MUZEJSKE HIŠE JEZIKA

Slovenija in Irska – identiteta, literatura in kulturni spomin

HOUSE MUSEUMS OF LANGUAGE

Slovenia and Ireland – Identity, Literature and Cultural Memory

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Veleposlaništvo Republike Slovenije v Dublinu, 2026

Razstava vas vabi k odkrivanju navdihujočih povezav med Slovenijo in Irsko – zgodb, ki se razkrivajo skozi hiše in pokrajine, jezik in literaturo, predvsem pa skozi ljudi in pripovedi, ki so oblikovali naš kulturni spomin.

Slovenija in Irska imata različni zgodovinski izkušnji, vendar sta naroda obeh držav prehodila dolgo in zapleteno pot do samostojnosti, na kateri so imeli jezik, literatura in kultura pomembno vlogo pri ohranjanju in utrjevanju narodne zavesti. Pisatelji, pesniki in intelektualci, predstavljeni v tej razstavi in knjižici, nas spominjajo, kako globoko lahko pisana beseda zaznamuje naše razumevanje tega, kdo smo – kot posamezniki in kot skupnosti.

Projekt je nastal s predanim delom raziskovalcev, ki verjamejo v pomen zgodovine za razumevanje sedanjosti ter v moč literarnega glasu, da oblikuje in ohranja občutek identitete. Upamo, da je ta razstava začetek nadaljnjega sodelovanja med slovenskimi in irskimi raziskovalci, muzeji in kulturnimi ustanovami, ki s svojim delom poglabljajo poznavanje in razumevanje kulturne dediščine obeh držav ter ju približujejo novim občinstvom.

Želimo vam prijetno odkrivanje zgodb, glasov in zgodovinskih osebnosti, skozi katere se razkrivajo številne, včasih tudi nepričakovane povezave med Slovenijo in Irsko.

This exhibition invites you to discover an inspiring exploration of commonalities between Slovenia and Ireland, a story told through houses and landscapes, language and literature, and, above all, through the people and stories that have shaped our cultural memory.

Slovenia and Ireland have distinct histories, yet both have experienced long and complex journeys towards independence, during which language, literature and culture played important roles in preserving and strengthening national consciousness. The writers, poets and intellectuals explored in this catalogue of work remind us how profoundly the written word can shape our understanding of who we are, as individuals and as nations.

The project has been pieced together through the dedication of researchers who believe deeply in the value of history for understanding our present, and in the power of the literary voice to shape and sustain a people's sense of identity. We hope it is only the beginning of a collaboration between Slovenian and Irish voices, museums and cultural institutions, which work to enrich the understanding and awareness of their audiences about their own heritage.

We hope you enjoy discovering more about the histories, stories and voices that form some of the many unexpected connections between Slovenia and Ireland, as well as between key historical characters from both nations.

Matej Marn
Veleposlanik Republike Slovenije na Irskem / *Ambassador of the Republic of Slovenia to Ireland*

UVOD

Slovenija in Irska imata različni zgodovini, kulturni izkušnji in jezika. Toda prav v teh razlikah se odpirajo zanimive povezave. V obeh kulturnih prostorih so jezik in literatura pomembno sooblikovali predstave o pripadnosti, identiteti in skupnosti. Pesniki, pisatelji, jezikoslovci in drugi intelektualci niso ustvarjali le književnosti, temveč so vplivali tudi na načine, kako skupnosti razumejo svoj jezik, kulturo in prostor.

Razstava Muzejske hiše jezika: Slovenija in Irska – identiteta, literatura in kulturni spomin postavlja Slovenijo in Irsko v dialog. Ne išče enakih zgodb in ne enači različnih zgodovinskih izkušenj, temveč raziskuje povezave, razlike in nepričakovana srečanja med ljudmi, kraji in besedami.

Predstavlja izbor literarnih muzejskih hiš in drugih prostorov spomina, povezanih z jezikom in literaturo. Med njimi so rojstne hiše in nekdanji ali izbrani domovi, pa tudi muzeji, interpretacijski centri in zgodovinski kraji. Ponekod prvotne hiše ni več in se spomin ohranja drugje. Izbor zato ni celovit pregled, temveč izhodišče za raziskovanje različnih odnosov med človekom, prostorom, besedo in spominom.

Razstavo dopolnjujejo etnološki predmeti, značilni za vsakdanje življenje v slovenskih domovih v 19. stoletju. Nekateri so izposojeni iz slovenskih muzejskih hiš. Niso predstavljeni kot osebni predmeti predstavljenih posameznikov, temveč kot materialne priče časa in okolja, v katerem so živeli. Skupaj z besedami in fotografijami vzpostavljajo širši zgodovinski kontekst razstave.

Muzejska hiša omogoča drugačno srečanje s kulturno zgodovino kot branje literarnega dela. Besedo poveže s konkretnim prostorom, predmete z njihovim kontekstom, zgodovinsko osebnost pa z okoljem, v katerem je živela ali ustvarjala. Pesnik ali pisatelj, ki ga poznamo iz knjig in šolskih učbenikov, je nekoč spal v sobi, gledal skozi okno, hodil po stopnicah ali opazoval pokrajino pred hišo. Prav vsakdanjost teh prostorov lahko zgodovinskim osebnostim ponovno da človeško merilo.

Zato razstava ni samo zgodba o literaturi in tudi ne samo zgodba o stavbah. V njenem središču so trije elementi, iz katerih se oblikuje četrti:

ČLOVEK. PROSTOR. BESEDA. ... SPOMIN.

Vstopite. Hiše imajo zgodbe.
Besede pa potujejo.

INTRODUCTION

Slovenia and Ireland have different histories, cultural experiences and languages. Yet these differences reveal intriguing connections. In both cultural contexts, language and literature have played an important role in shaping ideas of belonging, identity and community. Poets, writers, linguists and other intellectuals not only created literature, but also influenced how communities understand their language, culture and place.

The exhibition House Museums of Language: Slovenia and Ireland – Identity, Literature and Cultural Memory brings Slovenia and Ireland into dialogue. It does not seek identical stories or equate different historical experiences, but explores connections, differences and unexpected encounters between people, places and words.

It presents a selection of literary house museums and other places of memory connected with language and literature. These include birth houses and former or chosen homes, as well as museums, interpretation centres and historic places. Where the original house no longer survives, memory may be preserved elsewhere. The selection is not comprehensive, but offers a starting point for exploring different relationships between people, place, words and memory.

The exhibition is complemented by ethnological objects characteristic of everyday life in Slovenian homes in the 19th century. Some are on loan from the Slovenian house museums presented in the exhibition. They are not presented as personal belongings of the individuals featured, but as material witnesses to the time and environment in which they lived. Together with words and photographs, they provide a broader historical context for the exhibition.

A house museum offers a different encounter with cultural history from reading a literary work. It connects words with physical places, objects with their contexts, and historical figures with the environments in which they lived or worked. A poet known from books once slept in a room, looked through a window or walked these stairs. Such everyday details restore a human scale to the past.

The exhibition is therefore about more than literature or buildings. At its centre are three elements from which a fourth emerges:

PEOPLE. PLACE. WORDS. ... MEMORY.

Step inside. Houses have stories.
Words travel.



Triglav, najvišji vrh Slovenije, Julijske Alpe / Mount Triglav, Slovenia's highest peak, Julian Alps. (Luka Oven)

SLOVENIJA IN IRSKA

Dva prostora, dva jezika

Ena najmočnejših povezav med Slovenijo in Irsko vodi skozi jezik in literaturo. Slovenščina je južnoslovanski, irščina pa keltski jezik. Obe imata dolgo pisno tradicijo, vendar sta se razvijali v zelo različnih zgodovinskih in družbenih okoliščinah.

SLOVENŠČINA – OD BRIŽINSKIH SPOMENIKOV DO JEZIKA DRŽAVE

Najstarejše ohranjeno pričevanje o slovenščini predstavljajo Brižinski spomeniki, trije verski teksti s prehoda iz 10. v 11. stoletje, ohranjeni v latinskem kodeksu iz Freisinga na Bavarskem. Sodijo med najpomembnejše zgodnje spomenike slovanske pismenosti.

Ključni prelom v razvoju slovenskega knjižnega jezika sta prinesla 16. stoletje in reformacija. Leta 1550 je Primož Trubar izdal Katekizem in Abecednik, prvi tiskani knjigi v slovenščini. Leta 1584 sta sledila celoten prevod Biblije Jurija Dalmatina in slovnica Adama Bohoriča Arcticae horulae succisivae. Ta dela so postavila pomembne temelje slovenskega knjižnega jezika, tiskane kulture in pismenosti.

V 18. in zlasti 19. stoletju je slovenščina postopoma širila svoj kulturni in javni prostor. Razsvetljenski izobraženci, jezikoslovci, pesniki in pisatelji so razvijali njeno besedišče, književnost in izrazne možnosti. V času, ko Slovenci niso imeli svoje države, sta jezik in kultura postajala pomembna elementa moderne narodne identitete.

Danes je slovenščina uradni jezik Republike Slovenije, na narodnostno mešanih območjih pa sta uradna tudi italijanščina oziroma madžarščina. Z vstopom Slovenije v Evropsko unijo leta 2004 je postala tudi eden od uradnih jezikov EU.



Klifi Moher, grofija Clare, Irska / Cliffs of Moher, County Clare, Ireland. (Giuseppe Milo / Wikimedia Commons, CC BY 3.0)

SLOVENIA AND IRELAND

Two Places, Two Languages

One of the strongest connections between Slovenia and Ireland runs through language and literature. Slovenian is a South Slavic language and Irish a Celtic language. Both have long written traditions, but developed under very different historical and social conditions.

