

Museum

Vol XXIX, n° 2/3, 1977

New Aspects of the history museum

museum

Vol. XXIX, No. 2/3, 1977

Museum, successor to *Museion*, is published by the United Nations Educational, Scientific and Cultural Organization in Paris. *Museum* serves as a quarterly survey of activities and means of research in the field of museography.

Opinions expressed by individual contributors are not necessarily those of Unesco.

EDITOR: Anne Erdős

ASSISTANT EDITOR: Y. R. Isar

EDITORIAL ADVISORY BOARD

Om Prakash Agrawal, India

Irina Antonova, Union of Soviet Socialist Republics

Sid Ahmed Baghli, Algeria

Raymonde Frin, France

Jan Jelinek, Czechoslovakia

Iker Larrauri, Mexico

Grace L. McCann Morley, Director,
ICOM Agency for South-East Asia

Paul Perrot, United States of America

Georges Henri Rivière, Permanent Adviser
of ICOM

The Secretary-General of ICOM, *ex officio*

Each issue: 17.50 F. Subscription rates
(4 issues or corresponding double issues per
year): 60 F (1 year); 108 F (2 years).

Editorial and publishing offices:
United Nations Educational, Scientific
and Cultural Organization,
7 Place de Fontenoy, 75700 Paris (France)

© Unesco 1977
Printed in Switzerland
Presses Centrales S.A., Lausanne

New aspects of the history museum

- Georges Henri Rivière *Editorial* 58
Wolfgang Herbst *New developments in the science of history and their impact on history museums* 61

MUSEUMS OF THE HISTORY OF NATIONS

- Julziitiin Burnee *National museum of Mongolia, Ulan Bator* 72
Michael Rice *National museum of Qatar, Doha* 78
Ingo Materna *Museum of German History, Berlin (German Democratic Republic)* 88

MUSEUMS OF THE HISTORY OF CITIES

- Tom Hume *The Museum of London* 98
Gérard Collot *Museum of the history of Metz* 106
Derk P. Snoep *Museum of the history of Amsterdam* 114

MUSEUM VARIATIONS ON HISTORICAL THEMES

- Jean-Pierre Roucan *Palais de la Découverte, Paris* 129
Jørgen Jensen and Elise Thorvildsen *Danish National Museum, Copenhagen* 131
Adolf Klasens *National Museum of Antiquities, Leiden* 135
Christoph Osterwald *The Wasserburg Kapellendorf Museum* 139
John Fortier *Fortress of Louisbourg National Historic Park* 143
Rita Chpiller *State Museum of the History of Leningrad* 147
Melvin B. Zisfein *National Air and Space Museum, Washington, D.C.* 149

ALBUM

- Wolfgang Jacobeit and Sigfrid Papendieck *The Museum of Agrarian Productive Forces, Wandlitz* 154
Hans Stubenvoll *The History Museum, Frankfurt am Main* 157
Yves Renard *'Les Roches Gravées' Archaeological Park, Guadeloupe* 159
Leendert Louwe Kooijmans *Netherlands National Museum of Antiquities, Leiden: Exhibition of Archaeological Field-work in South Holland* 160
Piousta Azizbékova *Museum of the History of Azerbaijan, Baku* 163
T. Hirayam *Museum of the City of Osaka* 164
Mohammed Ishtiaq Khan *The Mohenjo-Daro Museum* 166
Tayeb Moulefera *The National Museum of the Moudjabid* 168
Guilbert Amegatcher *West African Historical Museum, Cape Coast* 170
Carlos Ramirez and Albert Woods *Bicentennial exhibition: XIXth-Century Boston* 172
Marta Ajona *History museums and collections in Cuba* 176

- Selective bibliography* 180

Editorial

Georges Henri Rivière

¹
Clio, muse of history, reading a scroll. Sarcophagus of the muses in the vicinity of Rome. Period of Antoninus, middle of second century A.D. Musée du Louvre.

The history museum: the largest and most ramified branch of the museum tree. The one which gives an overall view of the development of all disciplines of knowledge: the sciences of man, nature and the universe; techniques and arts.

Its infancy: the Italian-style portrait gallery at the dawn of the Renaissance. Its adolescence: when the French king Louis Philippe converted the palace of the kings of France at Versailles into a museum. Its maturity: the present in so far as it reflects the progress made in the history museum's basic discipline, when an object of art is divested of the exclusive privilege of expressing historic matter; indeed, when museology ventures to expose and fill in the gaps in the science of history.

Its scientific problems: securing the assistance of specialized experts to plan exhibitions and 'animation activities' on an interdisciplinary basis; launching collection campaigns if necessary to deal more fully in the museum programme with the relevant fields of science, technology and art.

Its cultural problems, inherent in any museum exhibition: choosing the components of the exhibition according to strict criteria; translating into ordinary language the sometimes hermetic terms used by specialists; judiciously introducing educational texts.

Its technical problems, likewise inherent in any museum exhibition: however valuable audio-visual aids may be as a means of conveying the historical or contemporary environment of the exhibits, they should be employed with caution, so that they do not intrude into the conventional exhibition area.

Its most significant form: the museum of general history in its widest sense, which introduces the history of the human race by presenting the various geological periods of the earth; shows the positive and negative aspects of man's relations with nature, technology and economics; illustrates social dynamics and cultural forms; identifies the current trends which are history in the making and compares the possible patterns of future development.

Its subject-matter is extremely topical. It can help many newly-independent peoples to know and respect their respective ethnic components, protect and enhance their natural and cultural heritage, and foster international understanding and peace. On condition, however, that in their history museums, these peoples do not copy outdated models, which the West is beginning to reject, but that they invent and create those conforming to their own genius.

Timeliness, boldness, topicality—our threefold incentive for this special issue of *Museum* on the 'New Aspects of the History Museum'.

A theoretician who is an expert in the problems of general history museums introduces the subject. The science of history, the collection and study of objects, and artistically organized exhibitions, he concludes, are its foundations.

Then come the main items in the table of contents: three museums devoted to the history of nations, three museums concerned with the history of towns, including two museums in developing countries, one in Eastern Europe and three in Western Europe.

Continuing this survey, seven museographical variations on historical themes and an album of eleven shorter contributions.

Besides the introduction, the theoretical essay and the conclusion, there are twenty-four contributions in all, grouped in three parts. The photographs do not all illustrate the texts; some show objects instead of the museographical systems requested. In spite of the persevering and loyal efforts of the editorial office, approximations and deficiencies will be found. In any event, we wish to thank all our correspondents for their willingness to cooperate with us and for the high quality of the documents they have supplied.

Far from all has been said on such a diverse, complex and changing subject as the historical museum.

This topic will be followed up by individual articles in forthcoming issues. Readers' opinions, criticisms and suggestions should be sent to us soon. Such co-operation with respect to history museums will greatly facilitate the work of *Museum*.





New developments in the science of history and their impact on history museums

Wolfgang Herbst

This topic embraces a number of fundamental questions, not least thereof being those relating to the purpose, position, tasks and future of history museums. The history museum, more than any other type of museum, being first and foremost a political museum that perforce reflects social relationships and our understanding of society, both in theoretical discussions and in actual museum practice—these questions meet with different and even contrary answers, depending on our political and ideological standpoint and the social order in which we live and by which we are moulded, as well as on a number of other factors. The different conceptions that emerge in this process help to carry forward the debate and, without our having to relinquish positions of principle, are capable of contributing to the further development of history museums and indeed of international museology as a whole.

In the present article, a number of problems will be discussed, primarily in the light of experience gained in the German Democratic Republic but also with reference to that of other European countries.¹

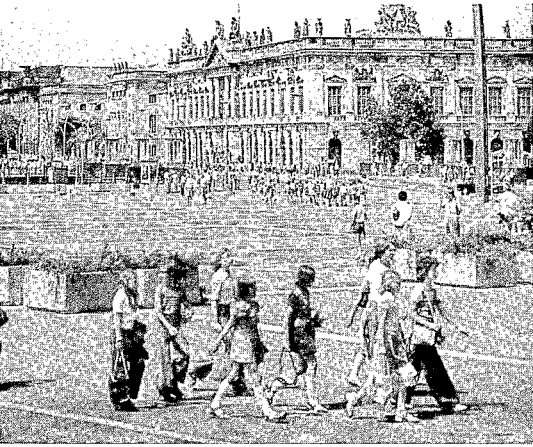
As a scientific institution, the history museum is a centre for the investigation, collection and display of historical objects pertaining to social development.

It is not possible to enter in this connection into a discussion of the museum's cultural and educational action. In view of certain tendencies to contest its *raison d'être* and to recognize the merits at best of the cultural history museum with an art-history bias, the question which scientific discipline is fundamental to the history museum is of vital importance. As is frequently the case in theoretical discussions, the answer is given by social praxis: the key discipline is history. Wherever this fact is recognized, the history museum develops into a valued institution, in the fields of museology and history, while wherever it is ignored, numerous difficulties arise, the only refuge from which seems ultimately to lie in a museum that, however constituted, has no more than a tangential bearing on history. Sociological and ideological reservations may also have helped to bring such a situation about.

The recognition that history is the science on which the history museum is grounded entails a number of scientific (and sociological) consequences, which affect the range and diversity of the work involved in collecting and investigating historical objects and indeed the content of exhibitions. These consequences imply essentially that, in principle, the history museum investigates and displays the same scientific objects and proceeds from the same methodological and theoretical bases as the science of history. In order to work in a truly scientific manner the museum must accordingly investigate facts, events, processes and relationships—as well as its characteristic sources,

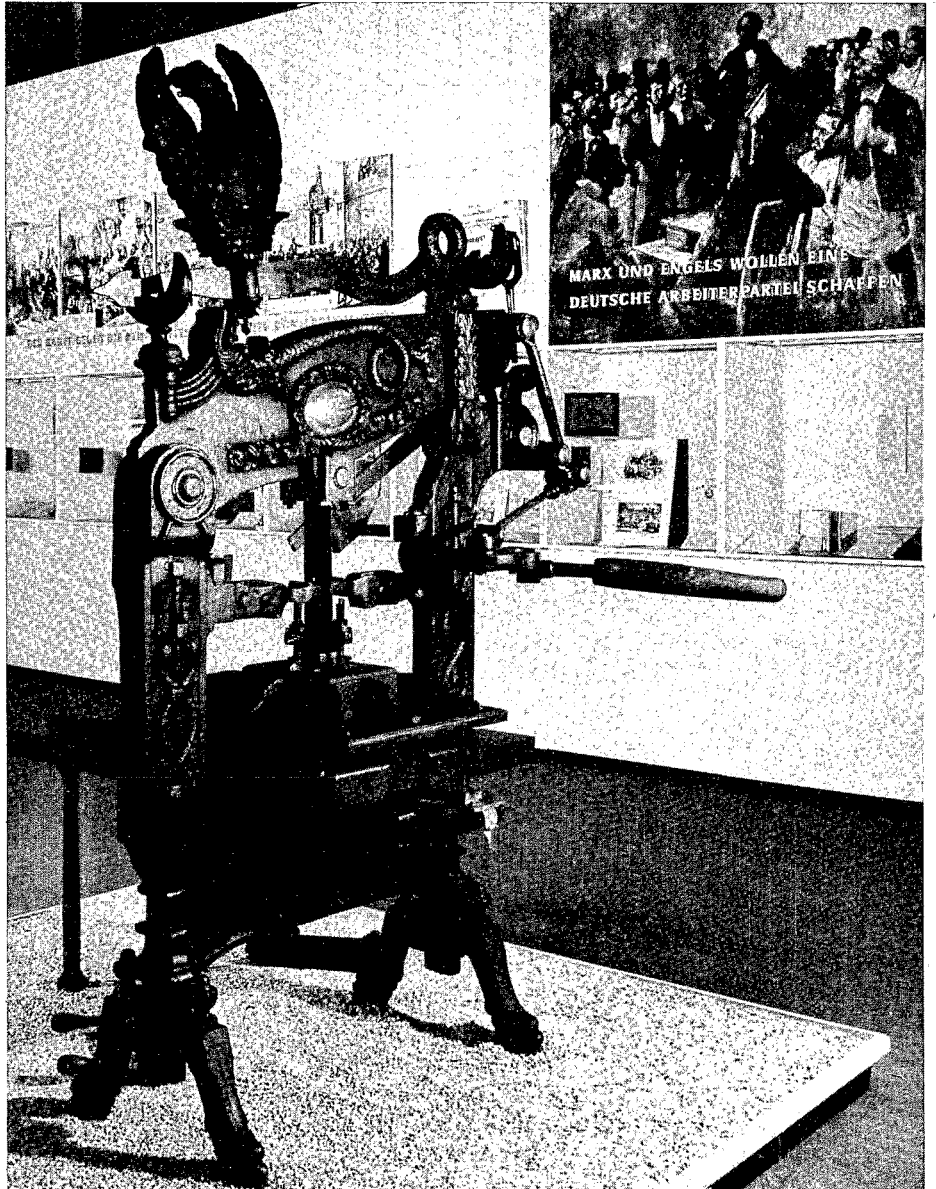
² Sculptured mask, eighteenth century, of a dead warrior.

1. The photographs accompanying this article show various aspects of the Museum für Deutsche Geschichte, Berlin (German Democratic Republic).



3

3
Ancient baroque armoury. Restored after the Second World War to house the Museum of German History.



4

4
Angle-lever press, 1827. In the background a painting showing Marx and Engels exhorting the German workers to do creative work. Period: 1789–1871.

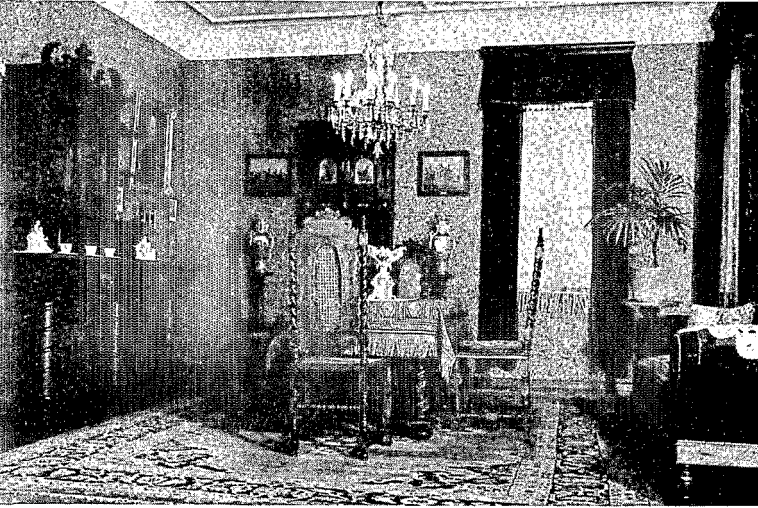
5 (a), (b). Reconstitutions:
(a) furniture ensemble in the Biedermeier style; (b) bourgeois interior, known as 'Gute Stube', 1900–14.

namely historical artefacts—starting from the principle that the historical evolution of society follows regular laws, and in the light of a scientifically founded periodization of history. It thereby becomes possible to obviate the investigation, collection and display of historical objects in a vacuum, unrelated to the actual historical course of events, and at the same time to establish criteria whereby their varying significance can be assessed. Moreover, by paying due regard to the essential feature of historical evolution, its ordered, albeit occasionally inconsistent course, the museum will run less risk of focusing the work of investigation and collection upon incidental and secondary elements—not to say 'curiosities'—and ensure that the representation of isolated episodes does not take the place of a scientific presentation of history, and that its exhibitions are something more than the display of purely 'anecdotal' materials.

