

Letošnje leto je bilo za uredništvo kar pestro. Za na videz sicer povsem običajnim letnikom Etnologa so se dogajale razne stvari, ki so me kot urednico včasih potrle in drugič spet razveselile. Po relativno dolgem obdobju rednega sofinanciranja Etnologa s strani Ministrstva za kulturo in Ministrstva za šolstvo, znanost in šport smo se letos znašli pred vprašanjem, ali bomo sploh imeli sredstva za tisk. S strani Ministrstva za kulturo smo namreč prejeli sklep o zavrnitvi sofinanciranja znanstvene in strokovne periodične publikacije Etnolog, ki naj bi jo odslej financirali iz redne dejavnosti (seveda brez dodatnih sredstev za založniško dejavnost).

Na omenjeni sklep smo napisali ugovor, vendar je bil tudi ta brez pričakovanega odgovora. V obrazložitvi odločbe, na katero ni dovoljena pritožba, je bilo zapisano, da "se financira revije s kulturno vsebino ter revije s področja humanistike in družboslovja", za Etnologa pa so na ministrstvu menili, da je "stanovska revija, ki se ujema z dejavnostjo našega zavoda...". Tako smo ostali brez besed. Kljub temu, da je obstajala možnost, da za Etnologa ne dobimo nobenih sredstev, smo se potihem odločili, da revija mora iziti, če ne drugače, pa vsaj v močno okrnjenem obsegu.

Konec junija pa so se stvari vendar začele nekoliko jasiti. Na srečo se je izkazalo, da so pogledi obeh ministrstev – naših dolgoletnih financerjev, precej različni. Tako rekoč v istem času, ko je Ministrstvo za kulturo Etnologa ocenilo kot "stanovsko revijo", smo z Ministrstva za šolstvo, znanost in šport prejeli razveseljujočo novico, da je bil Etnolog v okviru humanistike uvrščen med vodilne revije, indeksirane v tujih bazah (doslej je imel tak status od etnološke periodike le *Traditiones*), kar pomeni, da avtorjem objave znanstvenih člankov v Etnologu prinašajo tudi večje število točk. In kmalu je sledila tudi pogodba o sofinanciranju. Tako nam je vsaj delno odleglo, kajti težko je pripravljati besedila za objavo (lektoriranje, prevajanje, ...) brez jasne finančne konstrukcije. Na srečo so se v sklepni fazi priprav letošnjega Etnologa tudi na Ministrstvu za kulturo stvari vendarle obrnile na bolje in tako bo ministrstvo tudi v tokratnem Etnologu zapisano kot sofinancer.

V prvem sklopu tokrat objavljamo prispevke, ki so bili kot referati predstavljeni na simpoziju o *Juriju Vodovniku* aprila leta 2001 v Zrečah. Avtorji z različnih vidikov osvetljujejo pohorskega ljudskega pesnika in pevca Jurija Vodovnika. Tako *Rajko Muršič*

išče univerzalna sporočila Vodovnikovih pesmi, ki so živa še danes in primerljiva s sodobno popularno glasbo. *Marko Terseglav* se ozira po tistih avtorjih osrednje Slovenije, katerih delo je primerljivo z Vodovnikovim. *Igor Cvetko* predstavlja Vodovnika kot avtorja in pevca in pri tem opozarja na nekatera še odprta vprašanja. *Matjaž Kmecl* nas seznani z Vodovnikovim humorjem, *Jelena Sitar* pa s poetiko predmetov, ki nastopajo v Vodovnikovih pesmih.

12 V ustaljenem razdelku **Razprave** *Gorazd Makarovič* prikazuje zgodovinski razvoj oblikovanja sintagme "žensko delo". *Mojca Ramšak* predstavlja odnos do beračev na avstrijskem Koroškem v prvi polovici 20. stoletja, *Bruno Volpi Lisjak* pa dva manj znana moška poklica Slovencev ob morju: *šavornante* (prodajalce balasta za trgovske jadrnice) in *kolnarje* (opazovalce ton). *Mateja Habinc* opozarja na spekter različnih poimenovanj za spominske predmete in nakaže možnost njihove obravnave v povezavi z načinom življenja posameznikov, ki so si jih shranili za spomin. Zadnji v sklopu je prispevek francoskega avtorja *Thomasa K. Schippersa*, ki prinaša pregled spreminjajočega se odnosa evropske etnologije do preučevanja materialne kulture.