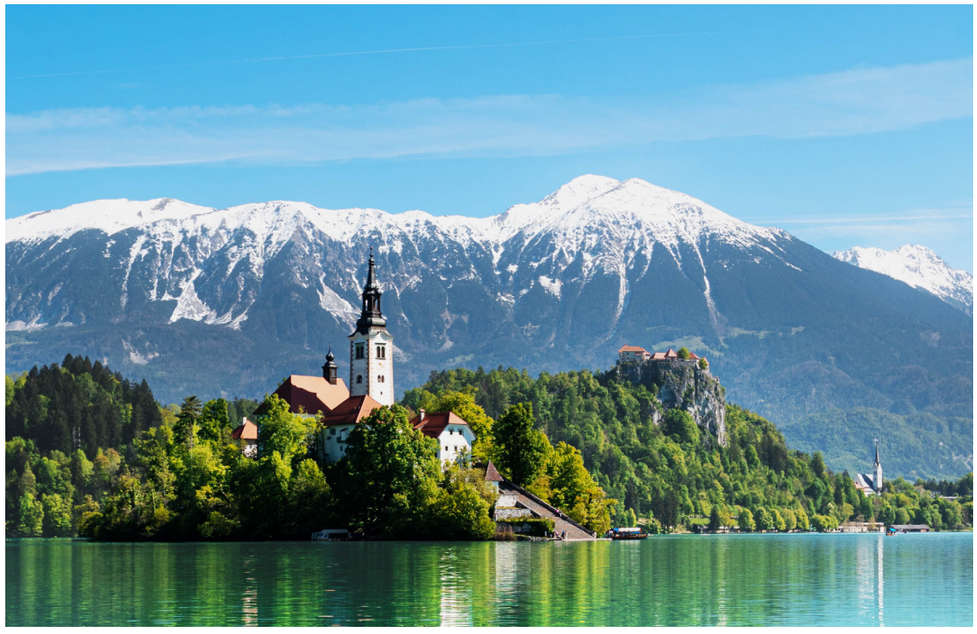
SLOVENIAN – FROM THE FREISING MANUSCRIPTS TO THE LANGUAGE OF A STATE

The earliest surviving written evidence of Slovenian is found in the Freising Manuscripts, three religious texts from around the turn of the 11th century, preserved in a Latin codex from Freising in Bavaria. They are among the most important early monuments of Slavic literacy.

A crucial turning point came with the 16th-century Reformation. In 1550, Primož Trubar published the Catechism and Abecedarium, the first printed books in Slovenian. In 1584, Jurij Dalmatin's complete translation of the Bible and Adam Bohorič's grammar Arcticae horulae succisivae followed, laying important foundations for the Slovenian literary language, print culture and literacy.

In the 18th and especially the 19th century, Slovenian expanded its cultural and public presence. Enlightenment intellectuals, linguists, poets and writers developed its vocabulary, literature and expressive range. At a time when Slovenes had no state of their own, language and culture became important elements of modern national identity.

Today, Slovenian is the official language of Slovenia; Italian and Hungarian also have official status in ethnically mixed areas. Since Slovenia joined the European Union in 2004, Slovenian has also been an official EU language.



Blejsko jezero z Blejskim otokom in gradom ter Stolom v ozadju, Bled, Slovenija / Lake Bled with Bled Island and Castle and Mount Stol in the background, Bled, Slovenia. (Aleš Košir)

IRŠČINA – STAR JEZIK, PREPOROD IN NOVA VLOGA

Irščina ima prav tako izjemno dolgo pisno tradicijo. Stara irščina je bila z latinsko pisavo zapisana že pred začetkom 7. stoletja, v srednjem veku pa se je razvila bogata rokopisna in književna kultura.

Njena poznejša zgodovina je bila drugačna. Skozi stoletja je irščina postopoma izgubljala svoj družbeni položaj, proces pa se je izrazito pospešil v 19. stoletju, zlasti med veliko lakoto in po njej. Angleščina je postajala prevladujoči jezik vedno večjega dela prebivalstva.

Ob koncu 19. stoletja je zato ohranjanje in ponovno uveljavljanje irščine postalo pomemben del irskega kulturnega preporoda. Leta 1893 je bila ustanovljena organizacija Conradh na Gaeilge (Gaelic League), pri kateri je imel osrednjo vlogo Douglas Hyde. Spodbujala je uporabo irščine ter zanimanje za irski jezik in kulturno dediščino.

V istem obdobju je irski literarni preporod črpal iz pokrajine, mitologije, folklore, zgodovine in kulturnega spomina, vendar je pomemben del moderne irske književnosti nastajal v angleščini. Irska literarna kultura zato ni zgodba enega samega jezika, temveč tudi zgodba sobivanja in prepletanja irščine in angleščine.

Danes irska ustava določa irščino kot nacionalni in prvi uradni jezik, angleščino pa kot drugi uradni jezik.

Za temi različnimi jezikovnimi zgodbami stojijo ljudje – jezikoslovci, pesniki, pisatelji in drugi intelektualci, ki so vsak v svojem času oblikovali odnos do jezika in literature.

Prav pri njih se začnejo srečevati zgodbe Slovenije in Irske.



Rock of Cashel, grofija Tipperary, Irska / Rock of Cashel, County Tipperary, Ireland. (Domenico Convertini / Wikimedia Commons, CC BY-SA 4.0)

IRISH – AN ANCIENT LANGUAGE, REVIVAL AND A NEW ROLE

Irish also has an exceptionally long written tradition. Old Irish was written in the Latin alphabet before the 7th century, and a rich manuscript and literary culture developed during the Middle Ages.

Over the centuries, Irish gradually lost its social position, a process that accelerated sharply in the 19th century, especially during and after the Great Famine, as English became dominant among a growing share of the population.

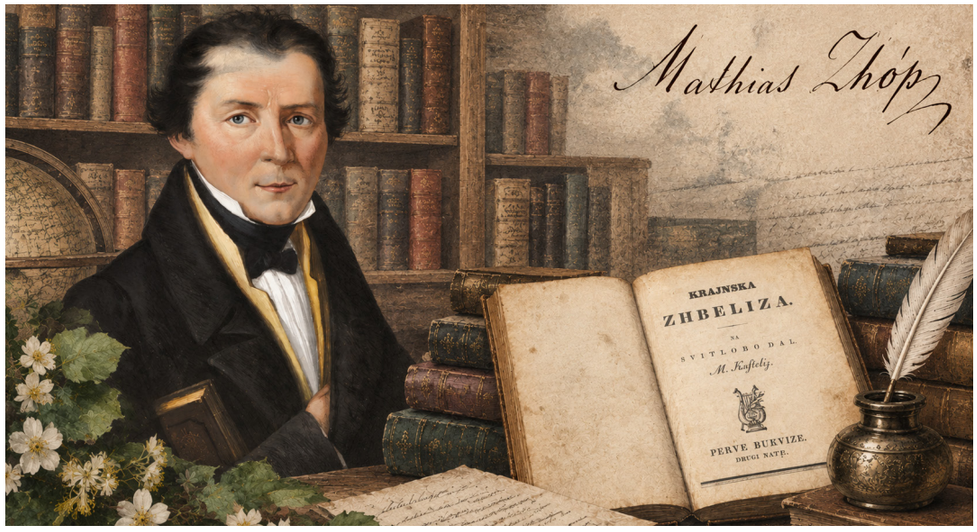
By the late 19th century, preserving and reviving Irish had become an important part of the wider Irish cultural revival. Conradh na Gaeilge (the Gaelic League), founded in 1893 with Douglas Hyde as a leading figure, promoted the use of Irish and interest in Irish language and cultural heritage.

At the same time, the Irish Literary Revival drew on landscape, mythology, folklore, history and cultural memory, while much of modern Irish literature was written in English. Irish literary culture is therefore also a story of the coexistence and interaction of Irish and English.

Today, the Irish Constitution recognises Irish as the national and first official language, and English as the second official language.

Behind these different linguistic histories stand linguists, poets, writers and other intellectuals who, each in their own time, shaped attitudes towards language and literature.

It is with them that the stories of Slovenia and Ireland begin to meet.



JEZIK IN PREPOROD

Matija Čop — Douglas Hyde

Matija Čop (1797–1835) je bil jezikoslovec, literarni zgodovinar, kritik, bibliotekar in eden najbolj izobraženih Slovencev svojega časa. Poznal je številne evropske jezike in književnosti ter pomembno vplival na razvoj slovenske literarne kulture v prvi polovici 19. stoletja. Kot prijatelj in literarni mentor Franceta Prešerna je zagovarjal idejo, da lahko slovenski jezik postane jezik zahtevne evropske književnosti.

Douglas Hyde (1860–1949) je bil jezikoslovec, folklorist, pisatelj in eden osrednjih predstavnikov irskega kulturnega preporoda. Leta 1893 je sodeloval pri ustanovitvi Conradh na Gaeilge (Gaelic League), ki si je prizadevala za ohranjanje in ponovno uveljavljanje irščine. Leta 1938 je postal prvi predsednik Irske.

Oba sta jeziku pripisovala pomembno kulturno vlogo, vendar iz različnih izhodišč. Čop si je prizadeval razvijati izrazne možnosti slovenščine in jo vključevati v evropski literarni prostor. Hyde je deloval v času, ko je irščina izgubljala govorce in družbeni prostor, zato je bilo njegovo delo usmerjeno predvsem v njeno ohranjanje in ponovno uveljavljanje.

Njuni zgodbi kažeta dve različni poti, po katerih lahko jezik postane pomemben del kulturne in narodne identitete.



LANGUAGE AND REVIVAL

Matija Čop – Douglas Hyde

Matija Čop (1797–1835) was a linguist, literary historian, critic and librarian, and one of the most highly educated Slovenes of his time. Familiar with many European languages and literatures, he influenced Slovenian literary culture and, as France Prešeren's friend and mentor, argued that Slovenian could become a language of sophisticated European literature.

Douglas Hyde (1860–1949) was a linguist, folklorist and writer, and a central figure in the Irish cultural revival. In 1893, he helped found Conradh na Gaeilge (the Gaelic League), dedicated to preserving and reviving Irish. In 1938, he became the first President of Ireland.

Both saw language as central to cultural life, but approached it from different positions. Čop sought to expand Slovenian's expressive possibilities and secure its place in European literature, while Hyde worked to preserve and revive a language that was losing speakers and social ground.

Their stories reveal two different ways in which language can become part of cultural and national identity.



POEZIJA IN NAROD

France Prešeren — W. B. Yeats

France Prešeren (1800–1849) je s svojo poezijo slovenščino postavil ob bok razvitim evropskim literarnim jezikom. Njegovo delo je povezovalo evropske pesniške oblike, osebno izkušnjo, ljubezensko liriko ter razmišljanje o svobodi, jeziku in skupnosti. Sedma kitica njegove Zdravljice je danes besedilo slovenske državne himne.

William Butler Yeats (1865–1939) je bil eden osrednjih pesnikov irskega literarnega preporoda in ena najpomembnejših osebnosti moderne književnosti. V svojem ustvarjanju se je vračal k irski mitologiji, folklori, pokrajini, politiki in vprašanjem identitete. Leta 1923 je prejel Nobelovo nagrado za književnost.

Pri obeh je poezija presegla literarni prostor in postala del širšega kulturnega spomina. Ostala je povezana s prostoroma, iz katerih sta izšla, s prevodi pa je prestopila njune meje. Na tej razstavi se njuni poti srečata prav skozi prevod.



POETRY AND NATION

France Prešeren — W. B. Yeats

Through his poetry, France Prešeren (1800–1849) established Slovenian as a modern European literary language. His work brought together European poetic forms, personal experience and love poetry with reflections on freedom, language and community. The seventh stanza of Zdravljica (A Toast) is now Slovenia's national anthem.