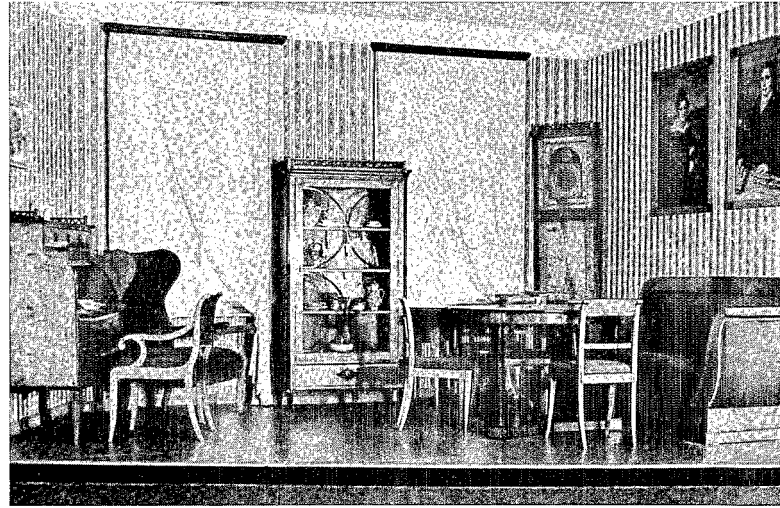
The history museum is an institution of a particular scientific stamp, which can be defined as follows: it collects and investigates typical and to a certain extent unique historical objects pertaining to the ordered economic, social, political and cultural evolution of society, circumscribed in terms of their period, region or themes. The history museum transmits the historical knowledge derived by this means in the form of scientific presentation peculiar to it, namely the exhibition. In the exhibition, the essential events, processes and relationships, as also the operation of the laws to which historical evolution conforms, are presented to the visitor in a universally comprehensible form.

The basic proposition that the history museum and the science of history cannot be dissociated in no way denies the significance of other scientific disciplines. By its very nature, the history museum is a 'compound', embracing all essential spheres of human activity: economics, politics, art, culture, etc. It thus inevitably impinges upon areas that are predominantly the preserve of other museums or other scientific disciplines. It cannot, for example, do without objects pertaining to the arts and literature, just as it cannot neglect to investigate, collect and exhibit historical materials relating to economic development, the conditions or means of production, and the situation and struggles of different classes and social strata. The complex or universal nature of the scientific subject-matter, the broad range of historical materials to be investigated, collected and exhibited as also the complicated problems relating to their exhibition consequently call for an interdisciplinary approach. By taking account of the interdisciplinary dimension, the history museum seeks to explore the development of the different socio-economic structures and formations in their ordered succession. In so doing, it focuses upon what is essentially new in the social process: it investigates and collects historical objects illustrative of progressive change, class struggles and revolutions, the role of the masses and scientific and artistic creativity, though this in no way

5 (a)



5 (b)



precludes the critical examination of obstacles to progress or reactionary phenomena.

These principles are in theory equally valid for archaeological museums and museums of prehistory and proto-history, for central, provincial and regional museums, for cultural history and folklore museums, as also for military history and other specialist museums. Naturally the extent to which they are applicable in practice depends on the specific scientific and museographical tasks each museum is required to perform. If the museum is not to be smothered by the sheer abundance of historical materials and its store-rooms transformed into glorified warehouses or flea-markets, it is essential to establish its terms of reference. These will be determined by a scientific conception corresponding to the most recent findings of the historians and to the actual scientific configuration of the museum in question. Accordingly, the scientific conception of museum of prehistorical or historical antiquities will differ in terms of its content from that of a modern history museum. Nothing would be more mistaken than to conclude that, because they share the same theoretical, historical and methodological bases, provincial and regional museums must be more or less good—or, as the case may be, bad—copies of the central museum. On the contrary, every history museum should possess its own unique, scientifically grounded character. The scientific conception embraces and grounds all facets of the scientific work carried out by the history museum—research, collection and exhibition. However important it may be, however,

once it has been elaborated, it has no permanent value but is a means and method of scientific work and, as such, subject to modification in particulars.

How does this scientific conception affect museum work in practice? By virtue of its particular importance is accorded to the collection of historical objects, partly owing to the exceptional interest this category of museographical source materials presents for historical research and understanding, partly owing to the major role they play in exhibitions in transmitting the historical image. As such, they are a constituent element that is irreplaceable and therefore of vital importance. Without historical objects there can be no history museum. To forgo them is tantamount to forgoing the history museum itself.

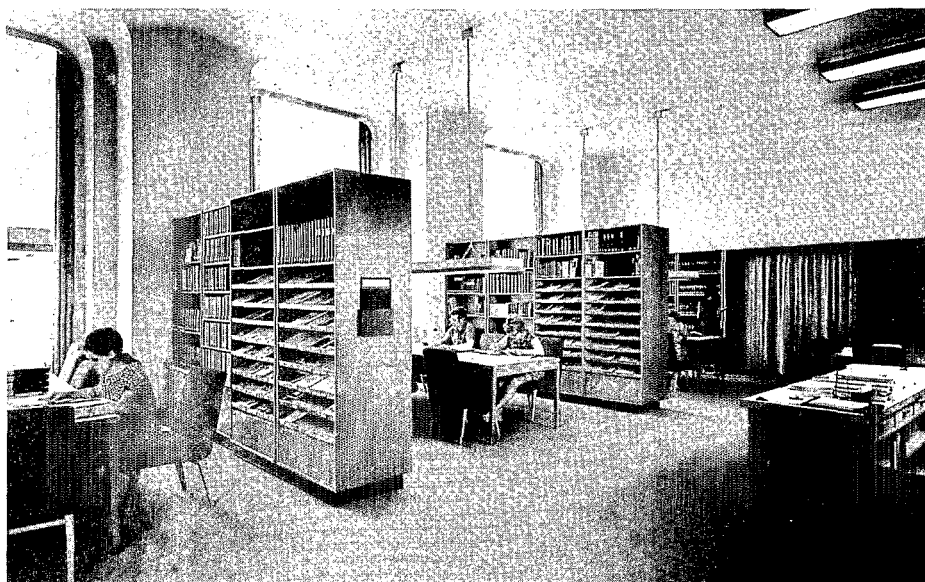
In the work of collecting first-hand, original objects and other graphic and documentary materials of historical interest—among which items that are not collected, investigated and exhibited elsewhere receive particular attention—a fundamental consideration is recognition of the dialectical, mutually conditioning nature of the different facets of the historical process and of the laws that govern history. This determines the broad scope of the collection, that ranges from historical artefacts drawn from men's immediate living and working environment, by way of materials relating to the class struggle, revolutions, the development of the State and wars, to the products of science,

6 (a)



art and literature. The themes covered are extraordinarily multifarious and rich. The temporal span is also vast, stretching as it does from prehistory and protohistory to the present day. A tumulus, no less than the elements of a blast furnace, the kitchen-cum-living-room of an urban proletarian or the snapshot of a demonstration are all items equally worthy to be preserved.

What counts is the light each item throws on a particular historical event, phenomenon, progress or relationship or in regard to a specific trade or skill, regardless of its size or material value. Critical assessment and selection are carried out from this standpoint. Consequently, there is little purpose in systematically applying criteria taken from other categories of museums to the history museum. In this sense, the supposed opposition between the 'historically typological' and the 'aesthetically valuable' is sublated: in other words, while these two classifications conserve their full importance as necessary criteria for assessing the respective merits of historical materials, they are subordinated to higher-level considerations of a general character. It is thus possible to ensure that, for example, modernist trends, such as the present wave of nostalgia for the recent past, or subjective or commercial considerations, do not affect the work of collection. This does not prevent one from collecting historical objects such as can best be categorized as 'curiosities'.



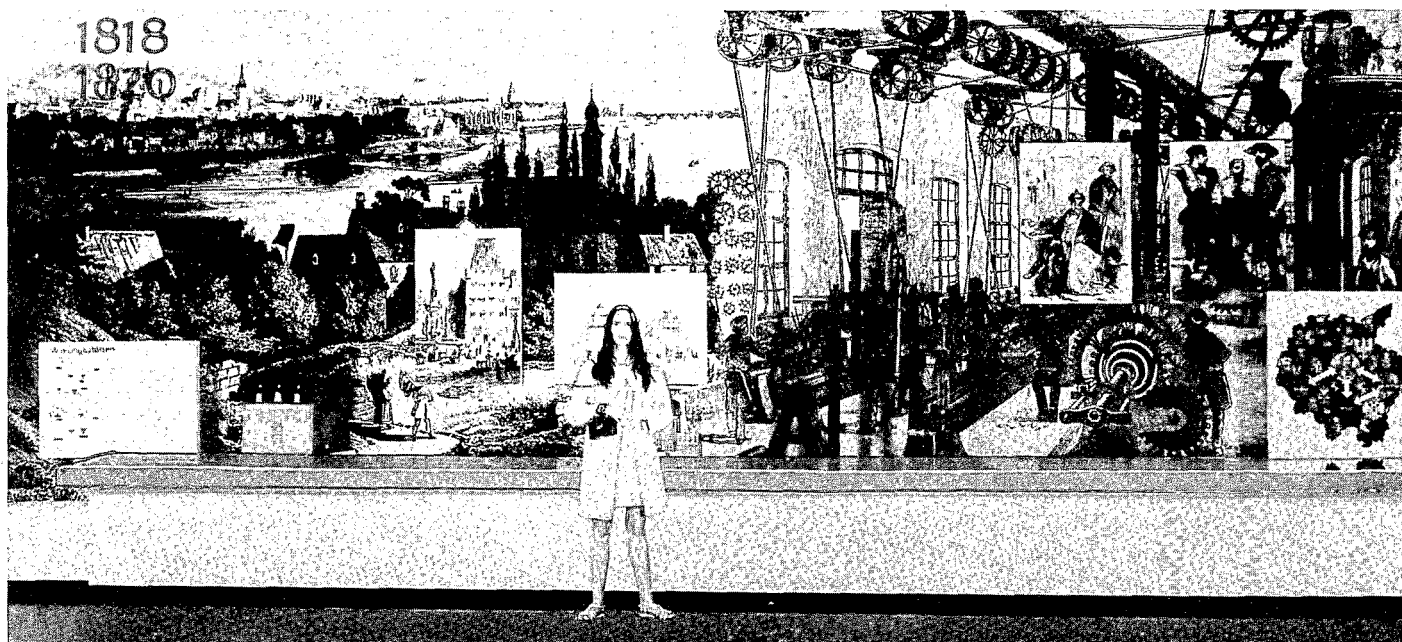
6 (a), (b). Services:
(a) painting reserve with sliding carriages;
(b) library. Free access stacks.

6 (b)

The work of collection proceeds on two, mutually complementary levels. On the first, historical objects and graphic and documentary materials are assembled with a view to documenting as comprehensively as possible a particular significant event, as for example the Peasant War of 1525–26. On the second level, historical materials are selected on the basis of typological criteria, in order for example to illustrate the development of lighting from the pine-torch-holder to the modern lamp. Mention may be made in passing of the need to supplement the original historical materials with faithful replicas and models.

The original historical materials preserved in museum collections constitute a matchless quarry for historical research, concerned as this is first and foremost with historical artefacts. The historical artefact is studied with a view to determining how it originated: its various aspects, elements and properties are brought to light, and the historical context within which it belongs—by reason of its genesis, social purpose, condition, type, etc.—is reconstructed. By means of this aetiological analysis, the historical object is made to speak for itself, its secrets are wrested from it.

Historical objects of different value are preserved in collections for a wide variety of reasons. Investigators will take this factor into account, and accordingly devote particular attention to certain objects rather than others.



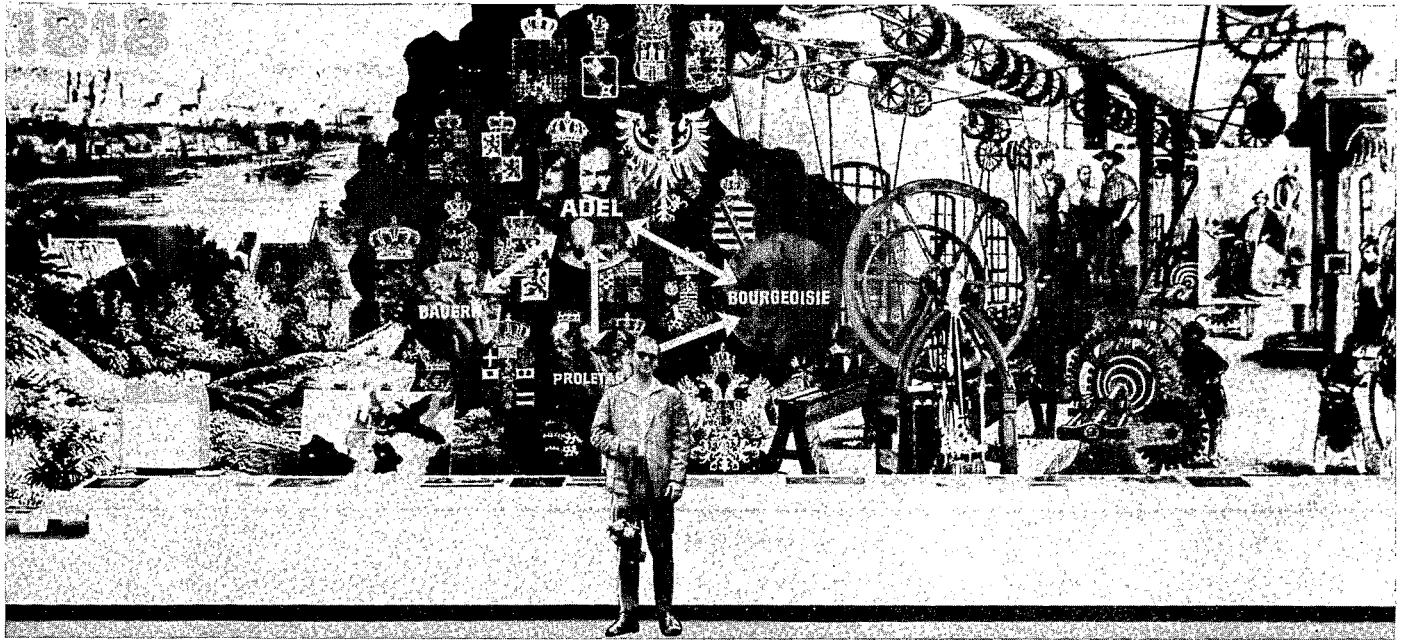
7
The problem of artistic presentation in a history exhibit. Exhibition on Karl Marx: (a) preliminary model of an introductory panel; (b) final model.

