsvetljenstva, od časa do časa pa so vidno zažarele, planile na dan, ampak potem spet potihnile. Zamrle niso nikoli. In še preden je muzejska palača stala, se je muzej že ponašal z raznovrstnimi dragocenimi zbirkami, ki so jih razstavili že leta 1831 v stavbi Liceja, prve ljubljanske visoke šole. Imeli so čudovito zbirko mineralov Žige Zoisa, podjetnika in fužinarja, predvsem pa mentorja in mecena slovenskih razsvetljenskih literatov in znanstvenikov; župan Hradecki jim je podaril starine, botanik Franc Hladnik herbarije, škof Baraga, ki je dolga leta preživel med Indijanci v Michiganu, svojo etnografsko zbirko in še bi lahko naštevali. Dr. Peter Petru in Mati-

ja Žargi, avtorja drobnega vodnika po Narodnem muzeju (založba Obzorja, Maribor, 1983) pišeta, da so bili muzealci še posebej ponosni na enkratno zbirko 116 kapnikov in 46 aragonitov, ki je bila takrat nekaj izjemnega v vsej Evropi. Poleg naštetega je bilo na ogled 56 sesalcev, torej vsi sesalci s slovenskega prostora z izjemo medveda in tudi skoraj vsi ptiči (Žiga Zois jih je naštel 422 vrst), 1476 metuljev in 1200 hroščev. V Vodniku po zbirki Narodnega muzeja v Ljubljani (Jugoslovanski tisk, 1931) lahko preberemo: *Največ predmetov je v tem razdobju prišlo v muzej kot dar. Deželani, tako plemstvo kakor duhovščina in ostalo razumništvo, vse je kar tekmovalo v radodarnosti do muzeja.*



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Najlepše najdbe so skrite pred našimi očmi v varnih depojih in le od časa do časa dobijo spoštljivo mesto v razstavnih sobanah. Ampak vsaj takrat se lahko obiskovalci zavemo, da je delo muzejskih uslužbencev od vsega začetka predvsem raziskovanje.



Stroge muze, živahne parke

Muzej, stavba je bila zgrajena leta 1885, so v naslednjih treh letih že opremili in razpostavili zbirke. Cilj je bil jasen. Naš domovinski muzej naj bi zajel prvenstveno vse s področja nacionalnega slovstva in narodove ustvarjalnosti. Prav tako naj združi vse, kar je ustvarila narava in človeška pridnost. Shrani naj vse spomine na usodo dežele in na zasluge njenih prebivalcev, je menil J.C. Schmidburg, guverner in predsednik deželni stanov (15. februar 1823). Obiskovalce že pri vходу stroge muze opominjajo, da je hiša posvečena umetnosti, zgodovini, prirodoslovju in delu. Nenavadno živahne parke, ki se predrzno spuščajo po ograji mogočnega stopnišča, omilijo vzdušje in nas igrivo povabijo med muzejske eksponate. Težko prikritijo, da so se v muzej preselile iz gradu Novo Celje.

Žal pa so prostori postali premajhni, da bi muzealci lahko pokazali vse, kar so pomembnega opravili. Najlepše najdbe so



tako skrite pred našimi očmi v varnih depojih in le od časa do časa dobijo spoštljivo mesto v razstavnih sobanah. Ampak vsaj takrat se lahko obiskovalci zavemo, da je delo muzejskih uslužbencev od vsega začetka predvsem raziskovanje, ki mu je veliko svojega časa posvetil že Karel Dežman, ko je bil leta 1852 imenovan za kustosa. Z njim je raziskovanje doživelo pravi razmah in ga povezujemo z velikimi arheološkimi odkritji. Z izkopavanji se je, kot pišeta Petru in Žargi, muzejska zbirka povečala za izjemno gradivo iz eneolitско-koliščarske, halštatsko-ilirske, latensko-keltske in rimske kulture. Arheološka razstava, ki so jo odprli leta 1888, je hitro zaslovela po vsej Evropi.

Začasne razstave so pomembne in nas vedno znova vabijo v muzejsko palačo. Stalno razstavljeni eksponati pa so mogoče posebej dragoceni; na njih se ne vežejo le spomini na usodo dežele, temveč tudi na njene prebivalce. Verjetno je to ena redkih spoštljivih ustanov, ki smo si jo skoraj vsi prvič ogle-



dali že na začetku svojega šolanja. Zakon Rudolfa Habsburškega, edinega sina cesarja Franca Jožefa, se je resda nesrečno končal, pred muzejsko ustanovo pa je po tolikih stoletjih še vedno vsa prihodnost.