William Butler Yeats (1865–1939), a leading poet of the Irish Literary Revival, drew on Irish mythology, folklore, landscape, politics and questions of identity. He received the Nobel Prize in Literature in 1923.

For both poets, poetry became part of a wider cultural memory. Their work remained rooted in the places from which they emerged, while translation carried it beyond them. In this exhibition, their paths meet through translation.



UMETNIK IN DRUŽBA

Ivan Cankar — Oscar Wilde

Ivan Cankar (1876–1918) je bil pisatelj, dramatik, esejist in pesnik ter osrednja osebnost slovenske moderne. Pisal je o socialnih razlikah, revščini, morali, oblasti, umetnosti, narodu in posamezniku, pomembno mesto v njegovem opusu pa zavzemata tudi vprašanji pravice in krivice. Pogosto je kritično nastopal do družbe svojega časa.

Oscar Wilde (1854–1900) je bil irski pisatelj, dramatik in pesnik ter eden najbolj prepoznavnih avtorjev poznega 19. stoletja. Njegove komedije, kratke zgodbe, eseji in roman Slika Doriana Graya slovijo po duhovitosti, paradoksih in satiri, pod katerimi se skrivajo vprašanja družbenega položaja, morale, hinavščine, identitete in svobode posameznika. Njegova življenjska zgodba pa je postala tudi zgodba o konfliktu med posameznikom in družbenimi normami.

Cankar in Wilde sta bila izrazita opazovalca družbe, v kateri sta živela. Njuni življenjski izkušnji sta bili zelo različni, vendar je pri obeh literatura postala prostor kritičnega soočenja z družbenimi normami, moralo ter odnosom med posameznikom in njegovim okoljem.

Njuna dela zato presegajo čas, v katerem so nastala, in omogočajo vedno nova branja odnosa med posameznikom, umetnostjo in družbo.



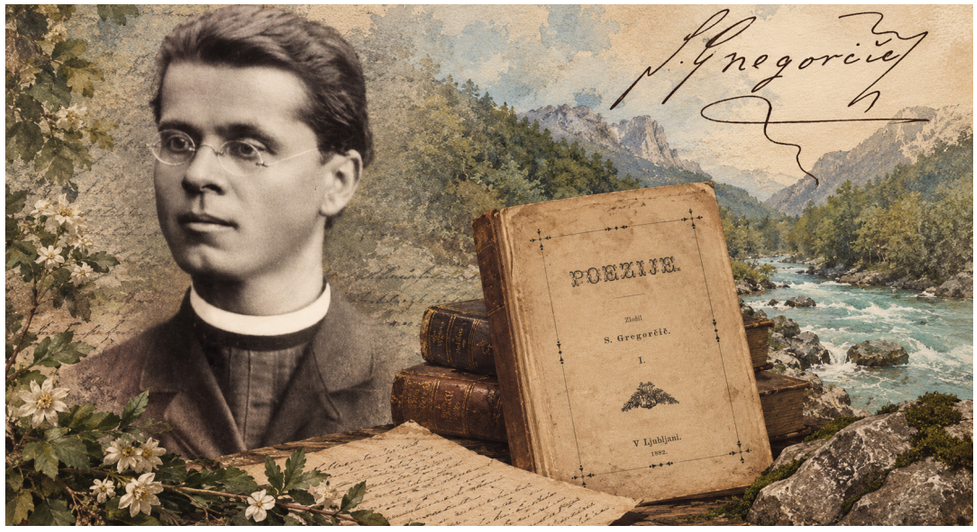
THE ARTIST AND SOCIETY

Ivan Cankar — Oscar Wilde

Ivan Cankar (1876–1918) was a writer, playwright, essayist and poet, and the central figure of Slovenian modernism. His works explored social inequality, poverty, morality, authority, art, nationhood and the individual, with questions of justice and injustice also occupying an important place in his work. He often took a critical view of the society in which he lived.

Oscar Wilde (1854–1900) was an Irish writer, playwright and poet, and one of the most recognisable authors of the late nineteenth century. His comic plays, short stories, essays, and his novel The Picture of Dorian Gray are renowned for their wit, paradoxes and satire, beneath which lie questions of social status, morality, hypocrisy, identity and individual freedom. His life story also became a story of conflict between the individual and social norms.

Cankar and Wilde were acute observers of the societies in which they lived. Despite their very different lives, both used literature to question social norms, morality and the place of the individual in society.



POKRAJINA IN SPOMIN

Simon Gregorčič — Francis Ledwidge

Simon Gregorčič (1844–1906) je svojo poezijo tesno povezal s Primorsko in predvsem s Soško dolino. V pesmi Soči reka ni samo del narave, ampak postane nosilka lepote, pripadnosti in slutnje prihodnjega nasilja.

Francis Ledwidge (1887–1917) je svojo poezijo črpal iz irskega podeželja, narave in domače grofije Meath. Njegovo življenje je prekinila prva svetovna vojna: leta 1917 je kot vojak padel v Belgiji. V njegovem delu zato pokrajina doma dobi še dodatno moč – postane nekaj, kar človek nosi s seboj tudi daleč od nje.

Pri obeh pokrajina ni zgolj ozadje literarnega dela. Soška dolina in podeželje grofije Meath postanejo nosilci osebnega in kolektivnega spomina ter različnih izkušenj doma, pripadnosti, zgodovine in izgube.



LANDSCAPE AND MEMORY

Simon Gregorčič — Francis Ledwidge

Simon Gregorčič (1844–1906) rooted much of his poetry in the Slovenian Littoral, and particularly in the Soča Valley. In Soči (To the Soča), the river is more than part of the landscape: it becomes a bearer of beauty, belonging and a premonition of future violence.

Francis Ledwidge (1887–1917) drew his poetry from the Irish countryside, nature and his native County Meath. His life was cut short by the First World War when he was killed while serving in Belgium in 1917. In his work, the landscape of home takes on an added intensity – something carried within, even far from home.

For both poets, landscape is more than a backdrop. The Soča Valley and the countryside of County Meath become carriers of personal and collective memory, shaped by different experiences of home, belonging, history and loss.



SVET ONKRAJ MEJA

Alma M. Karlin — James Joyce

Alma M. Karlin (1889–1950) je bila pisateljica, svetovna popotnica, poliglotka, raziskovalka in zbirateljica. Leta 1919 se je sama odpravila na pot okoli sveta, s katere se je vrnila konec leta 1927. Vsa svoja dela je napisala v nemščini, njeno življenje pa odpira vprašanja jezika, identitete in pripadnosti, ki jih ni mogoče preprosto zapreti znotraj državnih meja.

James Joyce (1882–1941) je leta 1904 zapustil Irsko in večino preostalega življenja preživel na evropski celini. Toda literarno Dublina skoraj nikoli ni zapustil. Mesto je postalo osrednji prostor njegovih del Dubliners, A Portrait of the Artist as a Young Man in Ulysses.

Oba primera kažeta, da fizična oddaljenost od doma ne pomeni nujno prekinitve vezi z njim. Razdalja lahko spremeni način, kako posameznik razume, opisuje in literarno oblikuje prostor svojega izvora.

»Nekateri svoje domove napolnijo s predmeti in jih proti koncu življenja spremenijo v muzeje.«
— Orhan Pamuk, Muzej nedolžnosti



A WORLD BEYOND BORDERS

Alma M. Karlin — James Joyce

Alma M. Karlin (1889–1950) was a writer, world traveller, polyglot, researcher and collector. In 1919, she set out alone on a journey around the world, returning at the end of 1927. She wrote all her works in German, and her life raises questions of language, identity and belonging that cannot easily be contained within national borders.

James Joyce (1882–1941) left Ireland in 1904 and spent most of his life on the European continent, yet in literary terms he hardly ever left Dublin. The city became the central setting of Dubliners, A Portrait of the Artist as a Young Man and Ulysses.

Both show that physical distance from home does not necessarily sever the connection with it. Distance can instead reshape the way a person understands, describes and writes about the place they came from.

"Some fill their dwellings with objects and, by the time their lives are coming to the end, turn their houses into museums."
— Orhan Pamuk, The Museum of Innocence

KAJ JE MUZEJSKA HIŠA?

Enotne in dokončne definicije muzejske hiše ni. Že sama raznolikost teh muzejev otežuje njihovo natančno opredelitev. Muzejska hiša je lahko rojstna hiša pesnika, stanovanje pisatelja, umetnikov atelje, družinski dom, podeželska domačija, vila, palača ali grad. Nekatere ohranjajo skoraj nespremenjene interierje in predmete nekdanjih prebivalcev, druge so bile skozi čas spremenjene, obnovljene ali rekonstruirane.

Prav zato muzejske hiše predstavljajo posebno muzeološko kategorijo. Njihova posebnost ni samo v stavbi ali zbirki, temveč predvsem v povezavi med prostorom, predmeti in ljudmi, ki so v njem živeli.

Rosanna Pavoni je pri opredeljevanju zgodovinskih muzejskih hiš poudarila neločljivo povezavo med hišo in njeno vsebino – med arhitekturnim prostorom ter pohištvom, zbirkami in drugimi sledmi nekdanjega življenja. S temi materialnimi sledmi se prepletajo spomini, družinske zgodbe, navade, znanje in pripovedi nekdanjih prebivalcev. Prav preplet snovne in nesnovne dediščine je ena ključnih značilnosti muzejske hiše.

V strokovni literaturi o zgodovinskih krajih se za posebno doživljanje njihove prisotnosti uporablja tudi izraz numen. V kontekstu muzejskih hiš označuje občutek, ki nastane ob zavedanju, da stojimo v prostoru, neposredno povezanem z življenjem ljudi iz preteklosti.

Giovanni Pinna je opozoril, da muzejske hiše lahko ohranjajo spomin na pomembno osebnost, družino, družbeni sloj, zgodovinsko obdobje, način življenja ali dogodek. Zaradi te raznolikosti jih ni mogoče razumeti samo kot zbirke predmetov, postavljene v zgodovinsko stavbo.

Muzejska hiša je zato več kot ohranjena zgodovinska stavba. Je prostor spomina, v katerem se povezujejo kraj, predmeti, ljudje in zgodbe ter v katerem se preteklost ohranja, raziskuje in interpretira za sedanjost.

»Prihodnost muzejev je v naših domovih.«
— Orhan Pamuk, Skromni manifest za muzeje

WHAT IS A HOUSE MUSEUM?

There is no single, definitive definition of a house museum. Its many forms make the category difficult to define precisely. A house museum may be a poet's birth house, a writer's apartment, an artist's studio, a family home, rural homestead, villa, palace or castle. Some preserve interiors and objects almost unchanged; others have been altered, restored or reconstructed over time.