To emphasize that research is focused upon the totality of historical objects and on the inner connections existing between them is therefore in no way to deny this difference in their respective values. On the contrary, the unusual, the outstanding or salient item can only be properly evaluated once it is scrutinized and exhibited in the context of, and in comparison with, other objects.

The goal of research is to deduce, through scientific investigation of historical objects, their particular significance and at the same time to gain an insight into events, personalities, historical processes and relationships or into the way in which the different classes and social strata lived, thought and acted in a particular era. It is by this means that the history museum makes its contribution to the further development of the science of history, a contribution that no other institution can provide in its place. While research relating to such artefacts represents the prime concern of historical research, it is not the sole form of scientific inquiry conducted in the museum. The history of many territories, for example, would never have been written had the history museum not pursued its scientific investigations beyond the limits of its own collections of historical objects—pursued them in, and in conjunction with, other institutions.

The process of building up collections has taken a long time. In the course of this process, policies and trends with respect to collection and research have been governed by different conceptions and marked by contradictory approaches. Contemporary currents, modernist trends and reactionary political forces have affected collection and research work no less than inadequate scientific groundwork and knowledge. Many collections show considerable lacunae, while materials acquired by chance form an inherent part of others. Thus many museums house large numbers of extremely valuable objects that were formerly the property of erstwhile princes of the Church, feudal lords and patricians. What they nevertheless lack are those historical objects that reflect the spiritual and material culture of the working classes and social strata, although these represented the vast majority of the population and it was on their shoulders that society rested. As a result, albeit not solely for this reason, important social phenomena are glossed over in many exhibitions. In other exhibitions, proper museographical illustration of much phenomena is marred by the predominance of scientific aids and modern techniques designed to make up for the dearth of historical objects.

There is a growing recognition of the need to fill existing lacunae. Research projects are accordingly being intensified, on the basis of existing historical



knowledge, with a view to procuring new historical materials for museums. The forms taken by such research are extraordinarily diverse. They range from appeals aimed at the general public to expeditions and excavations carried out in mediaeval city centres and abandoned villages. It is no accident that field research has in this respect gained increasing ground and yielded signal results. By this means, the history museum not only supplements its own collections but in addition enriches our store of knowledge. These research projects are frequently carried out in co-operation with other scientific institutions.

The work of research and collection is for the most part regarded as a scientific activity focused upon the investigation of things past. And this will undoubtedly remain the pre-eminent task of scientific research and collection in the future. However, the history museum would be well advised if, taking its cue from the practice of art museums and galleries, it were to collect 'historic' objects belonging to the immediate present that tomorrow will have already become history. It owes it to its present-day visitors no less than to future generations to undertake this admittedly complicated task of research and collection. The errors of our forefathers must not be repeated, even though it is extremely difficult to select from the abundance of potential material what will prove typical or representative of our era and at the same time lasting.

Research conducted in the history museum is a creative scientific activity. Research findings are, as a matter of course, recorded in appropriate form, documented and rendered public in exhibitions or publications. In addition, research is carried out on museological problems, in particular those relating to the content, forms and methods of exhibitions, with a view to enhancing the effectiveness of museum work. As in other spheres of research, the history museum is here again dependent upon being able to co-operate with scientists working in other disciplines.

Research and collection are not an end in themselves. The history museum comes into its own above all in its exhibitions. These constitute the core of all its work, in regard to both historical research and the characteristic activities of a museum, being a specific, independent form of historical divulgation in which the writing of history and the publication of source material are linked together in a particular way. Placed on show, things gain a new authenticity, and tell their story more expressively. Indeed, the individual and unmistakable essence of the exhibition consists above all in the fact that the ordered course of historical events, phenomena, processes and relationships is presented first and foremost through the historical materials themselves. They change

character when exhibited, being transformed from objects of research into exhibits, show-pieces, through whose medium a knowledge of history and its lessons can be transmitted to the visitor. With their help, historical processes can be reconstructed in their 'original' form. Without historical objects and their selection, a historical exhibition conforming to museological principles is simply not possible—there can be no such thing.

Important though historical objects are, however, their importance is not absolute. An exhibition made up solely of selected, labelled objects could at best offer 'pictures' from the past; it could in no way portray the history of a particular era on a particular territory. The reason for this lies in the historical objects themselves. In their vast majority individual or unique pieces, they have been torn from their original context. They reflect single facets of historical processes, provide concrete, pictorial or documentary evidence thereof, but are not sufficient to explain them. Historical objects are a necessary component of exhibitions; yet not their sole component.

In the exhibition, there recurs on a different plane the same process as occurred in the scholar's study when he resorted in his analysis of source materials to qualitative and quantitative methods, to diagrams, maps and other means of comparison and classification of historical objects in their original contexts, and, not least important, made use of the published findings of his fellow scholars and scientists. From this standpoint alone it may reasonably be asked why these resources should be denied to the visitor. Just as the study of history cannot be limited to the mere reproduction and interpretation of historical facts, but must demonstrate the operation of laws, evaluate these laws and draw lessons from them, so the history museum cannot be content merely to exhibit historical objects. These must be supplemented by scientific aids and devices that help to decipher them for the visitor and allow them as it were to tell their own story. Such aids restore the links which bind historical objects to general social trends and the laws to which they conform. By thus relating things to an overall pattern, they transmit an insight into the dialectics of the specific and the general in history and, in addition, incorporate a maximum amount of information. Scientific aids too, however, are not an end in themselves.

The effectiveness of a convincingly constituted historical museographic exhibition depends not least upon the use of texts. Used in a variety of ways, as captions and inscriptions of exhibits, or as explanatory notes and appraisals, these play a significant, albeit disputed role. This is true in particular of explanatory texts and appraisals, which provide the necessary cognitive links to arouse an understanding of the historical objects, point to connections and elucidate their significance as a reflection of historical events, phenomena and processes. The operation of the laws to which history conforms is laid bare in the texts, which assess the essence of a particular era. They link together the specific and the general, and relate what happened in history to the logic behind it. The issue is not whether or not, but rather to what extent they are to be used. The exhibition must not resemble a book, nor must the textual matter be divorced from what is on display. Texts can never take the place of missing exhibits. They must accordingly be worded concisely enough not to weary the visitor, yet be of sufficient length to provide a readily understandable key to the significance of the exhibits.

A distinction is made in the history museum between permanent exhibitions, temporary exhibitions, individual display cabinets and study collections.

The last-named are intended primarily for specialists and are mostly held in the museum's store-rooms in the section not open to the public. The display cabinets serve to supplement the exhibition proper. In them are displayed additional materials of interest to particular categories of visitors. Unlike the exhibition proper, these collections allow the visitor himself to inspect original historical objects or replicas thereof, work with them and see how they function, being free, within permissible limits, to operate the exhibits themselves.



The permanent museum exhibition is the most important form of all. To make the maximum impact it is essential that its artistic layout—in regard to which due account has also to be taken of educational, psychological, physiological and other criteria—match its content as closely as possible. The artistic layout, the purpose of which is to ensure that the individual exhibit is shown to its best advantage, should bring together the totality of original items, aids and texts around the central idea and thereby enhance the intellectual and emotional impact of the exhibition as a whole. In working together to set up the exhibition, the historian and the artist make use of a variety of means of expression which make it possible, using historical materials drawn from the different spheres of human activity—from the first confrontations with nature to artistic creation—to reconstruct the course of history. For this purpose, models and plans of landscapes and buildings, battlefields and production plants are used no less than statistics and diagrams relating to quantitative or qualitative transformations.

The artistically designed museum exhibition is patterned upon historically based periodization. It is divided up along historico-chronological lines into thematic groups. The individual sections are built around particular periods of national and world history, the visitor being introduced to them through texts, and works of art possessing a symbolic content or else through a special artistic layout. The artistic arrangement of thematic groups follows much the same principle. Around a central configuration are grouped the historical exhibits and scientific aids, which combine together to reflect the historical unfolding of an important event. Of particular importance from the point of view of artistic arrangement is the creation of focal points by means of which significant historical events, such as revolutions, are given special prominence. The scientific preparation and artistic designing of an exhibition are complicated processes, which must be undertaken with great care and attention, and it is accordingly only right that they should occupy a central place in the history museum's work.

We may sum up by affirming that the study of history, the collection and investigation of historical materials and the organization of artistically designed exhibitions together constitute the basic framework within which the history museum has to work. The interests of the museum itself, of historical knowledge and above all of the visitor will be greatly served if this unity of scientific work is taken constantly into account in museum practice, regardless of questions of structure and internal organization.

8
Sculptured group in realist style representing anti-fascist resistance between 1939 and 1945.

[Translated from German]





Museums of the history of nations

Each nation has its symbol, its flag. The United Nations Organization and its specialized Agencies are the instruments of dialogue between nations young and old throughout the world.

National museum of Mongolia, Ulan Bator

Julziitiin Burnee

In this large museum, the displays are organized around three main themes: the history of mankind, natural history and ethnography. What they lose in the way of expression of history viewed as a whole is in a sense offset by the scrupulously detailed care expended on each of the three separate parts.

With the palace and the two monasteries connected with it, it constitutes a 'centre' for decentralization.

Before the revolution, Mongolia did not have a single national museum for the general public. It was only in 1921 that, together with other institutions of education, science and culture, the country's first museum was established.

By decision of the People's Government, three years (Autumn 1921 to 1924) were spent in collecting exhibits for the future national museum. The rich historical and cultural heritage of the Mongolian people and the specific characteristics of its customs and manners and of its ethnography favoured the creation of the museum, although the absence of a museum tradition caused certain difficulties.

The exhibits for the first museum were collected by various methods, including purchases from private citizens who were willing to part with such property. Important additions were made to the museum's collection from the various finds made in 1924 by the archaeological expedition of the Academy of Sciences of the U.S.S.R. under the direction of P. K. Kozlov during the excavations at Noyon-Ula in central Mongolia.

At the same time, by decision of the People's Government, a number of temples, monasteries and palaces, with all their interior decorations and antique *objets d'art*—gold, bronze and brass statues of gods, chased objects, jewellery made of precious stones and metals—were placed under the authority of the new museum. These measures greatly contributed to the development of the national museum.

At the same time, recently discovered fossils and samples of the flora of the different regions of Mongolia were collected.

These activities culminated in the opening of the first national museum at the end of 1924.

During the first years of its existence, the national museum of the Mongolian People's Republic had only a limited number of exhibits and its visitors numbered only a few hundred people. During these formative years, the national museum, because of the diversity of its collections, had the character of an ethnographic museum, a character it has kept to this day.

The Mongolian national museum thus has over fifty years of history behind



it. In 1956, by decision of the government, it was moved into a new building. Great efforts were made to renew and improve its facilities and it was given its present name of State Central Museum.

Today, the museum is the largest in the country and presents a vivid picture of the country's history, culture and natural features. The number of exhibits has increased a hundredfold.

As the museum's guide-book says: 'Mongolia is a country with an ancient autochthonous culture and unique historical monuments, and with rich and varied natural conditions. To see all of this would mean travelling around all its vast territory; but our museum will help the visitor to save time and at the same time to get a clear picture of Mongolia.'

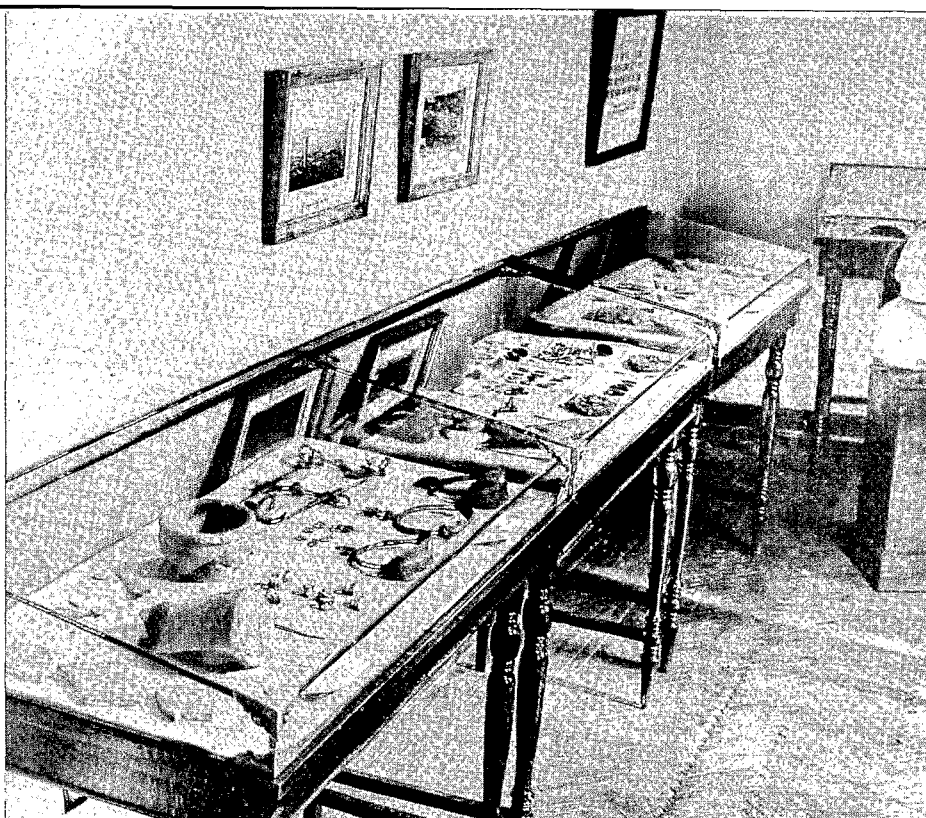
The State Central Museum plays an important part in the development of all the country's museums. In particular, since 1956 it has been a co-ordinating and directing centre for museum work, giving methodological guidance to *aymag* (regional) and municipal local history museums. The museum has also become a permanent centre for cultural animation activities. Numerous testimonials from foreign delegations, guests and tourists clearly show that visitors learn a lot about the history, culture and natural environment of our country from the museum.

Several ancient monuments—the palace of the eighth Bogdo Khan of Mongolia, the Monastery of Choyjin, and the Temple of Erdene Dzuu—are maintained as museums by the Central Museum.

At present, the Central Museum comprises three independent sections: history and archaeology, ethnography, natural history. It has its own taxidermic laboratory and carries out scientific research and educational work.