V **Janusovem razdelku** tokrat objavljamo obširno razpravo *Inje Smerdel*, ki predstavlja dosedanje raziskanje žrmelj na Slovenskem, njihovo izdelovanje, prodajo in rabo ter njihovo povezanost z življenjem žensk.

V razdelku **Gradivo** *Nadja Valentinčič Furlan* na primeru etnografskega filma V podobe ujeti indigo razmišlja o vlogi avdiovizualnih medijev na muzejskih razstavah. *Katja Jenčič* predstavlja fotografsko zapuščino etnologa Jerneja Sušteršiča z območja Podjune, Roža in Zilje, *Alenka Simikič* pa nadaljuje s predstavljanjem fotografij in življenjskih zgodb izgnancev med letoma 1941–1945. O zgodovini lesenih rogov na Slovenskem in o njihovi današnji ponovni prisotnosti poroča *Igor Cvetko*. *Bojana Rogelj Škafar* nam razkriva fotografski vir za motiv ene od Gasparijevih razglednic ter upodobljenko iz Metlike na akvarcu ženske noše Saše Šantla. *Damir Globočnik* predstavlja motivno predlogo panjske končnice "Na sv. Miklavža dan".

Na **Etnomuzejskih straneh** sta prva dva prispevka posvečena Slovenskemu etnografskemu muzeju. *Alenka Simikič* poroča o delovanju dokumentacije, *Sonja Kogej Rus* pa o dnevu origamija. O delovanju Zasavskega muzeja in tam zaposlene etnologinje piše *Tita Porenta*.

Daša Hribar predstavlja razstavo Muzeja novejšje zgodovine iz Ljubljane o slovenskih izseljencih. *Ralf Čepelak Mencin* pa razstavo o avstrijskih raziskovalcih, zbiralcih in pustolovcih, ki je bila na ogled v Künstlerhaus na Dunaju. *Bojana Rogelj Škafar* piše o skrinjici kot eni od novih pridobitev SEM. Sledita poročilo o delovanju SEM v letu 2001 (*Sonja Kogej Rus*) in poročilo o deseti konferenci AEMI (*Daša Hribar*).

V zadnjem sklopu **Kritična in informativna bibliografija** kot običajno najdemo predstavitev nekaterih novih etnoloških publikacij in bibliografijo sodelavcev SEM za leto 2001.

Kljub občasni nejevolji in negotovosti, ki je spremljala pripravo tokratnega Etnologa, smo se trudili, da bi ohranili doseženo kvaliteto. Tako lahko le upamo, da boste tudi letos Etnologa z veseljem vzeli v roke in se lotili zanimivega branja.

INTRODUCTION

Nena Židov

13

This year has been quite turbulent for the editorial board of *Etnolog*. Though the present volume does not show it, a number of depressing as well as pleasant events occurred in the past months. After a relatively long period during which the Ministry of Culture and the Ministry of Education, Science and Sport regularly funded *Etnolog*, we were suddenly facing a condition in which there would be no funds to have it printed. The Ministry of Culture indeed informed us about its decision not to subsidise *Etnolog* (though it is a scientific and professional periodical), stating that this publication should rely on the funds the museum has for its regular activities (and without any additionally allocated funds for its publishing activities).

The Slovene Ethnographic Museum filed a protest against this decision, but to no avail. The Ministry's final decision, to which there was no appeal, stated that the Ministry subsidises journals with a cultural content as well as journals in the fields of humanist studies and social sciences", adding that the Ministry considered *Etnolog* to be the "journal of a profession" and that its publication was in accordance with the regular activities of the Slovene Ethnographic Museum as an institution" (and as such not entitled to specific funding). The decision and its explanation left us speechless. In spite of the risk that the museum would not receive any funds to publish *Etnolog*, we decided to continue our work and to publish, provided no solution was found, a considerably reduced volume.