This diversity makes house museums a distinctive museological category. What defines them is not simply the building or the collection, but the relationship between place, objects and the people who lived there.

Rosanna Pavoni emphasised the inseparable relationship between a historic house and its contents – between architectural space and the furniture, collections and other traces of former lives. These material traces are intertwined with memories, family histories, customs, knowledge and stories. This interplay of tangible and intangible heritage is one of the defining characteristics of a house museum.

The term numen is often used in literature on historic places to describe a particular sense of presence. In a house museum, it can describe the experience of standing in a place directly connected with people from the past.

Giovanni Pinna noted that house museums may preserve the memory of an individual, a family, a social group, a historical period, a way of life or an event. Their diversity means that they cannot be understood simply as collections displayed in historic buildings.

A house museum is therefore more than a preserved historic building. It is a place of memory where place, objects, people and stories come together, and where the past is preserved, researched and interpreted for the present.

"The future of museums is inside our own homes."
— Orhan Pamuk, A Modest Manifesto for Museums



Prešernova rojstna hiša in prenovljeno gospodarsko poslopje, Vrba, Slovenija / Prešeren's Birth House and the renovated farm outbuilding, Vrba, Slovenia. (Aleš Košir)

PREŠERNOVA ROJSTNA HIŠA

Vrba, Slovenija

V tej hiši v Vrbi se je leta 1800 rodil France Prešeren, največji slovenski pesnik. Prvotna stavba je nastala v 16. stoletju, po požaru leta 1856 pa je bila obnovljena in prezidana ter je takrat v veliki meri dobila današnjo podobo. Nekateri starejši stavbni elementi so se kljub temu ohranili.

Leta 1939 je bila na pobudo pisatelja Frana Saleškega Finžgarja odkupljena s pomočjo javne zbiralne akcije, pri kateri je sodelovala predvsem šolska mladina, nato pa muzealizirana in odprta za javnost. Postala je prva muzejska hiša pomembne osebnosti v Sloveniji in pozneje vzor številnim podobnim ureditvam.

Notranjost približa bivalno kulturo gorenjskega podeželja v Prešernovem času. Med najdragocenejšimi predmeti je zibelka, v kateri so zibali Franceta Prešerna, ohranjeni pa so tudi drugi predmeti, povezani z njegovo družino. Hiša je tako hkrati zgodovinski prostor, muzejski predmet in eden osrednjih prostorov slovenskega kulturnega spomina.

Od leta 2011 je kulturni spomenik državnega pomena. Po celoviti prenovi hiše in okolice se domačija odpira z novimi vsebinami, ki zgodovinsko muzejsko hišo povezujejo s sodobnimi načini predstavljanja Prešernovega življenja, dela in časa.



Notranjost Prešernove rojstne hiše, Vrba, Slovenija / Interior of Prešeren's Birth House, Vrba, Slovenia. (Aleš Košir)

PREŠEREN'S BIRTH HOUSE

Vrba, Slovenia

France Prešeren, Slovenia's greatest poet, was born in this house in Vrba in 1800. The original building dates from the 16th century; after a fire in 1856 it was restored and remodelled, largely acquiring its present appearance, while some older architectural elements survived.

In 1939, at the initiative of writer Fran Saleški Finžgar, the house was purchased through a public fundraising campaign supported especially by schoolchildren, then transformed into a museum and opened to the public. It became the first birth house of a prominent Slovenian figure to be transformed into a house museum and later served as a model for similar projects.

The interior evokes rural domestic culture in Gorenjska in Prešeren's time. Among its most valuable objects is the cradle in which France Prešeren was rocked, together with other items associated with his family.

Since 2011, it has been a cultural monument of national importance. Following a comprehensive restoration of the house and its surroundings, the homestead has reopened with new content that connects the historic house museum with contemporary ways of presenting Prešeren's life, work and period.



Thoor Ballylee, grofija Galway, Irska / Thoor Ballylee, County Galway, Ireland.
(Jerzy Strzelecki / Wikimedia Commons, CC BY-SA 3.0)

THOOR BALLYLEE

Grofija Galway, Irska

Thoor Ballylee je srednjeveška stolpna hiša, ki jo je W. B. Yeats kupil leta 1917 in jo skupaj z ženo George spremenil v družinski dom. Pri obnovi je sodeloval arhitekt William A. Scott, uporabljali pa so lokalne materiale in obrtniško znanje. Za notranjost so izdelali tudi posebno pohištvo, med drugim značilne trinožne stole tipa Sligo/Tuam.

Thoor Ballylee ni pesnikova rojstna hiša, temveč dom, ki si ga je izbral in soustvaril sam. Yeats je z družino tu preživljal poletja, stolp, bližnja reka in okoliška pokrajina pa so postali del njegovega ustvarjalnega sveta. Stolp je postal tudi osrednji simbol njegove zbirke The Tower (1928).

Po Yeatsovem odhodu je stavba postopoma propadala in izgubila velik del notranje opreme. Pri obnovi v šestdesetih letih so notranjost rekonstruirali s pomočjo zgodovinskih fotografij, iskali izvirno pohištvo in izdelovali reprodukcije. Leta 1965 je bil Thoor Ballylee odprt kot muzej. Posebnost notranjosti je originalno kamnito spiralno stopnišče, ki povezuje prostore stolpa.

Thoor Ballylee je v irskem National Inventory of Architectural Heritage uvrščen med dediščino nacionalnega pomena.



Kompleks Thoor Ballylee, grofija Galway, Irska / Thoor Ballylee complex, County Galway, Ireland.
(Jerzy Strzelecki / Wikimedia Commons, CC BY-SA 3.0)

THOOR BALLYLEE

County Galway, Ireland

Thoor Ballylee is a medieval tower house purchased by W. B. Yeats in 1917 and transformed with his wife George into a family home. Architect William A. Scott was involved in the restoration, which used local materials and craftsmanship. Special furniture was made for the interior, including characteristic three-legged Sligo/Tuam chairs.

Thoor Ballylee is not the poet's birth house, but a home he chose and helped shape. Yeats spent summers here with his family, and the tower, nearby river and surrounding landscape became part of his creative world. The tower also became the central symbol of his collection The Tower (1928).

After Yeats left, the building gradually deteriorated and lost much of its furnishings. During restoration in the 1960s, the interior was reconstructed using historic photographs; original furniture was sought and reproductions were made. Thoor Ballylee opened as a museum in 1965. A distinctive surviving feature is the original stone spiral staircase connecting the rooms of the tower.

Thoor Ballylee is listed in Ireland's National Inventory of Architectural Heritage as being of national importance.



Čopova rojstna hiša, Žirovnica, Slovenija / Čop's Birth House, Žirovnica, Slovenia. (Aleš Košir)

ČOPOVA ROJSTNA HIŠA

Žirovnica, Slovenija

V tej hiši v Žirovnici, vasi na Gorenjskem, se je leta 1797 rodil Matija Čop, jezikoslovec, literarni zgodovinar, bibliotekar ter prijatelj in literarni mentor Franceta Prešerna. Bil je eden najbolj izobraženih Slovencev svojega časa in izjemen poznavalec evropskih jezikov in književnosti – govoril je kar 19 jezikov.

Hiša je bila odkupljena leta 1988, pri zbiranju sredstev pa so pomembno sodelovali slovenski šolarji in lokalna skupnost. Med obnovo, ki se je začela leta 1990, se je zaradi slabega stanja del stare hiše porušil. Stavba je bila nato rekonstruirana v podobi, ki povzema njeno razvojno fazo iz 19. stoletja, in decembra 1994 odprta za javnost.

Notranjost ni rekonstrukcija Čopovega doma in bivalne kulture. Danes so v hiši razstava o življenju in delu Matije Čopa, muzejska predstavitev poznoantičnega arheološkega najdišča Ajdna ter vsebine o Poti kulturne dediščine Žirovnica, tematski poti, ki povezuje pet muzejskih hiš na območju Žirovnice. Hiša je hkrati prostor razstav, predavanj, srečanj in drugih kulturnih dogodkov.

Čopova rojstna hiša je kulturni spomenik lokalnega pomena. Njena današnja vloga kaže, da vrednost muzejske hiše ni nujno samo v ohranjeni izvirni materialni substanci, temveč tudi v povezavi kraja z osebnostjo, kulturnem spominu in vsebinah, s katerimi dediščina ostaja živa.



Čopova spominska soba v Čopovi rojstni hiši, Žirovnica, Slovenija / Čop Memorial Room in Čop's Birth House, Žirovnica, Slovenia. (Aleš Košir)

ČOP'S BIRTH HOUSE

Žirovnica, Slovenia

Matija Čop, a linguist, literary historian and librarian, was born in this house in Žirovnica in 1797. A friend and literary mentor to France Prešeren, he was one of the most highly educated Slovenes of his time and spoke as many as 19 languages.

The house was purchased in 1988, with Slovenian schoolchildren and the local community playing an important role in fundraising. During restoration work begun in 1990, part of the old house collapsed because of its poor condition. The building was then reconstructed to reflect its 19th-century form and opened to the public in December 1994.

The interior is not a reconstruction of Čop's home or domestic life. Today it contains an exhibition on his life and work, a museum presentation of the Late Antique archaeological site of Ajdna, and displays on the Žirovnica Cultural Heritage Trail, which links five house museums in the area. The house also hosts exhibitions, lectures, meetings and other cultural events.

Čop's Birth House is a cultural monument of local importance. Its present role shows that the value of a house museum lies not only in its surviving historic fabric, but also in its connection with a person, its place in cultural memory and the ways in which heritage is kept alive.



Interpretacijski center Douglasa Hyda, Frenchpark, grofija Roscommon, Irska / Douglas Hyde Interpretative Centre, Frenchpark, County Roscommon, Ireland. (Lee Williamson / Shuttermaniac™)

INTERPRETACIJSKI CENTER DOUGLASA HYDA

Portahard, grofija Roscommon, Irska

Interpretacijski center Douglasa Hyda (Douglas Hyde Interpretative Centre) je urejen v nekdanji cerkvi Church of Ireland iz leta 1740, kjer je kot rektor služboval Hydeov oče Arthur. Družina se je v Portahard preselila leta 1867, ko je bilo Douglasu sedem let. V podeželskem okolju grofije Roscommon se je srečeval z irskim jezikom, lokalnimi pripovedmi in ljudskim izročilom, ki so pozneje pomembno zaznamovali njegovo delo.

Stavbo je leta 1988 obnovil Roscommon County Council in v njej uredil interpretacijski center, posvečen Hydeovemu življenju ter njegovemu prispevku k oživljanju irskega jezika in kulture. Med pomembnejšimi razstavljenimi predmeti je izvirno pismo, s katerim je bil predlagan za prvega predsednika Irske.