The museum offers a vivid picture of Mongolia's history and culture and of its rich and varied natural environment. A constantly updated catalogue

9
GOSUDARSTVENNYJ CENTRAL'NYJ MUZEJ
MNR, Ulan Bator. Iron meteorite, 166.8 kg.



of nearly all the exhibits is kept, with detailed entries for rare and unique exhibits.

Visitors can see authentic vases, building materials and carpets of the time of the Huns, and study architecture and craftsmanship, famous literary works, combat and hunting weapons, clothes, saddles and other objects from the thirteenth to eighteenth centuries.

The natural history section contains a display showing the flora and the fauna of the Mongolian People's Republic. The interesting collections of wild animals, birds, mammals, rodents and insects attract much attention from Mongolian and foreign visitors. Many research articles, pamphlets and books, based on the study of these museum exhibits about the past and present fauna of Mongolia, have been published. The stuffed specimens of wild mountain sheep and goats prepared by the museum staff have won gold and silver medals at international hunting exhibitions.

In order to give a more detailed view of the museum's wealth, let us make a rapid tour of its twenty rooms, containing several thousand exhibits.

The exhibition starts with the presentation of physical and geographical features of the Mongolian People's Republic, its scenery, hydrological resources and climate.

Visitors are very interested by the iron meteorites found on the territory of our country, the *Manlai* weighing 166.8 kg and the *Aj Bogd* weighing 582.2 kg.

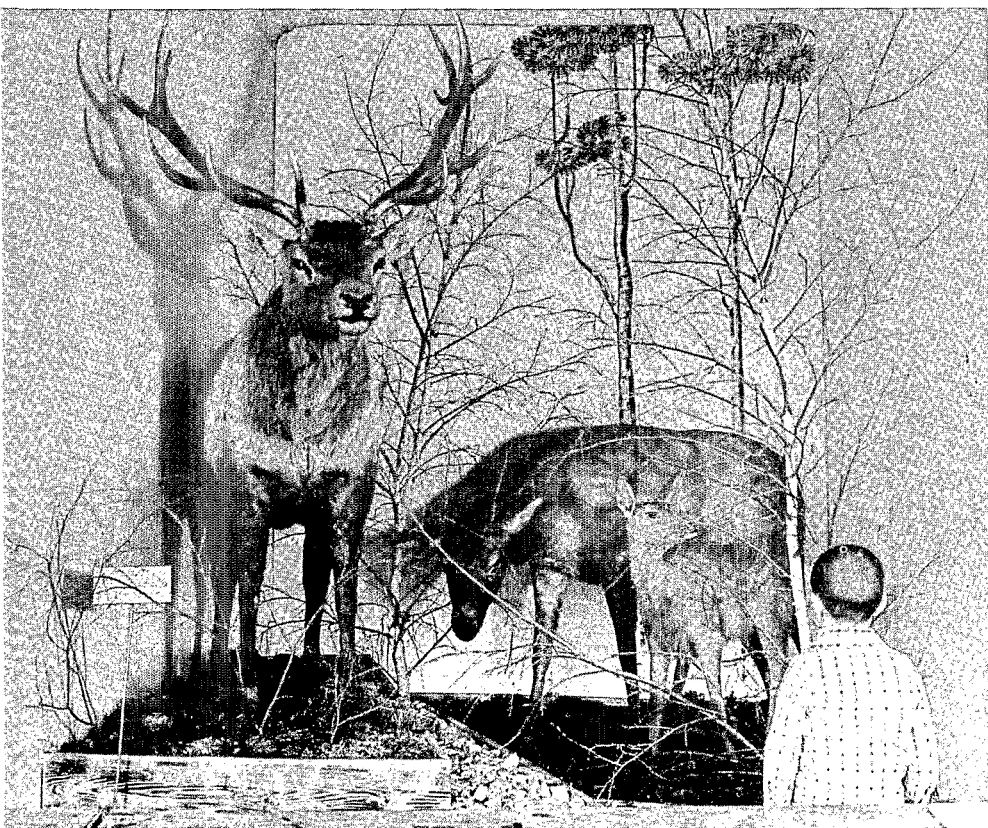
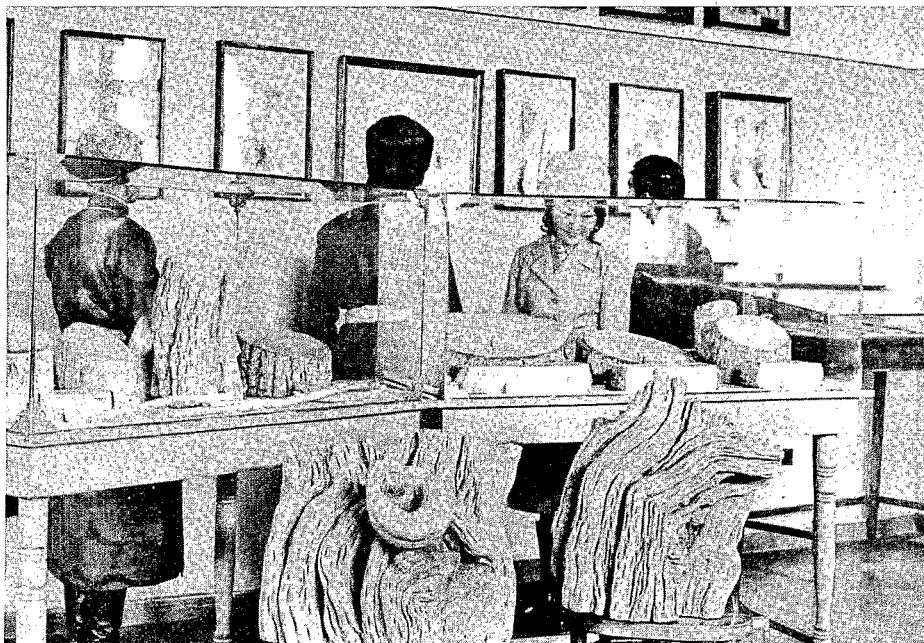
Mongolia is very rich in minerals. Samples of coal and lignite, copper and molybdenum ores, fluorite, rock crystal, granite, marble, etc., are exhibited in the showcases. Some of the various precious and semi-precious stones found in the country (garnet, jasper, topaz, chalcedony etc.) are likewise exhibited here.

Chestnut soils predominate in the surface soils of Mongolia. Samples of soils and wild vegetation are widely represented in the museum. More than 2,000 plants are to be found in the country, among them more than 600 kinds of medicinal herbs. Many of them are presented as a herbarium, in particular the sallow-thorn, the wild apricot, valerian, gentian, eglantine, Mongolian onion and others.

Forests occupy more than 10 per cent of the country's territory. The principal varieties of trees and bushes are larch, pine, cedar, fir, Douglas fir, birch, aspen and *saksaul*.

The fauna is varied. Many animals rarely found elsewhere live in Mongolia and some of them are exhibited as stuffed specimens in the museum—the Gobi

12 (a)



12 (b)

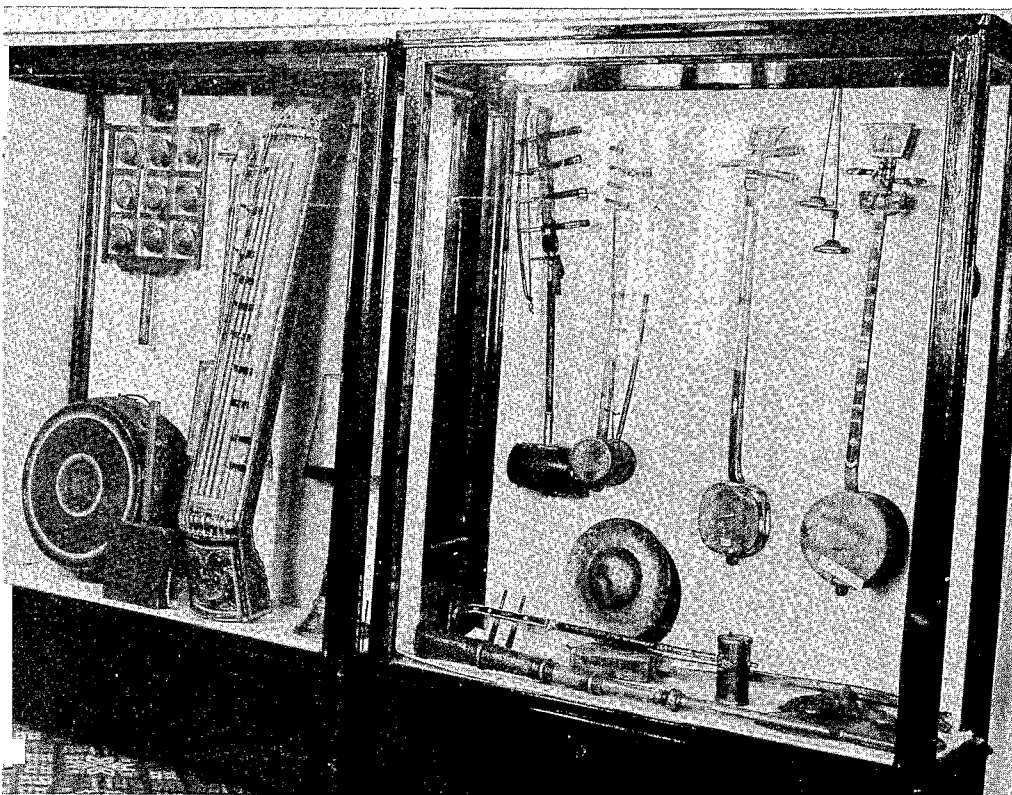
10
The new museum building, erected in 1956.
On the pediment of the building, crest
of the People's Republic of Mongolia.

11
Archaeology and History Section. Objects
excavated. Specimens of spurs of the kind
seen on Mongol paintings of more recent
times. Period: sixth to eighth century B.C.

12 (a), (b)
Natural History Section: (a) specimens
of the *saksau* tree from the Mongolian
Gobi—in the background, plant specimens
mounted in transparent cases; (b) deer
mounted among birches and resinous
trees.



13 (a)



13 (b)

13
Ethnographic Section: (a) knife and chopstick in a sheath which is carried in a richly ornamented holder; (b) set of musical instruments from Mongolia and China. From left to right: Chinese drum and gongs; Mongol hurdy-gurdy ornamented with horse head (*morinbura*); Mongol cithern (*yatga*); Mongol four-string hurdy-gurdy; Mongol three- and four-string lutes (*sudraga*); long Tibetan trumpet and cymbals used in Tibetan Buddhist liturgy.

bear, mountain sheep, mountain goat, wild ass (*keulan*), wild camel, beaver, etc. They constantly attract the visitor's attention.

The palaeontological collection includes the finds of numerous expeditions, among them the enormous bones of dinosaurs discovered in the Gobi, the attention of visitors being invariably attracted by the skeleton of the gigantic *Tarbosaurus* which is one of the curiosities of our museum.

The historical section covers prehistoric times, the rise and fall of the clan system, the period of tribal confederations and early feudal nomadic empires, the age of the Mongol Empire, the Manchu colonization and the feudal-theocratic monarchy of Outer Mongolia.

Mention should first be made of the palaeolithic and neolithic finds, including bronze spearheads, knives, axes, cooking pots and personal adornments belonging to the Bronze Age, and a unique specimen: the complete skeleton of a mongoloid youth, some of his ornaments and tools, the first to be found

in Central Asia and belonging to the Late Neolithic period.

A series of exhibits concerns the period of the Huns and tribal confederations which existed on the territory of present-day Mongolia. Exhibits belonging to the period of the Mongol Empire (thirteenth to fifteenth centuries) illustrate the conquests of Genghis Khan and his successors, which left a deep imprint on neighbouring nations. In the history section, there is a model of the palace of Tsogt Tayj, an eminent progressive militant and poet who, together with the Chahar Khan, Ligdan, fought against the Manchu colonizers in the first half of the seventeenth century. Extensive materials tell of the country's situation at the time of the Manchu domination, in particular the instruments of torture used by the Manchu judiciary.

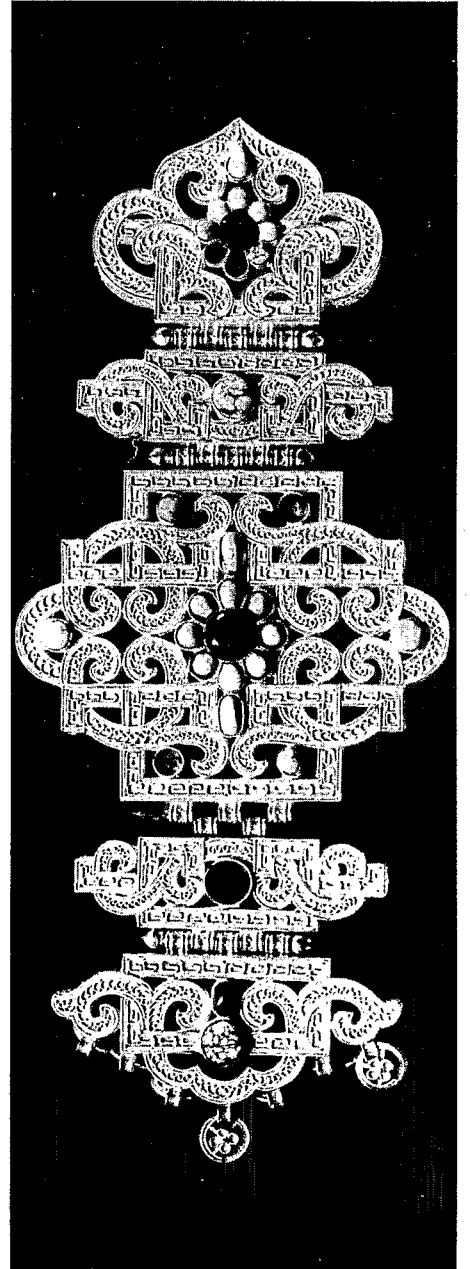
The exhibits in the ethnographical section show visitors the life and customs of our people. The exhibition of Mongolian national dress includes samples of male and female national costumes and adornments. Mongolian national dress varies between ethnic groups. Tucked behind their belts, the menfolk carry large silk tobacco pouches, smoking accessories, small snuff boxes, a knife in a chased silver sheath and bone chopsticks. A separate exhibition is devoted to agriculture, an activity which Mongols have pursued since ancient times, although for Mongolian, as for other nomads of Central Asia, crop-growing was, for many centuries, a secondary occupation. The archaeological exhibits in this section date back thousands of years.

Mongolian national sports and games are represented by the traditional *eriyin gurvan naadam* or triathlon (archery, wrestling and horse-racing), chess, dominoes of different kinds and puzzles made of wood or metal. The last part of the exhibition displays national musical instruments. For many centuries, the Mongolian people has been composing songs and a music all its own. Songs are sung to the accompaniment of national instruments: *morinbura*, *limby*, *yatga*, *buchira*, etc. The exhibition of saddles indicates the different types of saddles, and even the status, social class and sex of the owner.