THE NATIONAL MUSEUM OF SLOVENIA

A building too small to hold all the memories

Text: Meta Krese

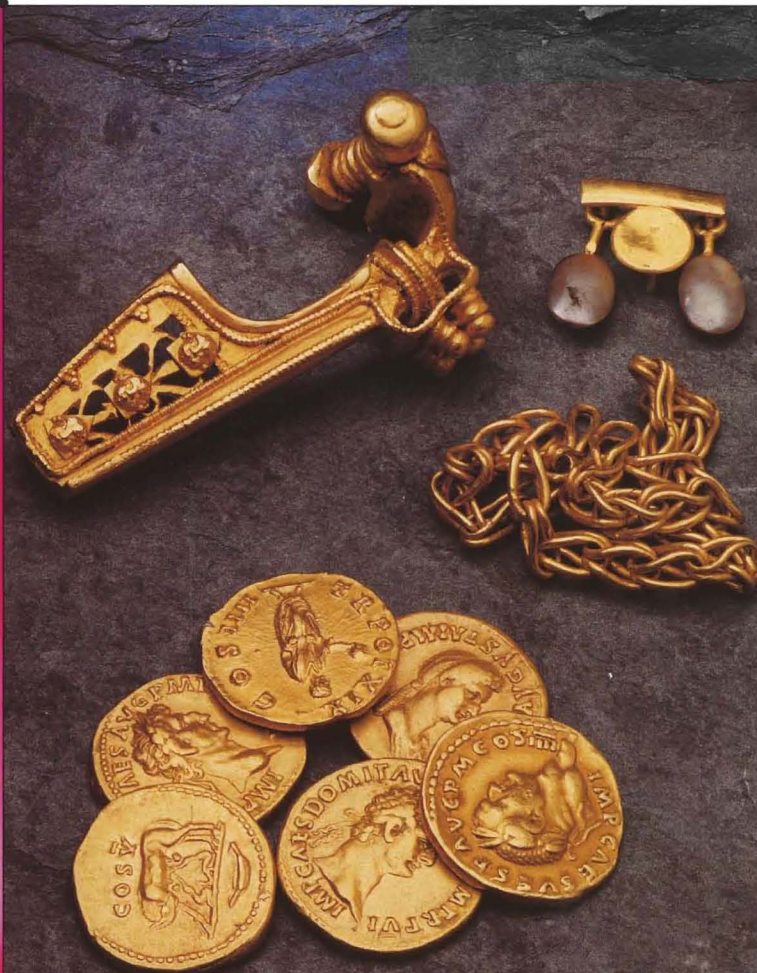
Photography: Arne Hodalič, Tomaž Lauko

May it store all memories of the destiny of the province and the merits of its inhabitants

J.C. Schmidburg, Governor and President of the Provincial Estates,
15 February 1823

It is difficult to imagine that the magnificent and requisite celebrations of a sovereign's personal holidays, which one could easily honour peacefully in the intimate circle of one's family and friends, can sometimes be a politically useful affair for a subject nation. And yet this does happen. Thus it was that, one day in May 1881, Dr Jože Zupan, the manager of the Carniolan Savings Bank, solemnly announced during a plenary assembly that if and when the province of Carniola finally started to build a museum, the Savings Bank would contribute no less than half the cost of purchasing land, construction and fitting out the building, to a total sum of 100,000 florins. Naturally he also set certain conditions: he 'humbly expects of the Emperor' that, in honour of the marriage of Archduke Rudolph, the heir to the throne, to Princess Stephanie of Belgium, the Emperor will donate a considerable sum (for which reason the new institution will be called the 'Rudolphinum'); building must commence within ten years; and a crafts museum must be given its own space in the new building. Emperor Francis Joseph I benevolently accepted the invitation and on 14 July 1883 laid the foundation stone of the new museum building.