Po smrti leta 1949 je bil Hyde pokopan na pokopališču ob cerkvi, kjer počivajo tudi drugi člani njegove družine. Ob centru je urejen tudi Garden an Chraoibhín, katerega zasaditev se navezuje na staro irsko folkloro.

Nekdanja cerkev ima status zaščitene stavbe (Protected Structure). Center tako ni muzejska hiša v klasičnem pomenu, temveč prostor spomina, povezan s Hydeovo družino, otroštvom, njegovim delom in poslednjim počivališčem.



Interpretacijski center Douglasa Hyda, Frenchpark, grofija Roscommon, Irska / Interior of the Douglas Hyde Interpretative Centre, Frenchpark, County Roscommon, Ireland. (Lee Williamson / Shuttermaniac™)

DOUGLAS HYDE INTERPRETATIVE CENTRE

Portahard, County Roscommon, Ireland

The Douglas Hyde Interpretative Centre is housed in a former Church of Ireland church dating from 1740, where Hyde's father Arthur served as rector. The family moved to Portahard in 1867, when Douglas was seven. In rural County Roscommon, he encountered the Irish language, local stories and folk traditions that later strongly influenced his work.

Roscommon County Council restored the building in 1988 and created an interpretation centre dedicated to Hyde's life and his contribution to the revival of Irish language and culture. Among the most important objects on display is the original letter nominating him to become the first President of Ireland.

After his death in 1949, Hyde was buried in the graveyard beside the church, where other members of his family also rest. Beside the centre is Garden an Chraoibhín, whose planting draws on Irish folklore.

The former church is a Protected Structure. The centre is therefore not a house museum in the conventional sense, but a place of memory connected with Hyde's family, childhood, work and final resting place.



Cankarjeva spominska hiša, Vrhnika, Slovenija / Cankar Memorial House, Vrhnika, Slovenia.
(arhiv / archive Visit Vrhnika)

CANKARJEVA SPOMINSKA HIŠA

Vrhnika, Slovenija

Na Vrhniki, približno 20 kilometrov od Ljubljane, se je leta 1876 rodil Ivan Cankar, osrednja osebnost slovenske moderne in eden najpomembnejših slovenskih pisateljev. Prvotna hiša je bila približno tretjino manjša od današnje in je leta 1879 pogorela. Po požaru so jo obnovili in dogradili, današnjo podobo pa je dobila do leta 1884.

Leta 1948 je bila stavba preurejena v Cankarjevo spominsko hišo in odprta za javnost. Prostori danes predstavljajo Cankarjevo življenje in delo. Poleg prvotiskov njegovih del in prvih prevodov oprema s šivalnim strojem, delovno mizo in ogledalom ponazarja domovanje uspešne krojaške družine.

Cankarjeva spominska hiša je kulturni spomenik lokalnega pomena in eden osrednjih prostorov ohranjanja spomina na pisatelja v njegovem rojstnem kraju.



Črna kuhinja v Cankarjevi spominski hiši, Vrhnika, Slovenija / Black kitchen in Cankar Memorial House, Vrhnika, Slovenia.
(arhiv / archive Visit Vrhnika)

CANKAR MEMORIAL HOUSE

Vrhnika, Slovenia

Ivan Cankar, the central figure of Slovenian modernism and one of Slovenia's most important writers, was born in Vrhnika, about 20 kilometres from Ljubljana, in 1876. The original house was about a third smaller than the present building and burned down in 1879. After the fire, it was rebuilt and extended, reaching its present form by 1884.

In 1948, the building was converted into the Cankar Memorial House and opened to the public. Today, the rooms present Cankar's life and work. Alongside first editions of his works and early translations, a sewing machine, worktable and mirror evoke the home of a successful tailoring family.

The Cankar Memorial House is a cultural monument of local importance and one of the principal places dedicated to preserving the memory of the writer in his birthplace.



Hiša Oscarja Wilda, Dublin, Irska / Oscar Wilde House, Dublin, Ireland.
(Osama Shukir Muhammed Amin / Wikimedia Commons, CC BY-SA 4.0)

HIŠA OSCARJA WILDA

Dublin, Irska

Hiša Oscarja Wilda (Oscar Wilde House) je gregorijanska mestna hiša na 1 Merrion Square je Oscar Wilde preživel večino otroštva in mladosti. Družina se je vanjo preselila leta 1855, ko je bil star osem mesecev, in tu živela več kot dve desetletji. Hiša je bila zgrajena med letoma 1762 in 1765 in je del znamenitega Merrion Square v središču Dublina.

Dom družine Wilde je bil pomemben prostor dublinskega kulturnega in intelektualnega življenja. Oscarjeva mati Jane Wilde (Speranza) je bila pisateljica in irska revolucionarna pesnica. V hiši je skoraj dve desetletji prirejala znameniti salon, ki je združeval umetnike, pisatelje in intelektualce. Oče William Wilde je bil priznani zdravnik, arheolog, folklorist in pisec.

V notranjosti so ohranjeni nekateri elementi iz časa družine Wilde, med njimi irski hrastovi podi in knjižne omare. Originalno pohištvo se večinoma ni ohranilo, zato prostore dopolnjuje oprema iz istega obdobja.

Leta 1994 je hišo prevzel American College Dublin in jo obnovil. Danes je hkrati izobraževalna ustanova in zgodovinski dom, ki obiskovalcem predstavlja zgodbo Oscarja Wilda in njegove družine. Stavba je zaščitena in uvrščena med dediščino regionalnega pomena.



Notranjost hiše Oscarja Wilda, Dublin, Irska / Interior of the Oscar Wilde House, Dublin, Ireland.
(arhiv / archive Oscar Wilde House)

OSCAR WILDE HOUSE

Dublin, Ireland

Oscar Wilde spent most of his childhood and youth in the Georgian townhouse at 1 Merrion Square. The family moved there in 1855, when he was eight months old, and lived there for more than two decades. Built between 1762 and 1765, the house forms part of Dublin's celebrated Merrion Square.

The Wilde family home was an important setting for Dublin's cultural and intellectual life. Oscar's mother, Jane Wilde – Speranza, a poet, writer and translator, hosted salons there for almost two decades, bringing together artists, writers, musicians, politicians and intellectuals. His father, William Wilde, was a distinguished doctor, archaeologist, folklorist and writer.

Some features from the Wilde family's time survive inside, including Irish oak floors and bookcases. Most of the original furniture has not survived, so the rooms are furnished with period pieces.

American College Dublin took over and restored the house in 1994. Today it serves both as an educational institution and as a historic home presenting the story of Oscar Wilde and his family. The building is protected and rated as being of regional importance.



Spominska hiša Alme M. Karlin, Pečovnik pri Celju, Slovenija / Alma M. Karlin Memorial House, Pečovnik near Celje, Slovenia. (Robi Valenti, 2024)

SPOMINSKA HIŠA ALME M. KARLIN

Pečovnik pri Celju, Slovenija

V skromni hiši v Pečovniku na obrobju Celja je zadnja leta svojega življenja preživela Alma M. Karlin, pisateljica, svetovna popotnica, poliglotka in raziskovalka. Po vrnitvi iz partizanskih območij se je leta 1945 sem preselila skupaj s svojo življenjsko sopotnico, slikarko Theo Schreiber Gammelin, ter tu živela in ustvarjala do smrti leta 1950.

Hiša iz druge polovice 19. stoletja je danes ohranjena kot prostor spomina na zadnje obdobje njenega življenja. V njej so predstavljeni bivalni prostori, osebni predmeti, fotografije in dokumenti, razstava Samotno potovanje Alme M. Karlin pa obiskovalca vodi skozi njeno življenje, od otroštva in študija jezikov do osemletnega potovanja okoli sveta in vrnitve v Celje.

Hiša v Pečovniku je bila obnovljena in leta 2014 odprta kot Spominska hiša Alme M. Karlin. Je kulturni spomenik lokalnega pomena in danes skupaj z muzejsko zbirko v Celju ohranja materialne in osebne sledi ene najbolj nenavadnih slovenskih ustvarjalk in popotnic 20. stoletja.



Stenska poslikava Thee Gammelin v Spominski hiši Alme M. Karlin, Pečovnik pri Celju, Slovenija / Wall painting by Thea Gammelin in the Alma M. Karlin Memorial House, Pečovnik near Celje, Slovenia. (Robi Valenti, 2024)

ALMA M. KARLIN MEMORIAL HOUSE

Pečovnik near Celje, Slovenia

Alma M. Karlin – writer, world traveller, polyglot and researcher – spent the final years of her life in this modest house in Pečovnik on the outskirts of Celje. After returning from Partisan-held territory in 1945, she moved here with her life partner, painter Thea Schreiber Gammelin, and lived and worked here until her death in 1950.

The house, dating from the second half of the 19th century, is preserved today as a place of memory connected with the final period of her life. The house presents its living spaces, personal objects, photographs and documents, while the exhibition Alma M. Karlin's Solitary Journey traces her life from childhood and language studies to her eight-year journey around the world and return to Celje.

The house was restored and opened as the Alma M. Karlin Memorial House in 2014. A cultural monument of local importance, it preserves, together with the museum collection in Celje, material and personal traces of one of Slovenia's most remarkable 20th-century writers and travellers.



Vhod v center Jamesa Joycea, Dublin, Irska / Entrance to the James Joyce Centre, Dublin, Ireland.
(arhiv / archive James Joyce Centre)

CENTER JAMESA JOYCEA

Dublin, Irska

Center Jamesa Joycea (James Joyce Centre) domuje v georgijanski mestni hiši iz leta 1784 na ulici North Great George's Street v središču Dublina. James Joyce v njej ni nikoli živel, vendar ima stavba zanimivo povezavo z njegovim literarnim svetom. Ob koncu 19. stoletja je v njej plesno šolo vodil Denis J. Maginni, učitelj plesa, ki ga je Joyce pozneje vključil med like romana Ulysses.

V drugi polovici 20. stoletja je stavbi grozilo rušenje, vendar so jo leta 1982 rešili zagovorniki dublinske arhitekturne dediščine. Po obnovi je bil center Jamesa Joycea leta 1996 odprt za javnost in je danes namenjen predstavljanju Joycevega življenja, dela in literarne zapuščine.

Med najzanimivejšimi predmeti je originalni vhod z vrati hiše na 7 Eccles Street, literarnega doma Leopolda in Molly Bloom v Ulyssesu. Stavba je bila leta 1967 porušena, vrata pa so se ohranila in danes predstavljajo materialno povezavo med resničnim Dublinom in Joycevim literarnim mestom.