The activities of the State Central Museum, which plays an important part in the dissemination of scientific knowledge among the workers and in propagating knowledge about the country, are held in high esteem by our government, and on the occasion of its fiftieth anniversary in 1974 the museum was awarded the high governmental decoration of the Order of the Pole Star.

[Translated from Russian]

14
Woman's ornament in gold studded with semi-precious stones. Showing the permanence of ancient motifs down the centuries, this is a symbolic object deserving special display.



National museum of Qatar, Doha

Michael Rice



15

15

QATAR NATIONAL MUSEUM, Doha. The museum being opened by H.H. Sheikh Khalifa bin Hamad al-Thani, Amir of Qatar.

16

QATAR NATIONAL MUSEUM, Doha. Aerial view of the museum complex which includes the new museum building, the restored Amiri Palace, the new lagoon and the Aquarium.

Too often, Islamic museums in Arab countries still cling to the formula of an art museum, a museum of objects isolated from their social context, objects in stone, ceramics, glass, precious inlaid woods, leathers, illuminated manuscripts.

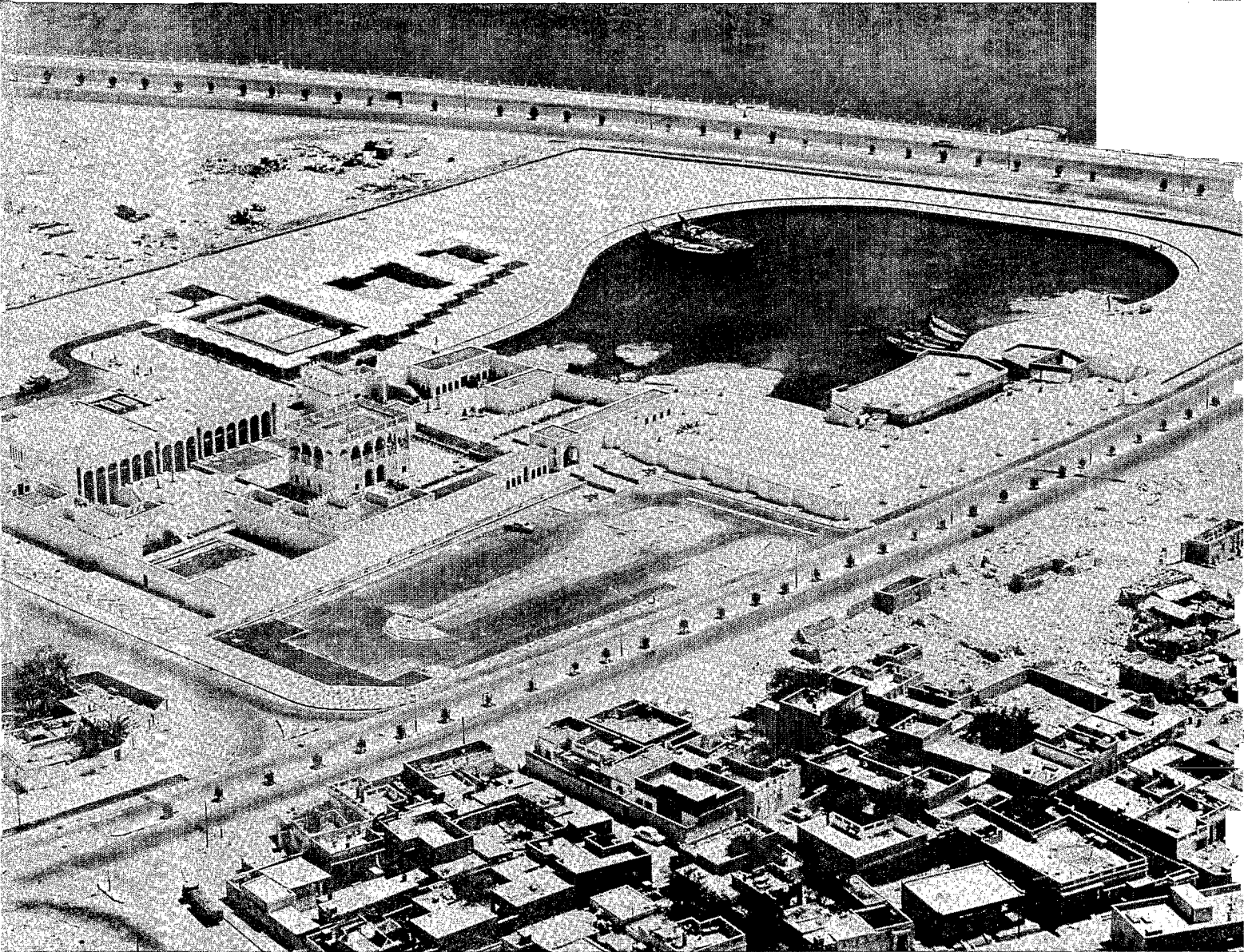
For the first time, perhaps, apart from a project of a similar nature and structure considered by Kuwait in the late 1960s, which is purely convergent, we find a museum in an Arab country in which concern for historical development, a true feeling for period and the products of many disciplines are interwoven. The architecture of this museum is in turn traditional and modernistic: traditional when it takes over a historic palace and adapts it to its needs; modernistic in its new buildings, which nevertheless respect the tradition of the region.

A museum of the sea is being installed near by—a reflection of space, in contrast to its neighbour which is a reflection of time.

A dramatic rate of social change is perhaps the most apparent characteristic of the States of the Arabian Gulf today. In recent years few of the States have demonstrated this extraordinary acceleration of development more strikingly than Qatar, where a period of exceptionally rapid progress was inaugurated by the accession in early 1972 of H.H. Sheikh Khalifa bin Hamad al-Thani, the Amir of the State.

From the outset of his reign, Sheikh Khalifa recognized that the onrush of the modern world on a society which had been, for some decades, insulated from its influences could produce difficulties of adjustment for the people of Qatar: the aims of progress, whilst desirable, are sometimes at odds with traditional values and are only to be achieved, it often seems, at the expense of the heritage of the past. Presiding over a society with deep-rooted values and a whole-hearted commitment to Islam, the Amir was determined that these values and their associated traditions must be preserved and that the needs of today should be reconciled with them, and not the other way about.

A new generation was growing up in Qatar which had little contact—except through the stories of the oldest members of their families—with the past. Qatar is proud of its traditions as a place where two of the most important historical streams of the Arabian experience meet—the desert and the sea. Most Qataris trace their ancestry back to the great Arabian tribes, whose migrations had resulted, particularly in the eighteenth century, in the establishment of coastal settlements along the peninsula's eastern littoral. From these settlements had emerged, for the first time, a Qatari State and a feeling of Qatari nationhood towards the end of the nineteenth century. Now, in the 1970s, the settlements had grown into modern towns. Children whose fathers



16

had very little education were being educated in the sciences. The old ways were slipping away.

The Amir then decided that a National Museum should be established to contain the evidence of Qatar's history and the traditional way of life of its people before these were irrevocably lost. The result of that decision the visitor now sees about him. The original concepts and planning, all the design phases of the principal buildings and their interiors and the direction of the research programmes were placed in the hands of Michael Rice & Company of London in May 1972.

The selection of a site

After protracted discussion it became evident that one place had special claims for considerations as the museum's location. The final suggestion for its use as the nucleus of the Qatar National Museum, indeed, came from the Amir himself.

As the city of Doha had grown, so more and more of the old town necessarily had been destroyed to make way for new buildings and services. One prominent group of buildings remained, however, on the foreshore looking out to the waters of the Gulf, though they were in a ruinous condition. This was

a small palace complex first occupied by Sheikh Abdullah, the son of Qatar's *pater patriae* Sheikh Qasim bin Muhammad al-Thani, in about 1900.

It was evident that the buildings within the white walls of the complex could be restored to their former condition; much of their structure remained and enough of the decoration which had graced them could be recovered. With the memory of older members of the Al-Thani family and of their retainers, together with old photographs from a variety of archives, it was possible to begin planning the reconstruction of the entire complex (Fig. 18(a), (b)).

A crucial decision at this early stage was now taken; it was clear that, because the nine separate buildings comprising the palace could virtually be completely restored, they should be allowed to give the impression of their original function as the domestic and official quarters of one ruling Qatari family. Hence the objects which would form the principal collections of the museum would require a new building. As a result, basic plans were worked out for a large new museum (the Museum of the State) to be erected on the north wall of the site, designed in sympathy with the other buildings but not competing with them (Fig. 19).

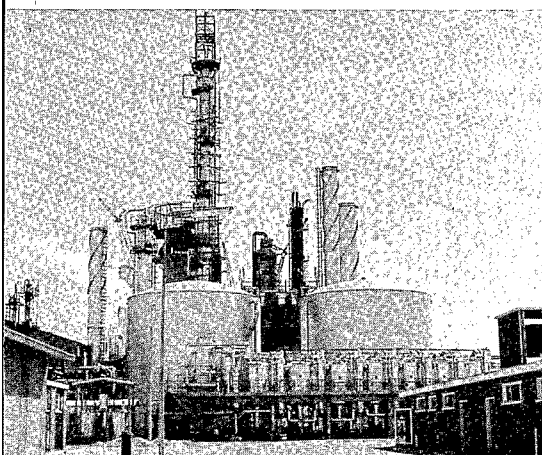
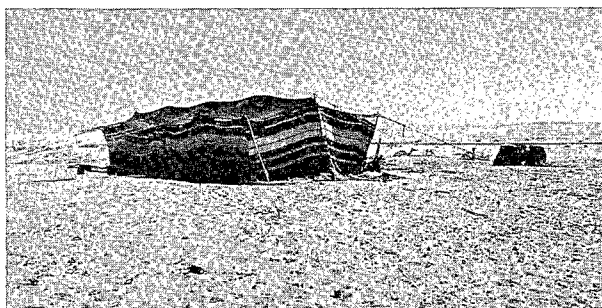
As the nature and extent of the museum were further defined it was decided

17 (a)–(c). Three aspects of Qatar:
(a) Man-made alterations to a natural site on the north-east coast of Qatar which have until now never been interpreted;
(b) Bedouin tent in a desert site in south Qatar, 1974—a rare sight nowadays;
(c) Chemical fertilizer plant in the rapidly growing industrial centre of Umm Said.

17 (a)



17 (b)



17 (c)

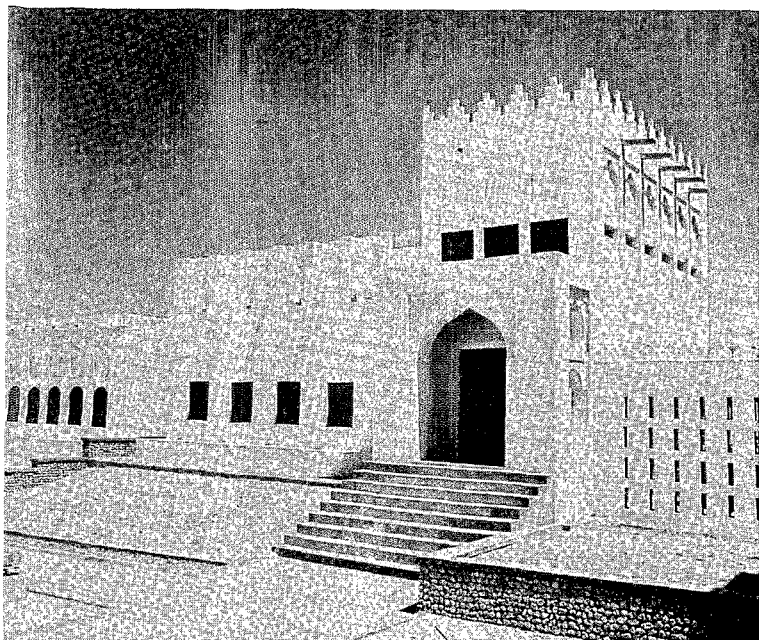
to symbolize the dual nature of Qatar's environment by creating a marine area which would describe the State's relationship with the sea, as the complex 'within the walls' would deal with the land and people of the peninsula, particularly of the desert interior. It was proposed, therefore, to create a lagoon on which examples of traditional Gulf craft would be moored—once Qatar controlled a third of the Gulf's pearling fleet—and to build a Marine Museum and Aquarium.

In its final form, therefore, the Qatar National Museum consists of four principal elements, the old palace complex, the Museum of the State, the Lagoon, and the Marine Museum and Aquarium. It is without doubt the most advanced and complex institution of its type in the Middle East today, and its creation marks one of the most important cultural enterprises yet undertaken in the Arabian Gulf.

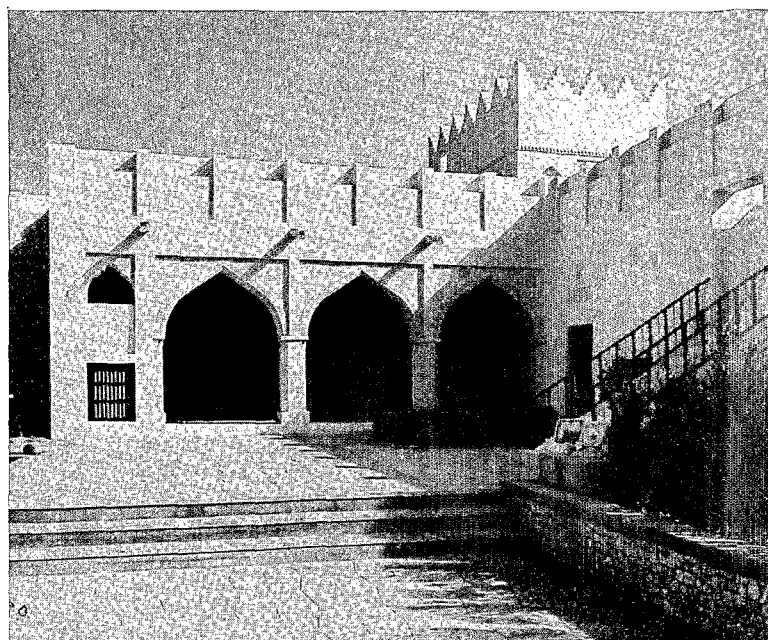
The initial planning

At the first opportunity a team of specialists was assembled by the co-ordinating planners and designers, to develop and carry into detailed effect the basic decisions which had been made about the new museum's form and contents.