By the end of June there were some signs of improvement. Fortunately, the two ministries which regularly subsidise the museum's activities, proved to have quite different views. At about the same time when the Ministry of Culture considered *Etnolog* to be the "journal of a profession", the Ministry of Education, Science and Sport delighted us with a message that within the framework of humanist studies *Etnolog* was now ranked among the leading journals, indexed in foreign databases (in the past *Traditiones* was the only ethnological periodical with that status). This means that the authors of scientific articles, published in *Etnolog*, improve their academic rating based on citations in these indexes. The news was soon followed by a subsidy agreement. This development provided major relief, because it had been very oppressive to prepare texts for publishing (including language editing, translations, etc.) without a clear financial framework. In the final stages of the preparations for this year's *Etnolog*, an agreement with the Ministry of Culture was reached, and the ministry is listed, as usual, among the institutions subsidising *Etnolog*.

The first section consists of papers presented at the symposium on *Jurij Vodovnik* in Zreče in April 2001. They throw light on the Pohorje folk poet and singer Jurij

Vodovnik from different aspects. *Rajko Muršič* searches for universal messages in Vodovnik's songs, messages which are still common today and comparable with modern popular music. *Marko Terseglav* explores which authors in central Slovenia produced work comparable to Vodovnik's. *Igor Cvetko* presents Vodovnik as an author and singer and draws attention to some other open issues. *Matjaž Kmecl* introduces us to Vodovnik's humour, and *Jelena Sitar* to the poetry of the objects which appear in Vodovnik's poems.

The standard section **Studies** opens with *Gorazd Makarovič*'s presentation of the historical development of the syntagm "women's work". *Mojca Ramsak* writes about the attitude to beggars in Carinthia in the first half of the 20th century, and *Bruno Volpi Lisjak* about two less known men's occupations carried out by Slovenes from the coastal area: *šavomanti* (ballast suppliers to merchant sailing ships) and *kolnarji* (tuna fish spotters). *Mateja Habinc* draws attention to the variety of different names for objects of memory and suggests that they should be treated in connection with the way of living of the individuals who kept them for memory. The final article in this section is by the French author, *Thomas K. Schippers*, and presents a survey of the changing attitudes of European ethnology to the study of material culture.

The **Janus Department** brings an extensive treaty by *Inja Smerdel* on the past research into manual grain mills in Slovenia, their production, trade, use, and their connections with the life of women.

Articles open with *Nadja Valentinčič Furlan*'s reflections on the role of audio-visual media in museum exhibitions with reference to the ethnographic film *Indigo caught in images*. *Katja Jenčič* presents the photographic legacy of the ethnologist *Jernej Šušteršič* from the Jauntal/Podjuna, Rosental/Rož and Gailtal/Zila valleys in Carinthia, while *Alenka Simikič* continues her presentation of photographs and life stories of exiles in the 1941–1945 period. *Igor Cvetko* reports on the history of wooden horns in Slovenia and their recent revival. *Bojana Rogelj Škafar* delights us with the photographic source for the motif in one of Gaspari's picture postcards, and with her analysis of a woman from Metlika wearing a national costume in a watercolour by Saša Šantel. *Damir Globočnik* presents the model for the motif entitled *On St. Nicholas' Day* of a painted beehive panel.

In **Museum News** the first two contributions are dedicated to the Slovene Ethnographic Museum. *Alenka Simikič* reports on the museum's documentation activities, and *Sonja Kogej Rus* on the Origami Day, while *Tita Porenta* informs us on the activities of the Zasavje Museum and its ethnologist.

Daša Hribar presents the exhibition about the Slovene emigrants in the Museum of Modern History in Ljubljana, and *Ralf Čeplak Mencin* the exhibition about Austrian explorers, collectors, and adventurers in Künstlerhaus, Vienna.

Bojana Rogelj Škafar writes about one of the latest acquisitions of the museum, a casket. This is followed by two reports: on the activities of the Slovene Ethnographic Museum in 2001 (*Sonja Kogej Rus*), and about the tenth conference of AEMI (*Daša Hribar*).

As usual **Bibliography** presents new ethnological publications and the bibliography of the museum's staff members in 2001.

In spite of the occasional frustrations and uncertainty which accompanied the preparations for this volume of *Etnolog*, the editors endeavoured to uphold the standard of quality achieved in the past. We therefore hope that you will again enjoy picking up and reading *Etnolog*.