Center Jamesa Joycea tako ni pisateljev nekdanji dom, temveč prostor spomina, ki povezuje zgodovinsko stavbo, resnični Dublin in Joycev literarni svet. Stavba je uvrščena med dediščino nacionalnega pomena.



Notranjost centra Jamesa Joyca, Dublin, Irska / Interior of the James Joyce Centre, Dublin, Ireland.
(arhiv / archive James Joyce Centre)

JAMES JOYCE CENTRE

Dublin, Ireland

The James Joyce Centre occupies a Georgian townhouse dating from 1784 on North Great George's Street in central Dublin. Joyce never lived there, but the building has an intriguing connection with his literary world. In the late 19th century, Denis J. Maginni, a dancing master who later appeared as a character in Ulysses, ran a dance academy there.

Threatened with demolition in the second half of the 20th century, the building was saved in 1982 by campaigners for Dublin's architectural heritage. After restoration, the James Joyce Centre opened to the public in 1996 and is now dedicated to presenting Joyce's life, work and literary legacy.

Among its most striking features is the original doorway and door from 7 Eccles Street, the fictional home of Leopold and Molly Bloom in Ulysses. The building at that address was demolished in 1967, but the door survived and now forms a material link between the real Dublin and Joyce's literary city.

The James Joyce Centre is therefore not the writer's former home, but a place of memory connecting a historic building, the real Dublin and Joyce's literary world. The building is rated as being of national importance.



Rojstna hiša Simona Gregorčiča, Vrsno, Slovenija / Simon Gregorčič's Birth House, Vrsno, Slovenia. (Marko Grego)

ROJSTNA HIŠA SIMONA GREGORČIČA

Vrsno, Slovenija

V gorski vasi Vrsno pod Krnom se je leta 1844 rodil Simon Gregorčič, slovenski pesnik, duhovnik in prevajalec. Odraščal je v kmečki družini, pokrajina njegovega otroštva pa je močno zaznamovala njegovo poezijo. Posebno mesto v njej ima reka Soča, ki ji je posvetil eno svojih najbolj znanih pesmi, Soči.

Zanimiva je zgodnja in postopna muzealizacija njegovega rojstnega doma. Leta 1951 je Muzejsko društvo iz Tolmina v hiši uredilo spominsko sobo s predmeti iz pesnikove zapuščine, čeprav so v stavbi še vedno živeli njegovi sorodniki. Zaradi vse večjega števila obiskovalcev se je leta 1965 začela akcija za odkup hiše, leta 1966 pa je bila celotna stavba preurejena v spominski muzej.

V pritličju sta kuhinja in izba ostali večinoma nespremenjeni ter predstavljata nekdanji način življenja prebivalcev pod Krnom. V nadstropju so predstavljeni Gregorčičevo življenje in delo, njegovi osebni predmeti, dokumenti ter različne izdaje in prevodi njegovih del.

Od leta 2002 hišo upravlja Tolminski muzej. Je kulturni spomenik lokalnega pomena in danes povezuje spomin na pesnika z dediščino pokrajine, ki je pomembno zaznamovala njegovo ustvarjanje.



Notranjost Rojstne hiše Simona Gregorčiča, Vrsno, Slovenija / Interior of Simon Gregorčič's Birth House, Vrsno, Slovenia. (Marko Grego)

SIMON GREGORČIČ'S BIRTH HOUSE

Vrsno, Slovenia

Simon Gregorčič, a Slovenian poet, priest, translator and cultural figure of the Slovenian national revival, was born in the mountain village of Vrsno beneath Mount Krn in 1844. He grew up in a farming family, and the landscape of his childhood deeply shaped his poetry. The River Soča occupies a special place in his work, most notably in one of his best-known poems, Soči (To the Soča).

The transformation of his birth home into a museum was a gradual process. In 1951, the Tolmin Museum Society created a memorial room in the house while Gregorčič's relatives were still living there. As visitor numbers grew, the house was purchased, and in 1966 the entire building became a memorial museum.

On the ground floor, the kitchen and main room largely preserve the domestic culture and way of life of people living beneath Mount Krn. The upper floor presents Gregorčič's life and work through personal objects, documents, editions of his poetry, translations and his death mask.

Since 2002, the house has been managed by the Tolmin Museum, which renewed the exhibition in 2006. A cultural monument of local importance, it connects the poet's memory with the landscape and way of life that shaped his work.



Muzej Francisa Ledwidgea, Slane, grofija Meath, Irska / Francis Ledwidge Museum, Slane, County Meath, Ireland.
(arhiv / archive Francis Ledwidge Museum Committee)

MUZEJ FRANCISA LEDWIDGEA

Slane, grofija Meath, Irska

V skromni delavski hiši v Janevillu pri vasi Slane se je leta 1887 rodil Francis Ledwidge, irski pesnik, tesno povezan s podeželjem in pokrajino doline reke Boyne. Že kot mlad delavec je pisal poezijo, leta 1912 pa je njegove pesmi opazil pisatelj Lord Dunsany in mu pomagal vstopiti v širši irski literarni prostor.

Med prvo svetovno vojno je Ledwidge služil v britanski vojski in nadaljeval s pisanjem. Njegova prva zbirka Songs of the Fields je izšla leta 1915. Julija 1917 je bil pri 29 letih ubit v Belgiji. V njegovi poeziji imajo posebno mesto narava, domača irska pokrajina ter pozneje izkušnja vojne in izgube.

Rojstno hišo, značilen dom podeželskega delavca 19. stoletja, je Francis Ledwidge Museum Committee odkupil in obnovil ter leta 1982 odprl kot muzej. Razstava predstavlja njegovo življenje, poezijo in izkušnjo prve svetovne vojne.

Muzej je več kot štiri desetletja upravljala lokalna prostovoljna skupnost. Leta 2026 je bil dogovorjen prenos na Meath County Council, da bi zagotovili njegovo dolgoročno ohranitev in razvoj. Hiša je vključena tudi v Record of Protected Structures grofije Meath.



Notranjost muzeja Francisa Ledwidgea, Slane, grofija Meath, Irska / Interior of the Francis Ledwidge Museum, Slane, County Meath, Ireland.
(arhiv / archive Francis Ledwidge Museum Committee)

FRANCIS LEDWIDGE MUSEUM

Slane, County Meath, Ireland

Francis Ledwidge, an Irish poet closely connected with the countryside and landscape of the Boyne Valley, was born in this modest labourer's cottage at Janeville near Slane in 1887. The eighth of nine children, he wrote poetry while still a young labourer; in 1912, writer Lord Dunsany noticed his poems and helped introduce him to a wider Irish literary audience.

Ledwidge served in the British Army during the First World War and continued writing while on active service. His first collection, Songs of the Fields, appeared in 1915. In July 1917, aged just 29, he was killed in Belgium during the Third Battle of Ypres.

The birth house is a characteristic example of a 19th-century rural labourer's home. The Francis Ledwidge Museum Committee purchased and restored it in 1981, and it opened as a museum in June 1982. Displays present Ledwidge's work, material connected with his life and objects from the First World War.

For more than four decades, the museum was run by the volunteer Francis Ledwidge Museum Committee. In 2026, an agreement was reached to transfer the museum to Meath County Council to secure its long-term preservation and development. The birth house is also included in County Meath's Record of Protected Structures.

KO OD DOMA OSTANE LE SPOMIN

Javornik, Slovenija • Grad Farney, Grofija Tipperary, Irska • Mount Heaton, Grofija Offaly, Irska

Zgodba **Berte Zois** in **Williama Charlesa Heaton-Armstronga** povezuje Slovenijo in Irsko drugače kot druge zgodbe v tej knjižici – ne skozi muzejsko hišo pesnika ali pisatelja, temveč skozi družino, selitve in kraje, katerih pomen se je skozi čas spreminjal.

Berta (Adalberta Maria Maximiliana), baronica Zois pl. Edelstein se je leta 1859 rodila na gospostvu Javornik (Jauerburg) na Gorenjskem. Bila je hči barona Alfonza Zoisa in Berthe pl. Moro ter članica širše družine Zois, ki je pomembno zaznamovala gospodarsko, znanstveno in kulturno zgodovino slovenskega prostora.

Javornik je bil tesno povezan z železarstvom, pa tudi s slovenskim razsvetljenstvom. Družina Zois je posest pridobila v 18. stoletju, z gospostvom pa je bil povezan **Žiga Zois**, naravoslovec, podjetnik in mecen. Okoli njega se je oblikoval krog izobražencev, ki je vplival na razvoj slovenskega jezika, literature in znanosti. Med njimi je bil **Anton Tomaž Linhart**, avtor prve slovenske komedije Županova Micka. Kraj je tako povezoval industrijo, znanost, jezik in kulturo. Žiga Zois je dal Linhartu prirediti komedijo Ta veseli dan ali Matiček se ženi, katere kraj dogajanja je javorniška graščina. Komedijo so kasneje pred javorniškim plavžom brali večinoma nepismenim delavcem.

Leta 1885 se je Berta Zois na Bledu poročila z Williamom Charlesom Heaton-Armstrongom, pripadnikom stare škotsko-irske rodbine z dolgo zgodovino na Irskem. William se je rodil leta 1853 v Gmundnu v Avstriji. Bil je pomorščak, popotnik, trgovec, bankir in pozneje britanski politik. Njegova družina je bila s habsburškim prostorom povezana že pred njegovo poroko z Berto Zois.

WHEN ONLY MEMORY OF HOME REMAINS

Javornik, Slovenia • Farney Castle, County Tipperary, Ireland • Mount Heaton, County Offaly, Ireland

*The story of **Berta Zois** and **William Charles Heaton-Armstrong** connects Slovenia and Ireland in a different way from the other stories in this booklet – not through the house museum of a poet or writer, but through family, migration and places whose meanings have changed over time.*

Berta (Adalberta Maria Maximiliana), Baroness Zois von Edelstein, was born in 1859 on the Javornik (Jauerburg) estate in Gorenjska. She was the daughter of Baron Alfonz Zois and Bertha von Moro, and belonged to the wider Zois family, which played an important part in the economic, scientific and cultural history of the Slovenian lands.

*Javornik was closely associated with the iron industry, but also with the Slovenian Enlightenment. The Zois family acquired the estate in the 18th century, and it was closely connected with **Žiga Zois**, a naturalist, entrepreneur and patron of the arts and sciences. Around him gathered a circle of intellectuals who contributed to the development of the Slovenian language, literature and science. Among them was **Anton Tomaž Linhart**, author of the first Slovenian comedy, Županova Micka. Javornik thus brought together industry, science, language and culture. Zois encouraged Linhart to adapt the comedy Ta veseli dan ali Matiček se ženi, which he set at Javornik Manor. The play was later read aloud in front of the Javornik blast furnace to workers, most of whom could not read.*

*In 1885, Berta Zois married **William Charles Heaton-Armstrong** at Bled. He belonged to an old Scots-Irish family with a long history in Ireland. Born in Gmunden, Austria, in 1853, William was a sailor, traveller, businessman and banker, and later a British politician.*

Ena od ohranjenih materialnih sledi te družinske zgodovine je **Grad Farney v grofiji Tipperary**, nekdanja posest družine Armstrong. Grad je družina v 19. stoletju prodala, zato Berta in William v njem nista živela. Ohranil se je do danes in je v zasebni lasti.