Naturally, the wedding was merely the lever to get things moving. Documents show that among intellectuals the idea of founding a museum had been glimmering ever since the Enlightenment, and from time





to time had intensified, only to disappear again. But the glimmer never died out. Even before the new museum building was built, the museum already boasted various valuable collections which had been exhibited back in 1831 in the building of the Lyzeum, Ljubljana's first institution of higher education. They had the wonderful collection of minerals belonging to Žiga Zois, businessman and iron foundry owner, but above all, the mentor and patron of the Slovene men of letters and scientists of the Enlightenment; Mayor Hradecki donated antiques and the botanist Franc Hladnik donated herbariums; Bishop Baraga, who for many years had lived among the Indians in Michigan, donated his ethnographic collection, and we could go on. Dr Peter Petru and Matija Žargi, the authors of a detailed guide to the National Museum (Maribor: Obzorja, 1983) write that the museum staff were particularly proud of a unique collection of 116 stalactites and stalagmites and 46 aragonites, one of the finest in Europe at the time. There were 56 mammals on display, in other words all the mammals native to Slovenia with the exception of the bear, and almost all the birds (Žiga Zois had listed 422 species of birds), 1476 butterflies and 1200 beetles. In the *Guide to the Collection of the National Museum in Ljubljana* (Jugoslovanski tisk, 1931) we can read: *Most items came to the museum in this period as gifts. The citizens of the province, both the nobility and the clergy and other intellectuals, competed with each other in their generosity to the museum.*



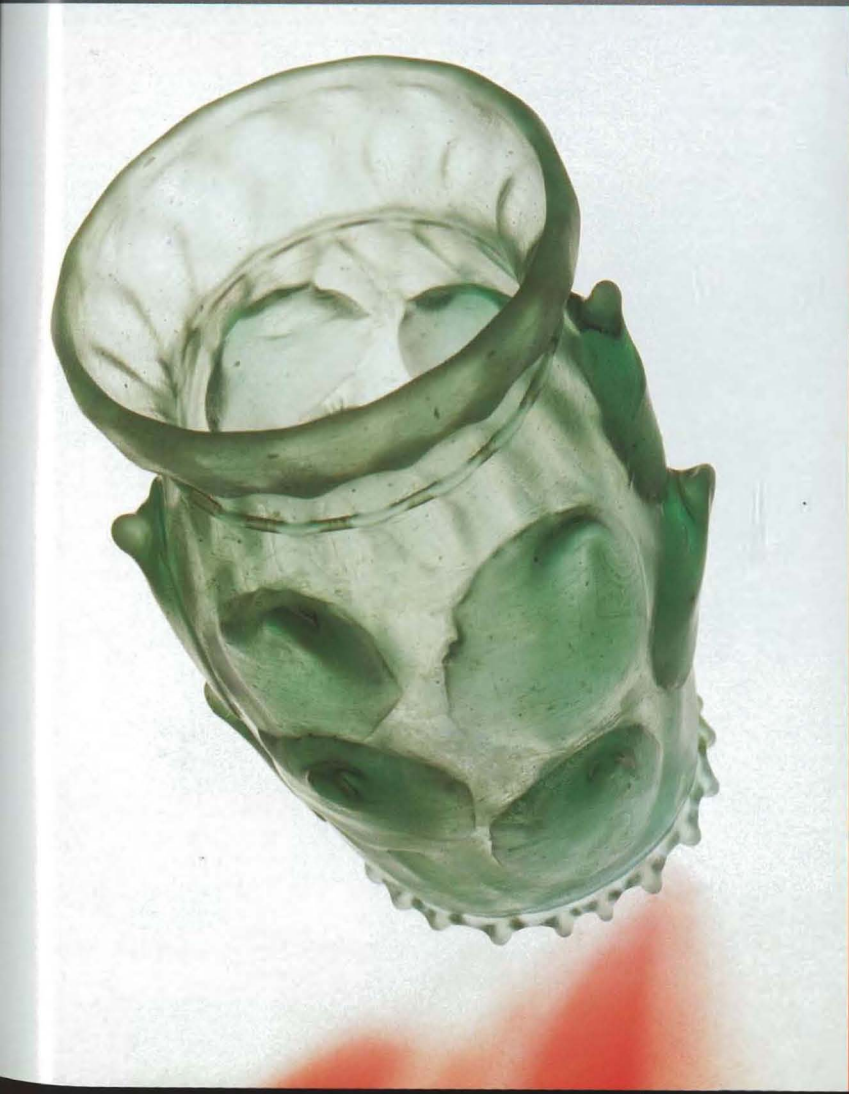
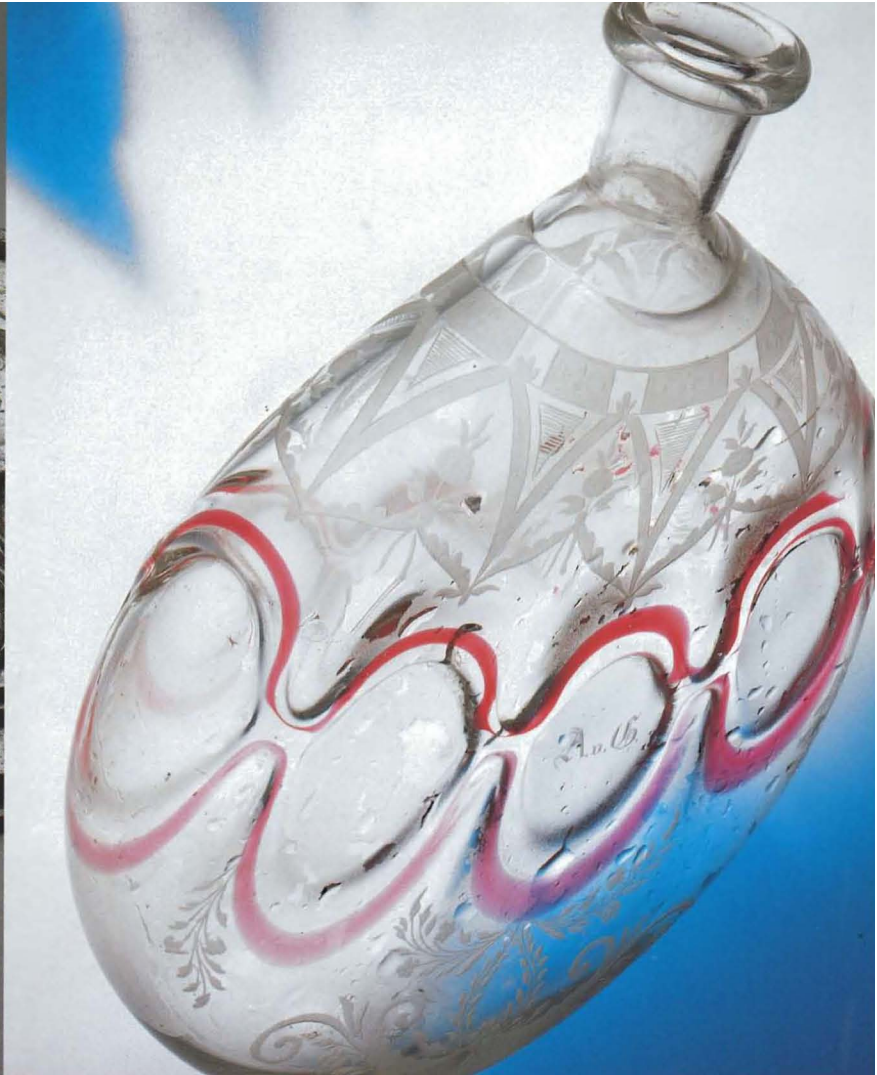
Severe Muses, Lively Fates