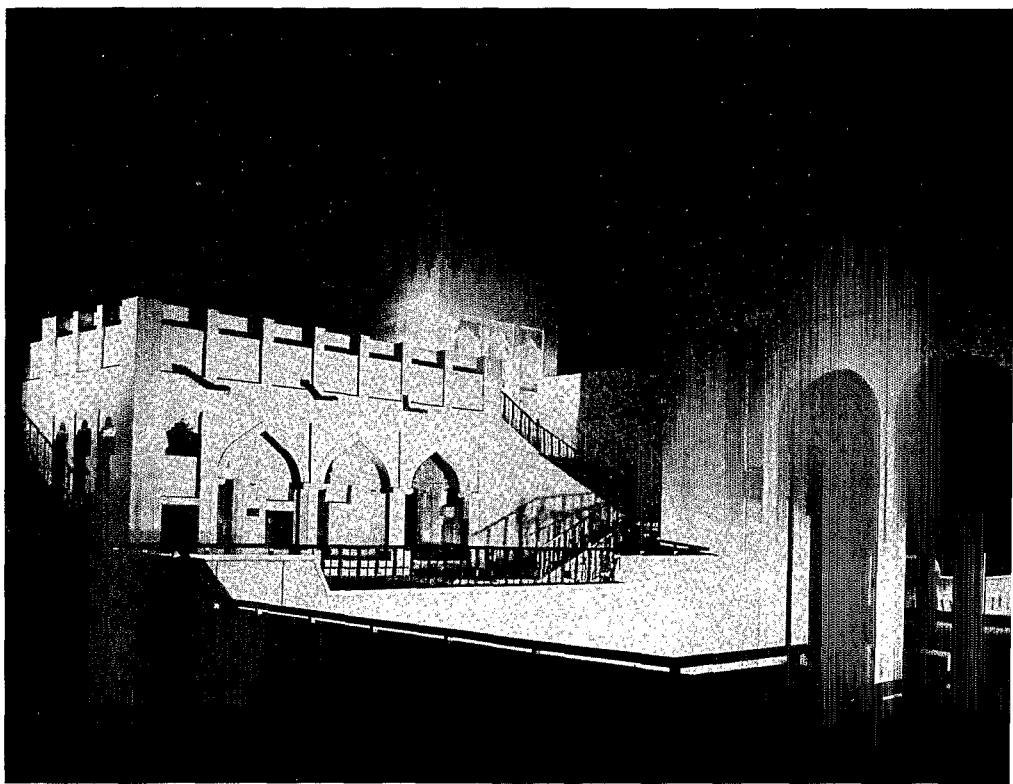
The project was set up under the direction of the Ministry of Information, to whom the museum's designers and planners were responsible. The Ministry of Public Works was given the responsibility for all the construction phases, the renovation of the old houses, the preparation of the site and the erection of the new structure.



18 (a)



18 (b)



19

The museum's role

The Qatar National Museum is directed primarily to a Qatari audience. Its intention is to provide a basis for the formation of a historical and cultural consciousness. A wider audience is catered for by the provision throughout of text and caption panels in both Arabic and English. The museum is therefore the main instrument in Qatar for conveying to foreigners, not only visiting diplomats and businessmen but also resident foreign families, the nature of Qatar's history and the flavour of its traditions.

In an urban context, the museum complex is intended to provide an attractive resort for the capital's inhabitants: the landscaped areas between the old buildings, the lagoon and the large cafeteria area overlooking it combine to form a public place of exceptional charm.

18

QATAR NATIONAL MUSEUM, Doha. Left and right, former Amiri Palace, restored to house the museum.

19

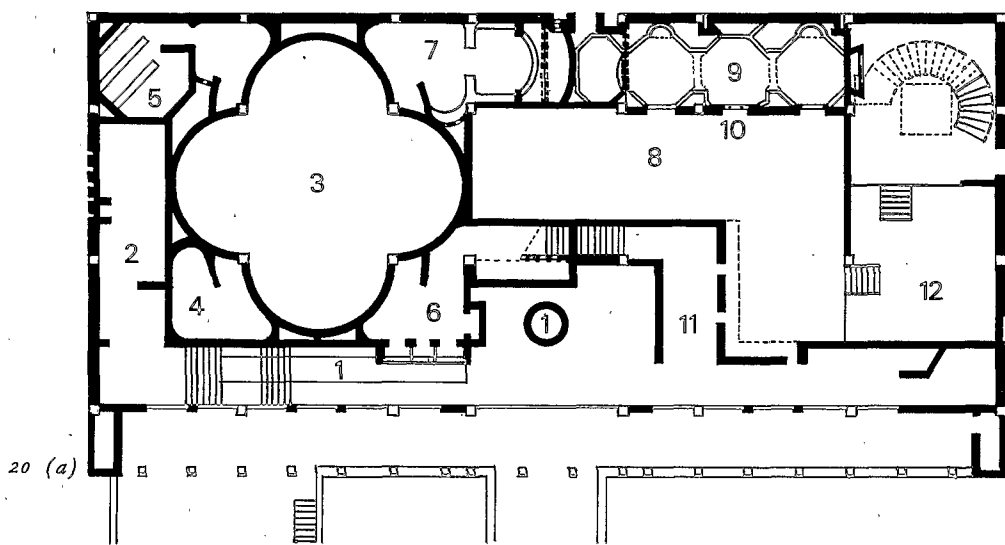
QATAR NATIONAL MUSEUM, Doha. The new building for part of the museum, seen by night.

The museum's collections

The museum complex contains ethnological, archaeological, environmental and historical material—all relating to the Qatar peninsula itself. These are presented, at the outset, within a chronological framework, the geomorphology of Qatar naturally preceding its archaeology, until subject-matter with a direct relation to the present day is reached with the ethnographic section. Thereafter, the visitor is taken through sections dealing with the Badu of the desert, natural history, Qatar's Islamic history and the modern State in turn, before he proceeds to the Marine Museum and Aquarium building.

In general terms the museum describes the physical origins of the Qatar peninsula, the first evidences of man's appearance, the changes undergone by the environment over the millennia and the human society which has emerged as a result of these long and complex processes. It deals with the many influences from both land and sea to which man in Qatar has been subjected and how, in turn, he has influenced the environment in which he has lived up until the present, when the rate of change is faster than ever before. It also describes the life-cycles of some of the animals which have been man's companions in adaptation to the exceptional environment in which they lived together. It maintains, both in its physical structure and in the material which it presents, the essential duality of the Qatari experience, the perpetual counterpoint of land and sea, water and desert, regulated by the deep-rooted beliefs and precepts of Islam.

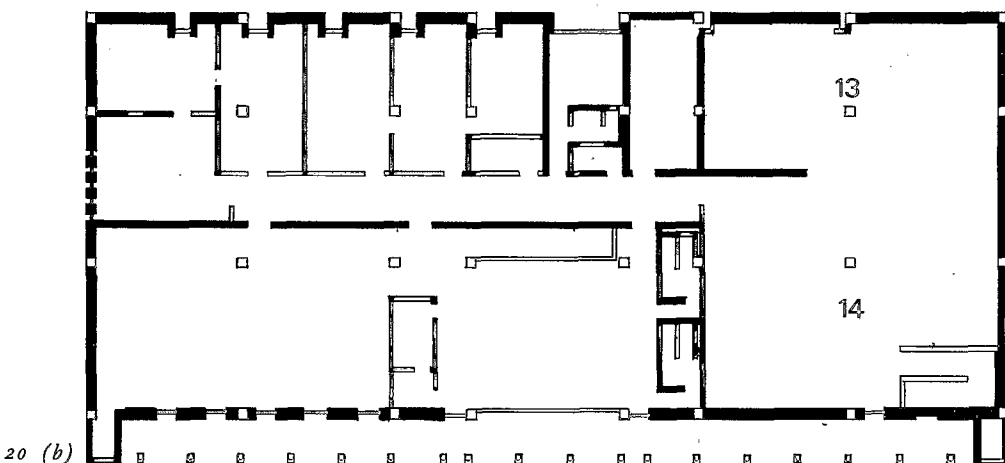
An immediate priority in the earliest stages of the museum's planning was to collect traditional and ethnological material, both for the displays on the Badu in the new museum building and for the furnishings of the old houses

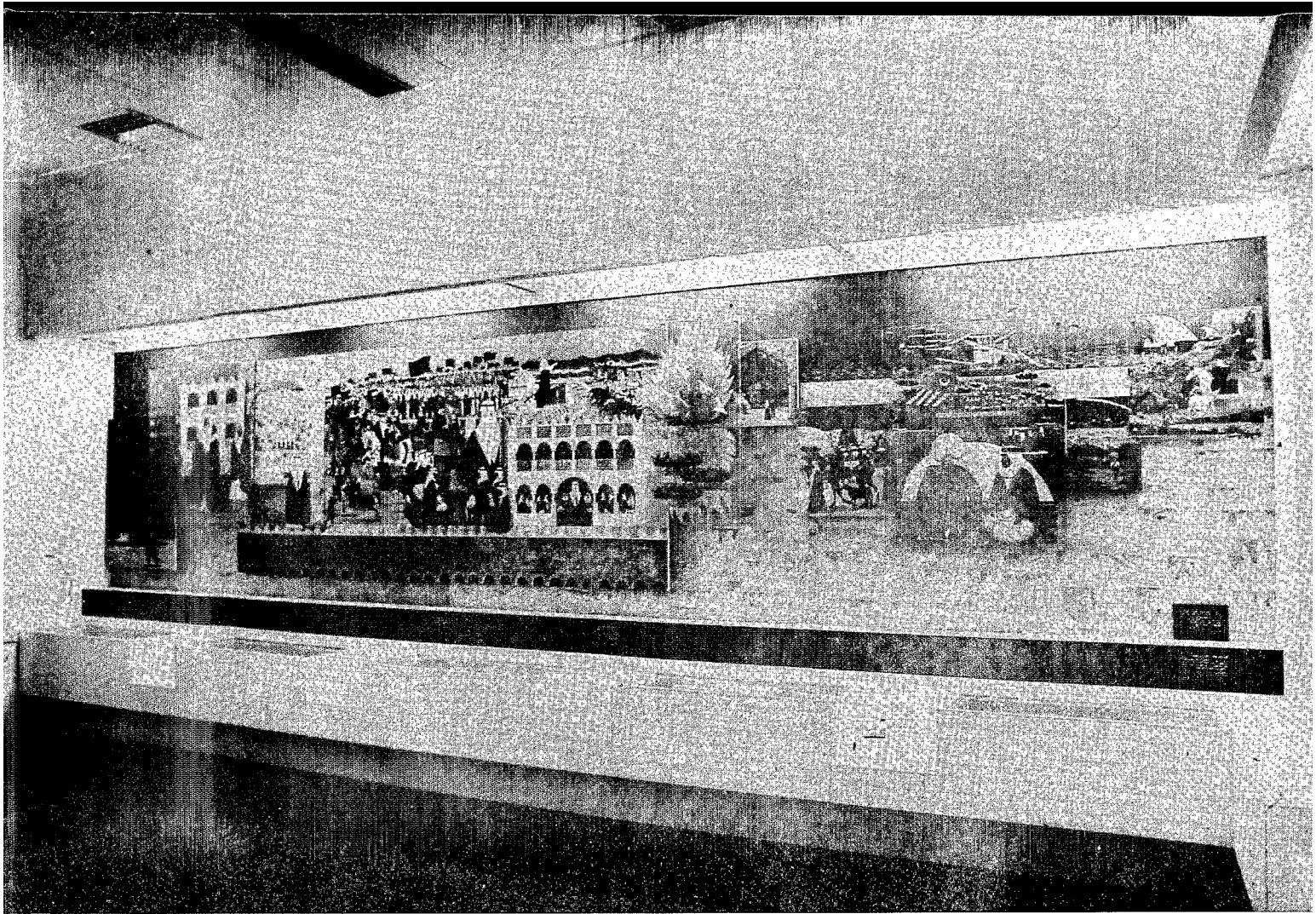


20 (a), (b)

Plan of the exhibition.

- (a) Ground floor: 1. Geology; 2. Archaeology; 3. Life of the Bedouin; 4. Bedouin in their nomadic existence; 5. Hospitality and customs of the Bedouin; 6. Bedouin arms; 7. Weaving and other crafts of the Islamic period; 8. Bedouin tent—its contents, how it is mounted and objects of daily life; 9. The hunt; 10. Animal life; 11. The physical environment; 12. The history of Qatar during the Islamic period; the pearl trade, the role of the al-Thani family in State affairs from the nineteenth century onwards.
- (b) First floor: 13. The role of oil in the development of the State since the 1930s. 14. Qatar today, the structure of the government and the projects undertaken by the different ministries (the regular updating of this section is provided for).





forming the old Amiri Palace complex. To this end the Amir set up a committee of distinguished Qataris to advise upon suitable acquisitions. Through the various media at the disposal of the Ministry of Information a call was put out to the public to bring into a collecting centre in Doha any material which was thought likely to be of possible interest to the museum. At the same time a properly directed programme of acquisition was put into effect. The results of both procedures are that what may be the finest collections anywhere in Arabia have been assembled of material relating both to the nomadic life of Arabia and to the settled life of the Arabian Gulf littoral.

Research programmes

In consequence of the lack of readily accessible published material about Qatar, one of the planners' first and most urgent priorities was to establish what were, in effect, crash programmes of research to provide the academic and scholarly foundation which each section of the museum would require. The intention was to present information which, while intelligible and attractive to the average visitor, was academically unimpeachable. Hence a body of distinguished scholars, Arab and non-Arab, was recruited to carry out specially designed research programmes which would provide the information base for the museum. Subjects covered in this way included the ethnology of both nomad and settled, geomorphology, archaeology, the physical environment today, ornithology, flora and fauna, Qatar's Islamic history, marine life, and the architecture of the old Amiri Palace buildings. The information collected was co-ordinated by the consultants and prepared for presentation.

This phase of the project was particularly successful, and it is safe to say that the very calling into existence of the Qatar National Museum has resulted in the horizons of knowledge about Qatar and its immediate surroundings being significantly extended.

21

QATAR NATIONAL MUSEUM, Doha. A nine-panel mural by Barry Evans illustrating Qatar's history in the Islamic era.

Presentation

The Qatar National Museum is concerned largely with the lives and customs of the people who have lived in the peninsula before the present day; this represents a period of more than 200,000 years. Extensive use is made of modern communications techniques in presenting necessarily complex, unfamiliar and often highly technical information. Loop film is used in the museum areas both to exhibit material which otherwise may be lost irretrievably, and to introduce a more up-to-date note into some of the presentations of, for example, desert life and customs. Some of the film used was obtained from library sources; much, however, was shot on location in Qatar by Qatar Television crews, under the consultants' direction, particularly the ethnological material.

Since culture as a whole in the Arabian Peninsula has evolved in a largely non-material fashion, the interior of the new museum buildings is an exercise as much in the presentation of information as of objects. For this additional reason graphics, murals and film have been used to a great extent, to convey the information in an attractive and palatable way. Where objects are on display, sound preservation is ensured by the all-through air-conditioning and humidity control essential in a country where humidity can reach 100 per cent.

In the old houses there has been more opportunity to recreate an environment: *majalis* (reception rooms), women's quarters, coffee-making room, scribe's room, schoolroom and kitchen have been furnished and equipped as nearly as possible in the way in which they would be in the early part of this century (Fig. 22). Limited access is allowed to visitors. Only in two of the houses has more orthodox display prevailed, where rooms are devoted to jewellery and traditional dress, and to the architecture and history of the old Amiri Palace buildings themselves.