Druga sled vodi v okolico **Roscree**. Z Williamovo družino je bila neposredno povezana posest **Mount Heaton**, kjer je živel njegov ded William Henry Armstrong, njegov oče John Heaton-Armstrong pa se je tam rodil leta 1815. Posest je družina leta 1817 prodala, zgodovinski naslov Lord of the Manor of Roscrea pa je ostal povezan z družino in ga je William Charles po očetovi smrti podedoval leta 1891.

Mount Heaton je leta 1878 postal dom cistercijanske skupnosti in bil preimenovan v Mount St Joseph. Nekdanja družinska rezidenca je služila prvi samostanski skupnosti, danes pa je del kompleksa Mount St Joseph Abbey in se uporablja kot hiša za goste. Čeprav je bila skozi čas predelana, se je zgodovinska stavba ohranila.

Usoda Javornika je bila drugačna. Zaradi širjenja železarske industrije je nekdanja naselbina po drugi svetovni vojni postopoma izginila, Javorniški dvorec pa je bil leta 1959 porušen. Kraj, povezan z družino Zois in pomembnim obdobjem slovenskega razsvetljenstva, se danes ohranja predvsem skozi dokumente, fotografije, arheološke sledi in kulturni spomin.

Javornik, grad Farney in Mount Heaton tako predstavljajo tri različne usode krajev, povezanih z družinsko zgodovino Berte in Williama. Javornik je v svoji nekdanji podobi izginil, grad Farney se je kot zgodovinska stavba ohranil, Mount Heaton pa je dobil novo življenje kot del cistercijanskega samostana Mount St Joseph.

His family already had connections with the Habsburg lands before his marriage to Berta, and he was educated in both Central Europe and Ireland.

*One of the surviving material traces of this family history is **Farney Castle in County Tipperary**, once owned by the Armstrong family. The family sold the castle in the 19th century, so Berta and William never lived there. It survives today in private ownership.*

*Another trace leads to the area around **Roscrea**. William's family was directly connected with the **Mount Heaton** estate, where his grandfather William Henry Armstrong lived and where his father, John Heaton-Armstrong, was born in 1815. The family sold the estate in 1817, but the historic title Lord of the Manor of Roscrea remained associated with the family and passed to William Charles after his father's death in 1891.*

*In 1878, **Mount Heaton** became home to a Cistercian community and was renamed Mount St Joseph. The former family residence was used by the first monastic community and today forms part of Mount St Joseph Abbey, where it serves as a guest house. Although altered over time, the historic building survives.*

Javornik met a different fate. As the iron industry expanded, the former settlement gradually disappeared after the Second World War, and Javornik Manor was demolished in 1959. The place, associated with the Zois family and an important period of the Slovenian Enlightenment, survives today primarily through documents, photographs, archaeological traces and cultural memory.

Javornik, Farney Castle and Mount Heaton thus represent three different fates of places connected with the family history of Berta and William. Javornik disappeared in its former form, Farney Castle survives as a historic building, while Mount Heaton found a new life as part of the Cistercian monastery of Mount St Joseph.



HIŠE OHRANJAJO SPOMIN. BESEDE POTUJEJO.

Poseben del razstave predstavljajo prevodi poezije Franceta Prešerna in W. B. Yeatsa, s katerimi se dialog med Slovenijo in Irsko nadaljuje tudi med jeziki.

Prešernova pesem Kam? je predstavljena v slovenskem izvirniku ter prevodih v angleščino in irščino, Yeatsova The Lake Isle of Innisfree pa v angleškem izvirniku ter prevodih v slovenščino in irščino. Pesmi tako lahko beremo druga ob drugi in opazujemo, kako s prevodom vstopata v nov jezikovni in kulturni prostor.

Pri nastanku tega dela razstave sodelujejo trije prevajalci.

Mirjam Dular je slovenska pesnica, pisateljica in prevajalka ter doktorica fizikalnih znanosti s področja astronomije. Je avtorica pesniških zbirk, kratke proze, romana in poljudnoznanstvene knjige o astronomiji. Za razstavo je pripravila slovenski prevod Yeatsove pesmi The Lake Isle of Innisfree, njen angleški prevod Prešernove pesmi Kam? (Where to?) pa je nastal že pred razstavo.

Séamus Mac Conmidhe je irski pisatelj in prevajalec, ki je sodeloval pri projektih, povezanih z irskim jezikom in izobraževanjem, ter pri razvoju učnih gradiv za šole z irščino kot učnim jezikom. Njegov irski prevod Yeatsove pesmi The Lake Isle of Innisfree z naslovom Lochoileán Inis Fraoigh je bil marca 2025 objavljen v irski literarni reviji Comhar in je v razstavo vključen z dovoljenjem prevajalca.

Sven Pádraig Ó Siochfhradha Prešern je slovenski jezikoslovec in poznavalec irskega jezika. Študiral je na Univerzi v Cambridgeu, kjer se je posvečal jezikom, književnosti in zgodovini Britanskega otočja ter Skandinavije, posebej pa ga zanimajo irščina, srednjeveški jeziki in književnost. Za razstavo je pripravil irski prevod Prešernove pesmi Kam?.



HOUSES PRESERVE MEMORY. WORDS TRAVEL.

A special part of the exhibition brings together translations of poems by France Prešeren and W. B. Yeats, allowing the dialogue between Slovenia and Ireland to continue across languages.

Prešeren's poem Kam? (Where to?) is presented in Slovenian with English and Irish translations, while Yeats's The Lake Isle of Innisfree appears in English with Slovenian and Irish translations. Read side by side, the poems show how translation carries poetry into a new linguistic and cultural space.

Three translators contributed to this part of the exhibition.

***Mirjam Dular** is a Slovenian poet, writer and translator with a PhD in physics, specialising in astronomy. For the exhibition, she prepared the Slovenian translation of Yeats's The Lake Isle of Innisfree, while her English translation of Prešeren's Kam? (Where to?) was completed in 2022.*

***Séamus Mac Conmidhe** is an Irish writer and translator involved in projects relating to the Irish language and education, including teaching materials for Irish-medium schools. His Irish translation of Yeats's The Lake Isle of Innisfree, Lochoileán Inis Fraoigh, was published in Comhar in March 2025 and is included with his permission.*

***Sven Pádraig Ó Siochfhradha Prešern** is a Slovenian linguist and specialist in Irish. He studied languages, literatures and the history of the British Isles and Scandinavia at the University of Cambridge. For the exhibition, he prepared the Irish translation of Prešeren's Kam? (Cá).*

FRANCE PREŠEREN

Kam?

Ko brez miru okrog divjam,
prijatl'i prašajo me, kam?

Prašájte raj' oblak nebá,
prašájte raji val morjá,

kadàr mogočni gospodar
drvi jih semtertje, vihar.

Oblak ne ve, in val ne kam,
kam nese me obup, ne znam.

Samo to znam, samo to vem,
da pred obličje nje ne smem

in da ni mesta vrh zemljé,
kjer bi pozabil to gorje!

Where to?

While restlessly around romp I,
where to?, my pals demand, and why?

You better ask the clouds that whizz,
you better ask the choppy seas,

when during storms, their mighty lord
roars them around without a chord.

The clouds, the waves cannot know fair,
where I'm head-driven by despair.

The only thing I know, and care,
her pretty face that I shan't stare.

And there's no place upon this world,
where I'd forget the woe incurred!

Prevod v angleščino / English translation: Mirjam Dular, 2022

Cá?

Gan suan téim ar seachrán trá,
fiafraíonn mo chairde díom: "Cá?"

Fiafraíg den néal ard sa spéir,
fiafraíg den tuinn - b'fhéidir gur léir.

Nuair éiríonn anfa go tréan,
á scaipeadh gan treoir i gcéin.

Ní feas don néal, ná don tuinn, cá;
cá mbéarfaidh éadóchas mé, ní feas trá.

Aon ní is feas, aon ní is léir:
ní cead dom teacht dá gnúis faoin spéir,

Níl áit dom ar dhroim na cré,
ina múchfaí mo chrá, mo léan.

Prevod v iršcino / Irish translation: Sven Pádraig Ó Siochfhradha Prešern, 2026

W. B. YEATS

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee;
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

Jezerski otok Innisfree

Vstal bom in šel, šel na Innisfree, kar zdaj,
iz protja in iz gline si bom napravil malo kočo tam;
devet vrstic fižola bom sadil, čebelnjak postavil v gaj
in na jasi, brenčanja polni, živel bom čisto sam.

Tam bom našel mir; mir, ki prihaja zlagoma, počasno,
kaplja iz jutranjih meglic do luknjic, v katerih poje čriček;
ob polnoči še vse migoče, opoldne pa žari škrlatno glasno
in ob večerih vsepovsod frči repniček.

Vstal bom zdaj in šel, saj stalno, v nočeh in dnevih,
slišim nežne pljuske jezerske vode ob brežinah;
ko stojim na cestah ali na sivem tlaku, v odmevih
jih slišim čisto v svojega srca globinah.

Prevod v slovenščino / Slovenian translation: Mirjam Dular, 2026

Lochoileán Inis Fraoigh

Éireod is rachad anois, is rachad go hInis Fraoigh
Is botháinín a thógfad ann, de chliath is de chré;
Beidh naoi ré ponar agam ann, is coirceog don mhilbheach
Is mairfead aonraic sa mhóinéar chrónánach.

Is beidh síocháin éigin agam ann, tig síth i mbraon go mall,
I mbraonta ó scáil na maidne go mbí an criogar ag ceol;
Is léaró uilig meán oíche ann, an nóin ina caor chorcrach
Is feascar lán d'eiteoga gleoiseach.

Éireod is rachad anois, nó i dtólamh oíche is lá
Cluinim lapadaíl lochuisce go híseal ar an trá
Is mé mo sheasamh ar an bhóthar nó ar an chosán ghlas
Cluinim é istigh sa chroí faoi ghlas.

Prevod v iršcino / Irish translation: Séamus Mac Conmidhe, 2025

PREDMETI NA RAZSTAVI

Razstavo dopolnjujejo predmeti iz vsakdanjega življenja v slovenskih domovih 19. in začetka 20. stoletja. Večina ni pripadala osebnostim, predstavljenim na razstavi, temveč obiskovalcu približuje materialni svet časa in prostora, v katerem so živele.