The museum was built in 1885. Three years later it had already been fitted out and the collections installed. The objective was clear: *The museum of our homeland should above all contain everything from the sphere of national literature and the nation's creativity. Likewise it should bring together everything created by Nature and human industry. It should house all memories of the destiny of the province and the merits of its inhabitants.* So wrote J.C. Schmidburg, the governor and president of the Provincial Estates (15 February 1823). Visitors are reminded at the entrance by the severe Muses that the building is dedicated to *art, history, natural sciences and labour.* The unusually lively Fates, audaciously descending the balustrade protecting the great staircase, soften the atmosphere and playfully invite us to look at the museum's specimens. It is difficult for them to conceal the fact that they moved to the museum from Novo Celje Castle.

Unfortunately the premises are once again too small for the museum staff to show us what important work they have done since then. The most beautiful finds are hidden from view in safe repositories and only occasionally are they given a respectful place in the exhibition halls. But at least then, we visitors can realise that since the very beginning the work of the museum staff has above all been about research, something to which Karel Dežman dedicated a great deal of his time when he was appointed cura-

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Temporary exhibitions are important since they entice us back to the museum again and again. The permanently exhibited specimens are perhaps even more valuable, since bound up in them are not only the memories of the *destiny of the province* but also the memories *of its inhabitants*. The museum is probably one of the few venerable institutions which we first visited when we were right at the beginning of our education. It may be true that the wedding of Rudolph von Habsburg, the only son of the Emperor Francis Joseph, ended unhappily, but after its already long existence, the museum still has all its future ahead of it. 