The life of the Badu

The Badu of Arabia are amongst the most highly adapted and specialized forms of human life on this planet. Most of the animals who share the desert with the Badu have adapted to the desert's demands by physiological means with a facility denied to man. But by contrast the Badu developed an astonishing ingenuity in social organization and the management of resources. Confronted with nature in one of her most implacable manifestations, it is a life which, if it emphasizes the loneliness of the human condition, also emphasizes its dignity.

Badu experience of life is exceptionally rich. Its riches, however, are not to be judged in material terms, since their culture is almost wholly non-material. Most museums can draw upon a large reservoir of objects, of artefacts which themselves are often an expression of the aspirations of the human spirit. With the Badu, however, it is only in weaving, where the end-product is compact, portable, non-breakable and essential to the maintenance of the tent and most of its equipment, that work of aesthetic as well as practical value is produced. It is this paucity of material that has entailed the use of films and a multiple slide-show: only thus can the most interesting features of Badu life—the customs and practices—be displayed.

Rarely in any society has poetry reached the heights of expression and integration into the people's lives as it has in the deserts of Arabia. Thus the museum makes extensive use of verse, much of it of a very respectable antiquity, which would be readily familiar to any desert-dweller. Some of it is drawn from classical sources, including the suggestively named hero-poet Qatari ibn Fuja'ah. Other poets whose Qatari origins are more secure (for Qatari's origins are disputed) also feature in the museum. Sheikh Qasim bin Muhammad al-Thani, the founder of the modern State, was himself a poet and a collection of his verses fortunately survives. Extracts from the *Diwan of Sheikh Qasim*,



here translated into English for the first time as well as appearing in Arabic, are used in the Badu rooms.

There are, of course, many artefacts associated with Badu life. Some of them are made by the Badu themselves, particularly weavings and leather goods. Others, especially metalwork, the manufacture of which depends upon a settled environment, are the result of trade often passing over great distances. Some of the material in the museum, therefore, is not strictly of Qatari provenance. But all of it has been found in Qatar, in use either among the Badu or in the villages and towns.

History

In terms of recorded history, Qatar may seem to be poorer than some of her neighbours, with the exception of the remarkable density of her Stone Age sites. Nowhere in Arabia, within so specifically delimited an area, is the long progression of the Stone Age to be seen as clearly as in Qatar. From the very first evidence of man in Lower Palaeolithic times through perhaps 200 millennia to the Neolithic period, the progress of man's artifice and determination to master his environment can be observed in Qatar to a unique degree.

Further, Qatar's archaeological record, which began with the work of the Danish archaeological expedition between 1956 and 1964, was significantly expanded by the work of the British archaeological expedition, which was commissioned by the Amir to carry out a survey of the State during the planning of the museum. The expedition has two important results for the museum: first, Qatar's already well-endowed catalogue of Stone Age industries was extended by the identification of two additional typologies of artefacts. The second was more dramatic: the recognition of Neolithic sites in which Ubaid pottery, a product of one of the earliest of Near East pottery cultures which dates from the sixth to fourth millennia B.C. and was an important predecessor of Sumerian civilization, established the principal Qatar site at Al-Da'asa as the most easterly and southerly evidence of this profoundly important people yet found in Arabia.

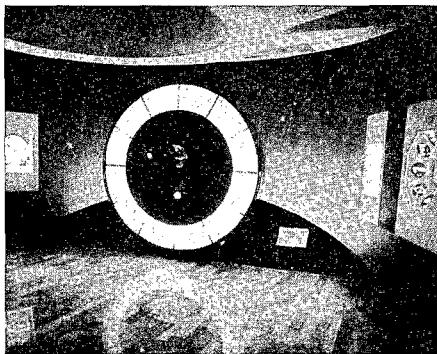
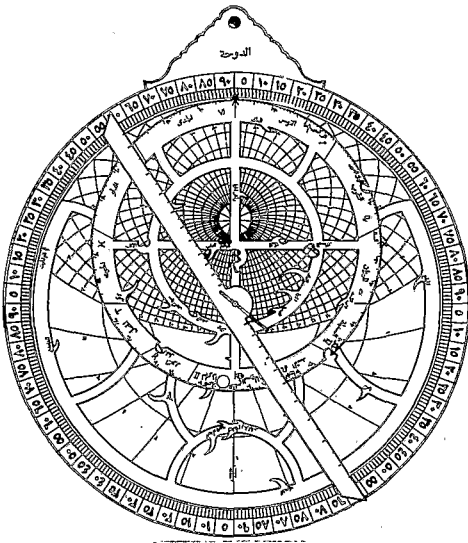
22

QATAR NATIONAL MUSEUM, Doha. An ecological type of presentation. Traditional coffee-making in one of the old houses.

Though there are still many lacunae in Qatar's history, both pre-Islamic and Islamic, the museum is able to present a tolerably firm outline for the history of the State. The people of Qatar are very much part of the greater Arab nation, a fact which the museum recognizes by looking sometimes beyond Qatar's own immediate horizons to the Arab heritage which it shares. The establishment of the museum has also demonstrated the opportunities for further research into the history of the early Islamic period of Qatar—in which her people were among the first to accept the message of Islam.

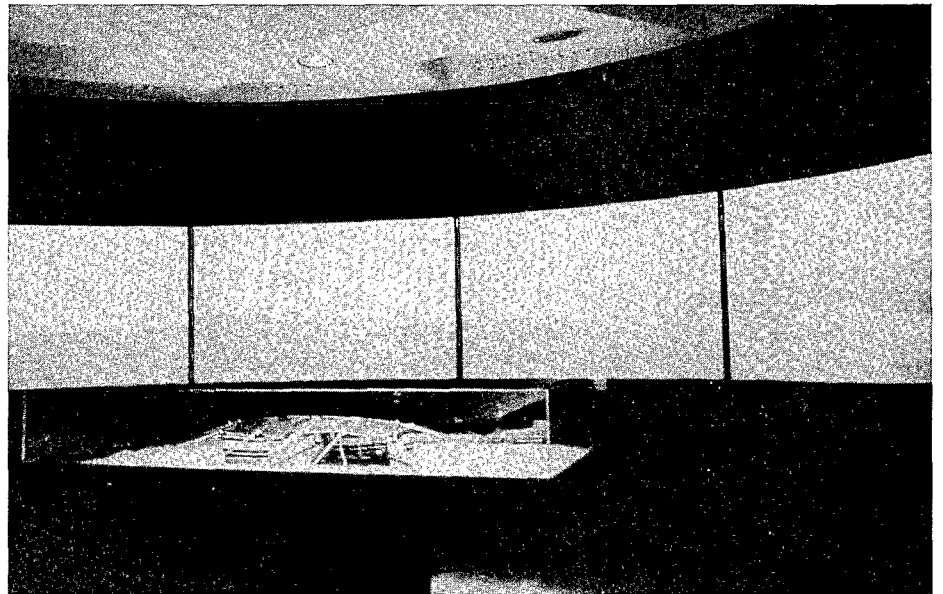
Facilities

The museum's facilities were designed as a basis for activities which will ensure that it will be maintained as a living institution. The upper floor houses a large auditorium with projection equipment, capable of holding 100 people. A library with the nucleus of a reference collection is in operation; this is next to a study room devoted to the Stone Age reserve collection. The remainder of the upper floor provides conservation facilities and offices for director and staff.



23
QATAR NATIONAL MUSEUM, Doha. The night sky is very important to the men of the desert. This is the reason for presenting an astrolabe (above) and the zodiac water-clock of Al-Jazar, one the masterpieces of mediaeval Muslim science, framed by diagrams and extracts of Arab poetry dedicated to the celestial bodies. The astrolabe was made specially for the museum and the water-clock is a reconstruction.

24



Photographic services and archives, including film and recordings, are provided by existing Ministry of Information facilities. Perhaps the major contribution of the museum complex is in its urban setting: the landscaped areas between the old buildings, the lagoon and the cafeteria provide an exceptionally pleasant place of leisure for Doha's increasingly sophisticated population.

The architecture of the complex

A particular note should be made about the architecture of the site, which was approached by the designers as an essential expression of the concepts underlying the museum's creation as much as the devising of functional structures. There are few more difficult challenges to designers and their architectural colleagues than reconciling new, functional buildings with older structures which have a powerful personality and a historical significance. If this has been achieved successfully within the old Amiri Palace complex it is because the new buildings, though substantially larger than any of the older ones, defer to them.¹

The Museum of the State building, the principal addition to the site, is

1. The consulting architects were Irving and Jones of Beirut.

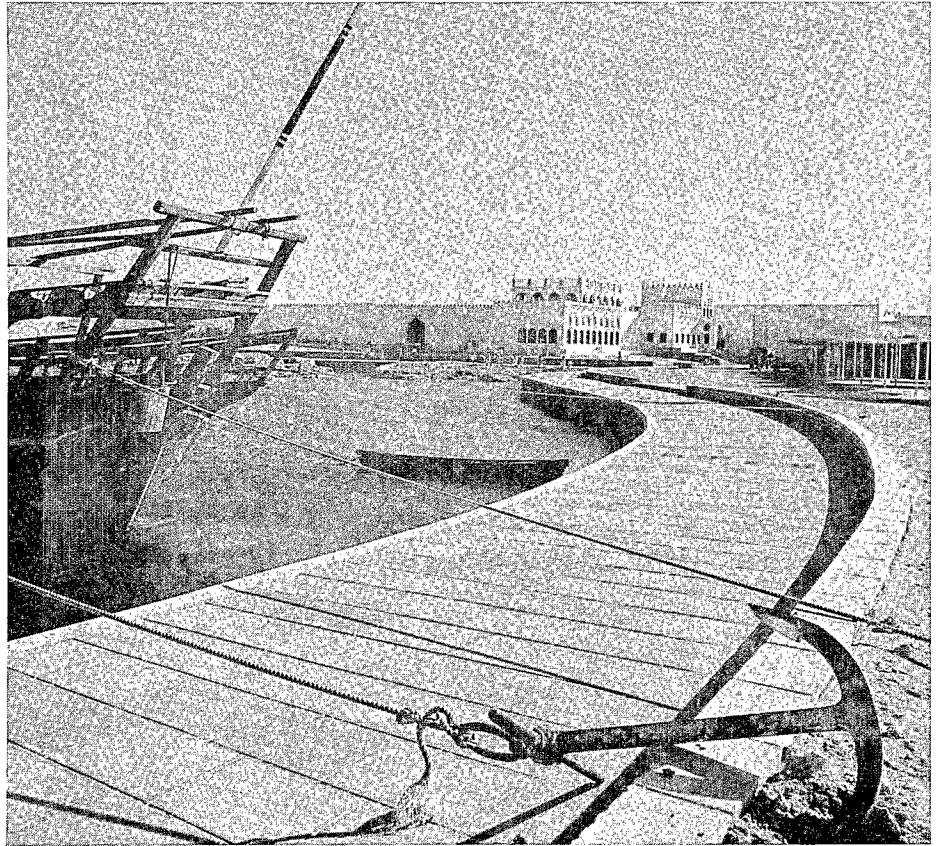
deliberately conceived as a functional museum and exhibition building which conforms, as far as it is able, to the personality of the complex and discreetly echoes it. It is planned on three levels, and the natural sequence of the museum's exhibits will take the visitor through the building progressively, from the geological origins of the peninsula to the modern State of which the museum is now itself a part.

Architecturally the building incorporates many of the external design elements of the older buildings in the complex. It is sunk substantially below the surface level of the site so that it does not dominate the older buildings of the palace compound, which are, in essence, the nucleus of this museum complex.

The building which will house the Marine Museum and Aquarium is, by

²⁴
QATAR NATIONAL MUSEUM, Doha. Scale model of a tent in front of screens for the showing of loop-films demonstrating the art of weaving, at which the Qatar Bedouin excelled till recent times.

²⁵
QATAR NATIONAL MUSEUM, Doha. Docks for traditional dhows, which can be seen from the new museum building.



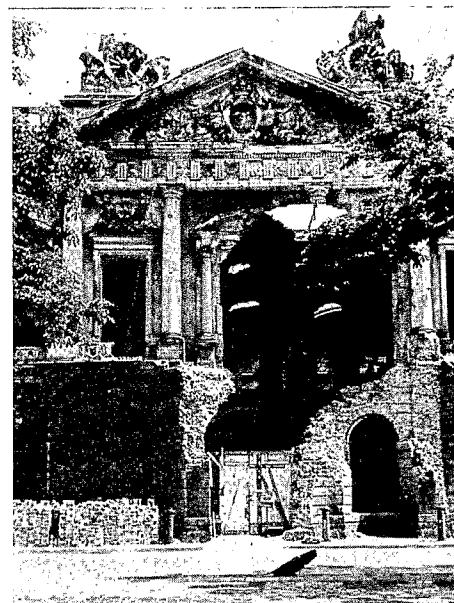
contrast with the more traditional face of the Museum of the State, relatively austere. As it was built outside the walls of the complex it has been sunk so that it does not impede the lines of the white, enclosing walls of the palace complex.

The boats which now lie on the lagoon before the palace walls were specially commissioned by the Government of Qatar for the museum. Sadly, the ancient ships which have sailed the Arabian Gulf for so many centuries past are now being replaced by faster, modern craft, and the dhows moored on the lagoon may be amongst the last to be specially built to order. They will be preserved in the museum as a tribute both to their builders and to the men who sailed the often dangerous waters of the Gulf from the days of remote antiquity to the twentieth century.

A museum, if it is to fulfil its proper function in the community, must be a living, growing creature, for it is essentially an organic creation. By the opening of the Qatar National Museum a beginning has been made that is both remarkable and dramatic.

Museum of German History, Berlin (German Democratic Republic)

Ingo Materna



26 (a)

This museum, as may be expected, reflects the philosophy and the methodology set out in the introductory article. Its collection is already considerable and will be even more impressive once the proposed sections on prehistory and protohistory have been added.

It has a large staff of seventy researchers, fifteen museologists and numerous technicians.

Its role is that of a central institution in the German Democratic Republic, co-operating with its counterparts in all disciplines throughout the country. It is renowned in the socialist countries of Eastern Europe and deserves to be made better known to the rest of the world as well, however varied may be the philosophies of history obtaining there.

26 (a), (b)

MUSEUM FÜR DEUTSCHE GESCHICHTE, Berlin (German Democratic Republic). The Berlin arsenal was constructed at the beginning of the eighteenth century by Frederick I. It was devastated by bombing during the Second World War. Since 1952 it houses the Museum of German History: (a) state of the façade after the war; (b) same section of the façade after restoration.