Predmeti so del muzejske zbirke ***Zavoda za turizem in kulturo Žirovnica***. Nekateri so bili zbrani v okviru projekta ***Heritage Hunters***, ki sta ga zasnovala Matjaž Koman in Rok Humerca z namenom iskanja in ohranjanja predmetov s širšega območja Gorenjske. Nekatere predmete so lastniki podarili skupaj z njihovimi zgodbami, drugi pa so bili rešeni pred zavrženjem ali propadom. Projekt bo leta 2026 predstavljen tudi na konferenci ***ICOM DEMHIST*** v Versaillesu.

Iz ***Gostilne pod Stolom v Mostah*** prihajajo lesen model za maslo, majhna majolika in lesen ribežen, ki so ga uporabljali pri ročnem pranju perila. Skupaj pripovedujejo o vsakdanjih gospodinjskih opravilih, od priprave in serviranja hrane do pranja perila.

Iz ***hiš v Vrbi*** prihajajo litoželezni likalnik, molitvenik in svitek. Slednjega so si ženske in dekleta položile na glavo, da so lažje nosile vedra z vodo od vaškega korita do doma. Molitvenik pa spominja na pomembno vlogo vere v tradicionalnem slovenskem domu.

Iz ***Skutenkove domačije v Mostah*** prihajajo burkle za prijemanje in premikanje vroče posode v krušni peči ter razpelo s porcelanastim Kristusom. V tradicionalnem slovenskem domu je razpelo običajno viselo v tako imenovanem bohkovem kotu nad mizo, nasproti lončene peči.

Več predmetov iz hiše ***Pr Pavlčo v Logu pri Kranjski Gori*** priča o življenju v alpskem okolju: železne dereze so omogočale varnejšo hojo po snegu in ledu, doma izdelan zajec pa je olajšal sezuvanje težkih škornjev. Litoželezni lonec predstavlja vsakdanjo pripravo hrane. Posebej zanimivo je sito iz konjske žime, del obrtne tradicije, po kateri je bila Gorenjska nekoč znana daleč zunaj svojih meja.

Zelenoglazirani potičnik iz Žirovnice je bil namenjen peki potice, značilnega slovenskega prazničnega peciva. Okrašena pečnica iz Vrbe je bila nekoč del lončene peči, porcelanast angelček s pozlato z Jesenic pa priča o prisotnosti drobnih nabožnih predmetov v domačem okolju.

OBJECTS IN THE EXHIBITION

The exhibition also includes objects from everyday life in Slovenian homes of the 19th and early 20th centuries. Most did not belong to the figures presented here, but help evoke the material world in which they lived.

*The objects form part of the museum collection of the **Žirovnica Institute for Tourism and Culture**. Some were collected through **Heritage Hunters**, a project initiated by Matjaž Koman and Rok Humerca to seek out and preserve objects from the wider Gorenjska region. Some were donated by their owners together with the stories connected to them; others were rescued from being discarded or lost. The project will also be presented at the 2026 ICOM DEMHIST conference in Versailles.*

*Several objects come from **Gostilna pod Stolom (Pod Stolom Inn) in Moste:** a wooden butter mould, a small majolica vessel and a wooden washboard once used for washing clothes by hand. Together they reflect everyday household work, from preparing and serving food to doing the laundry.*

*From **houses from Vrba** come a cast-iron flat iron, a prayer book and a carrying ring. The latter was placed on the head by women and girls to make it easier to carry buckets of water from the village trough. The prayer book recalls the important place of religion in the traditional Slovenian home.*

*From the **Skutenk Homestead in Moste** come a pair of oven tongs used for handling and moving hot cookware in a traditional bread oven, as well as a crucifix with a porcelain figure of Christ. In a traditional Slovenian home, the crucifix would usually hang in the so-called bohkov kot ("God's corner") above the table, opposite the tiled stove.*

*Several objects from the **Pr Pavlčo house in Log near Kranjska Gora** reflect life in the Alpine environment: iron ice cleats made walking on snow and ice safer, while a homemade wooden boot jack helped remove heavy boots. A cast-iron cooking pot recalls everyday food preparation. Particularly distinctive is a horsehair sieve, part of a craft tradition for which Gorenjska was once known far beyond the region.*

A green-glazed potičnik from Žirovnica was used for baking potica, a traditional Slovenian festive pastry. A decorated stove tile from Vrba once formed part of a tiled stove, while a gilded porcelain angel from Jesenice reflects the presence of small devotional objects in the home.

O AVTORJIH

Razstava je nastala kot sodelovanje treh doktorskih študentov heritologije na Filozofski fakulteti Univerze v Ljubljani – Matjaža Komana, Lucije Perko in Roka Humerce. Pri svojem raziskovalnem in strokovnem delu se z različnih vidikov ukvarjajo s kulturno dediščino, njeno interpretacijo ter povezovanjem dediščine s sodobnimi skupnostmi.

Matjaž Koman je direktor Zavoda za turizem in kulturo Žirovnica, doktorski raziskovalec na področju heritologije in dramski igralec. Od leta 2016 vodi zavod, ki upravlja več muzejskih hiš in prostorov spomina na Poti kulturne dediščine Žirovnica. Pri svojem delu se osredotoča na muzejsko interpretacijo, trajnostni turizem in ohranjanje kulturne dediščine kot živega dela lokalnih skupnosti. Je tudi ustvarjalec House Museum Nerd, osebnega projekta raziskovanja muzejskih hiš po svetu.

Lucija Perko je arhitektka in oblikovalka, ki se pri svojem delu osredotoča na kulturno dediščino, tradicionalna znanja in rokodelstvo. Po študiju in delu v Italiji je več kot desetletje poučevala oblikovanje na Tajskem ter sodelovala z lokalnimi skupnostmi pri ohranjanju tradicionalnih rokodelskih tehnik. Kot doktorska raziskovalka na področju heritologije raziskuje oblikovanje kot vez med dediščino, lokalnimi skupnostmi in sodobnimi uporabniki.

Rok Humerca je arheolog, ki se ukvarja predvsem s krajinsko in podvodno arheologijo. Je magister arheologije ter raziskuje kulturno dediščino in zgodovino Dežele in območja Javornika. Sodeloval je pri arheoloških raziskavah Javornika in raziskavah podvodne dediščine Blejskega jezera. Pri svojem delu posebno pozornost namenja povezovanju arheoloških raziskav z lokalnimi skupnostmi ter ohranjanju spomina na kulturne krajine in njihove prebivalce.

ABOUT THE AUTHORS

The exhibition was created through a collaboration between three doctoral researchers in heritage studies at the Faculty of Arts, University of Ljubljana – Matjaž Koman, Lucija Perko and Rok Humerca. Their research and professional work explore cultural heritage from different perspectives, with a particular focus on interpretation and connections with contemporary communities.

Matjaž Koman *is Director of the Žirovnica Institute for Tourism and Culture, a doctoral researcher in heritage studies and a trained actor. Since 2016, he has managed important sites along the Žirovnica Cultural Heritage Trail, including several house museums and places of memory. His work focuses on museum interpretation, sustainable tourism and the role of cultural heritage in contemporary local communities. He is also the creator of House Museum Nerd, a personal project exploring house museums around the world.*

Lucija Perko *is an architect and designer whose work focuses on cultural heritage, traditional knowledge and craftsmanship. After studying and working in Italy, she taught design in Thailand for more than a decade and collaborated with local communities on preserving traditional craft techniques. As a doctoral researcher in heritage studies, she explores design as a link between heritage, local communities and contemporary users.*

Rok Humerca, *landscape and underwater archeologist, holds a Master's degree in archaeology and focuses his research primarily on landscape archaeology, cultural heritage, and the history of the Dežela and Javornik areas. He has participated in archaeological research of the former village of Javornik and in investigations of the underwater heritage of Lake Bled, including the discovery of early medieval dugout logboats and traditional fishing traps. His work places particular emphasis on connecting archaeological research with local communities and preserving the memory of cultural landscapes and their inhabitants. He is also a co-author of professional publications and projects in the fields of archaeology, cultural heritage and heritage conservation.*

MUZEJSKE HIŠE JEZIKA · *HOUSE MUSEUMS OF LANGUAGE*

Slovenija in Irska – identiteta, literatura in kulturni spomin · Slovenia and Ireland – Identity, Literature and Cultural Memory

Avtorji razstave / *Exhibition authors*

Matjaž Koman, Lucija Perko, Rok Humerca

Besedila / *Texts*

Matjaž Koman, Lucija Perko, Rok Humerca

Oblikovanje razstave in priprava za tisk / *Exhibition design and press preparation*

Lucija Perko

Prelom razstavne publikacije / *Exhibition publication layout*

Liza Perko

Prevodi poezije / *Poetry translations*

Mirjam Dular, Séamus Mac Conmidhe, Sven Pádraig Ó Siochfhradha Prešern

Predmeti / *Objects*

Muzejska zbirka Zavoda za turizem in kulturo Žirovnica / Museum collection of the Žirovnica Institute for Tourism and Culture

Fotografije in slikovno gradivo / *Photographs and visual material*

Čopova rojstna hiša / Čop Birth House: Aleš Košir, 2025 · Douglas Hyde Interpretative Centre: Lee Williamson / Shuttermaniac™ · Prešernova rojstna hiša / Prešeren Birth House: Aleš Košir, 2026 · Thoor Ballylee: Jerzy Strzelecki / Wikimedia Commons, CC BY-SA 3.0 · Cankarjeva spominska hiša / Cankar Memorial House: arhiv / archive Visit Vrhnika · Oscar Wilde House: arhiv / archive Oscar Wilde House · Francis Ledwidge Museum: arhiv / archive Francis Ledwidge Museum Committee · Rojstna hiša Simona Gregorčiča / Simon Gregorčič's Birth House: Damjana Fortunat Černilogar, Marko Grego; hrani / collection Tolminski muzej / Tolmin Museum · Spominska hiša Alme M. Karlin / Alma M. Karlin Memorial House: Robi Valenti, 2024 · James Joyce Centre: arhiv / archive James Joyce Centre · Mount St Joseph Abbey, Roscrea: Jonathan Thacker / Geograph, CC BY-SA 2.0 · Mount Heaton, c. 1890: National Library of Ireland · Javornik: F. pl. Kurz W. Thurn u. Goldenstein / Narodni muzej Slovenije, inv. št. R-482 / Tomaž Lauko

Video na razstavi / *Exhibition video*

Ni ga lep'ga kraj'ga / There's No Fairer Place · Zavod za turizem in kulturo Žirovnica · Čopova rojstna hiša / Čop Birth House

Organizacija in produkcija / *Organisation and production*

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