The Museum of German History occupies a choice location, aptly linking past and present, at the corner of Unter den Linden and Marx-Engels Square in the centre of Berlin, capital of the German Democratic Republic. Established by the government in 1952, the museum is housed in the premises of the former armoury, an imposing baroque construction built between 1695 and 1706 by the architects A. Schlüter and J. de Bodt. It is symbolic that what was until 1945 the temple of Prussian-German militarism should have become the headquarters of the central historical museum of the German Democratic Republic, its assigned task being to concentrate on the democratic, humanitarian and revolutionary traditions in German history. The scientific function of the new museum is emphasized by its attachment to the Ministry of Higher and Technical Education.

The museum has been developed step by step, in line with the reconstruction of the building, which was severely damaged in the Second World War. The first exhibition rooms became available for use in 1953; but the complex task of renovation, of restoring the exterior in its original aspect and modernizing the interior, was not completed until the mid-1960s. The museum has about 8,000 square metres of exhibition space in its big rooms on two storeys. The main building also houses a conference hall and cinema with 260 seats, storage and work rooms, a library with some 130,000 volumes of historical and museums literature, and a restaurant for over 100 persons. Two new storage and workshop buildings have been constructed close at hand. The museum was fitted and equipped on modern lines, involving considerable public expenditure, at a time when the battle to overcome the direct consequences of the war was still being fought. The reconstruction of the building itself and particularly the faithful restoration of the façade and its sculptures, precious from the point of view of art history, are a good example of the protection of the cultural heritage in the German Democratic Republic (Fig. 26(a), (b)).



Over 200 experts and technicians were brought together to work at the museum. Most of the seventy graduate staff are employed in the specialized departments on German history (prehistoric and early historical period, feudalism, 1789–1917, 1917–45, history of the German Democratic Republic). Their status resembles that of graduate experts on the staffs of other historical institutes attached to the universities and the Academy of Sciences. The five departments are responsible for collecting exhibits and related research and for preparing the exhibitions. A special department deals with the scientific supervision of memorials to the labour movement in the German Democratic Republic. There is also an educational department, composed of teachers of history, to give the various kinds of assistance and advice required by visitors.

The museum's stock is handled by a holdings department, the main tasks of which are cataloguing, conservation and storage. It has a staff of fifteen, including graduates of the College of Museum Science, which co-operates closely with the specialized departments. There is also a restoration department comprising specialists of various kinds, particularly in restoring wood, metals, textiles and paper. Another department deals with the artistic and technical planning and organization of exhibitions; this includes experts in handicrafts and the printing occupations. The bigger exhibitions are held in co-operation with DEWAG, a specialized organ for the organization of fairs and exhibitions.

The main function of the Museum of German History is the graphic illustration of the history of Germany from its earliest days until the construction of socialism in the German Democratic Republic. Recognition of the progressive role played by working men and women in moulding the historical process, together with a critical grasp of the reactionary tendencies in German history, lies at the heart of all the museum's activities. The museum was conceived from the outset as a historical institution. Its theory and method stem from the principles of historical materialism, while its tasks are performed with the means proper to a museum. There is close co-operation with historians,

26 (b)

archaeologists, experts in military science, folklorists, students of art and literature, etc., belonging to the Academy of Sciences of the German Democratic Republic, universities and colleges, and also with the staffs of other historical museums in the republic. This co-operation is of great importance for the scientific level of the museum's work because at the time of its foundation little knowledge of museology in specific relation to historical museums was available in our country. Hence the development of scientific contacts with foreign museums has also been a constant concern of the Museum of German History. Today there is, particularly, close co-operation with major historical museums having similar purposes and functions, in the other socialist countries. This includes not only the routine exchange of written and other material which is customary everywhere, but close scientific collaboration: for instance, we systematically exchange experience in all areas covered by our co-operations, arrange complete exhibitions in each other's museums, and organize joint exhibitions on subjects of common interest.

In order to be able to perform the essential function of a historical museum, namely the representation of history with a museum's characteristic means, we needed to compile an extensive stock of possible exhibits. As the historical process is a complex one, being affected by political, economic, social, cultural, ideological and other factors, its scientific investigation and the reconstitution of the process by the museum require an equally complex collection of historical evidence. By appeals to the public to turn historically valuable documents and other objects over to the museum, by systematic collection tours on the part of staff members, by auctions, purchases, exchanges and other means, it was possible over the years to constitute an extensive and in many respects valuable stock. Effective support was received from State institutions, mass organizations and parties and many individual citizens. A particularly important addition to the museum is the very valuable and extensive military collection belonging to the former armoury.

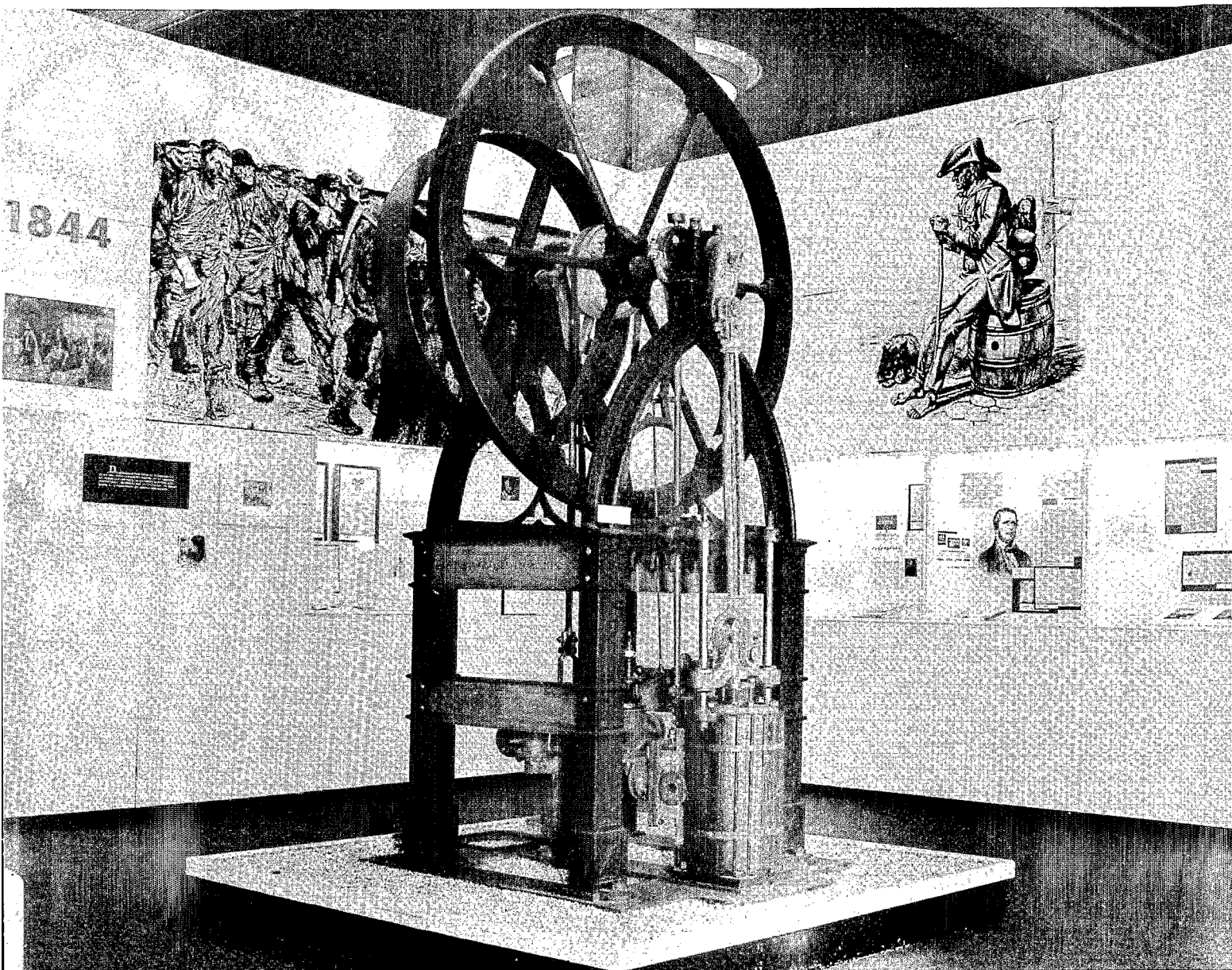
The staff of the museum has paid close attention to the acquisition of contemporary material constituting typical evidence of present ways of life. Who should collect such things and conserve them for posterity if not the museums of our own time?

Particularly important are the collections on the history of the labour movement (documents, photographs, flags, badges, personal possessions, etc. left behind by well-known German labour leaders). Great interest is shown in the biggest holding of posters in the German Democratic Republic, in our fine collection of ceramics and in the many exhibits which reflect the material and cultural conditions of life of simple people in past and present times.

The museum staff consider the permanent exhibitions illustrating history as the most important single contribution to performance of the task before it, as—one may say—its outstanding publication. We share the view of Georges Henri Rivière that 'exhibition is the most specific activity of the museum, it is the language of the museum'.¹

As far back as 1952-53—though on a provisional footing—the museum displayed a review of the history of the German people from the earliest times until the defeat of Fascism in 1945 (Figs. 27-31). In the 1960s a 'second generation' of historical exhibitions, covering the period from the French Revolution to the founding of the German Democratic Republic in 1949, was set up in the main building: most of these are still open to visitors in 1976. In 1974 the first comprehensive exhibition of the history of the German Democratic Republic was opened: this brings one down to the present day and is the beginning of the 'third generation' of such historical displays. It is our intention to create gradually, and to complete by 1980, a broad permanent historical exhibition ranging from prehistory and the earliest historical period until 1945. The main purpose of such permanent exhibitions is to give visitors to the museum a scientific and as far as possible complete view of history, which shows that the history of our people is embedded in the history of the

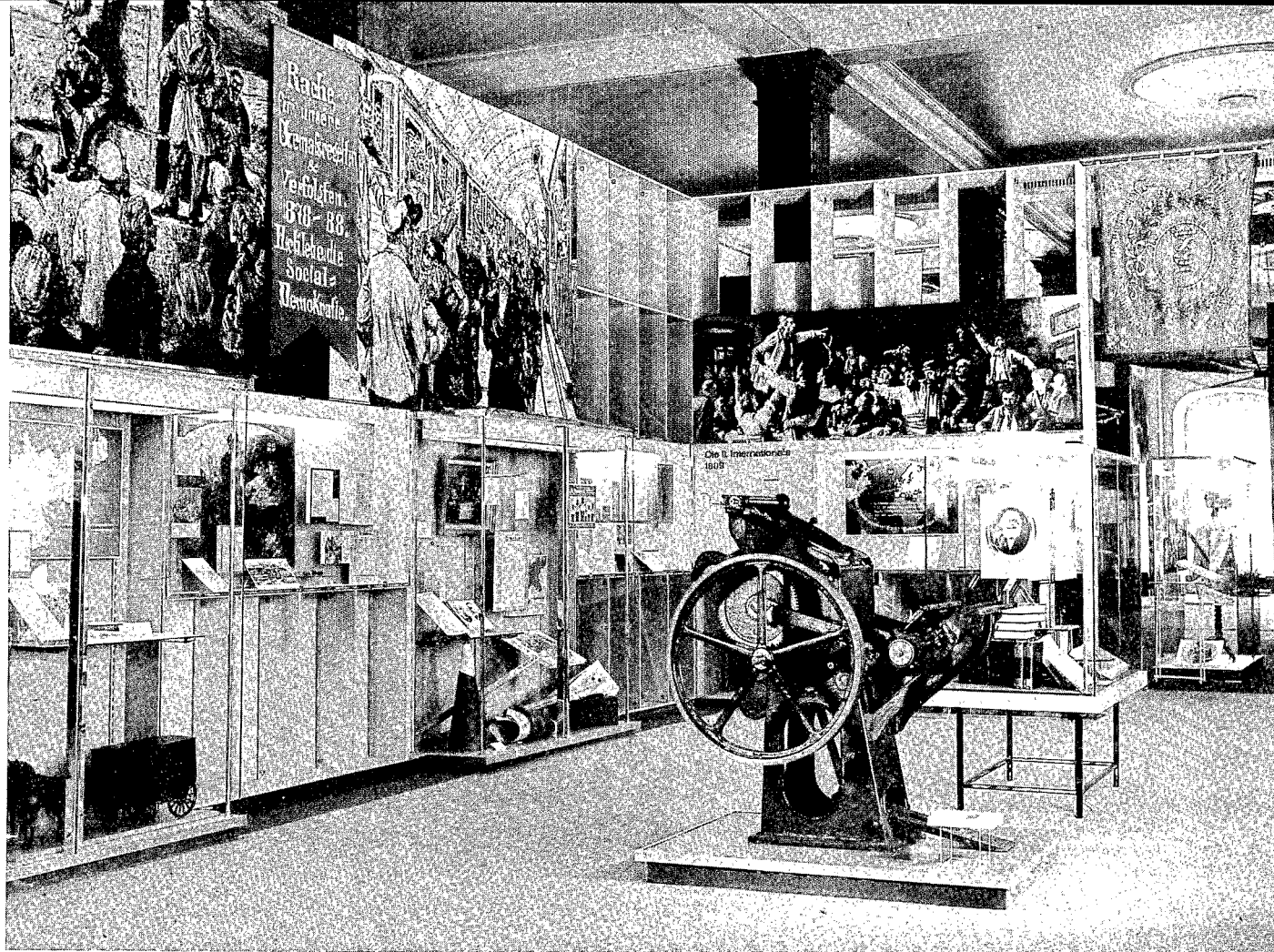
1. *ICOM News* (Paris), Vol. 23, No. 3, 1970, p. 35.



world and includes all the essential aspects of the evolution of society. So it is necessary to distinguish the decisive moments of world history and to trace the main lines of historical genesis and growth. This process of elucidation centres on the long struggle of the masses for their betterment; the development of productive forces, scientific and technical advance, the material living conditions of human beings and, no less, their spiritual and cultural life receive due attention, not as unrelated subjects but as integral components of the imprint left by the historical process in its essential aspects. The operation of the laws of history is reflected, at the level of museum exhibition, not by way of episodic, accidental or insignificant detail but through the display of genuine items which typify the process of history. Of course, a historical exhibition will also, whenever it can, show remarkable, rare, beautiful or particularly curious objects: but exhibits which *demonstrate* must be its main component. It is with this in mind that our museum's stock, its collections, have been brought together.

The collections cover the following subject areas: material culture; means of production in handicrafts, industry, agriculture; military history (weapons, uniforms, flags); art (paintings, drawings, sculpture); documents (including broadsheets and autograph manuscripts); posters; photographs; orders; decorations; medals; etc. In this way we have been able, and should in future be much better able yet to offer the visitor rich and striking exhibitions.

27
The Weavers' Revolt of 1844. Cylinder steam engine (1847), in foreground. Period: 1789-1871.



28

28
Popular reactions to the anti-socialist law of 1878. Period: 1871-1900.

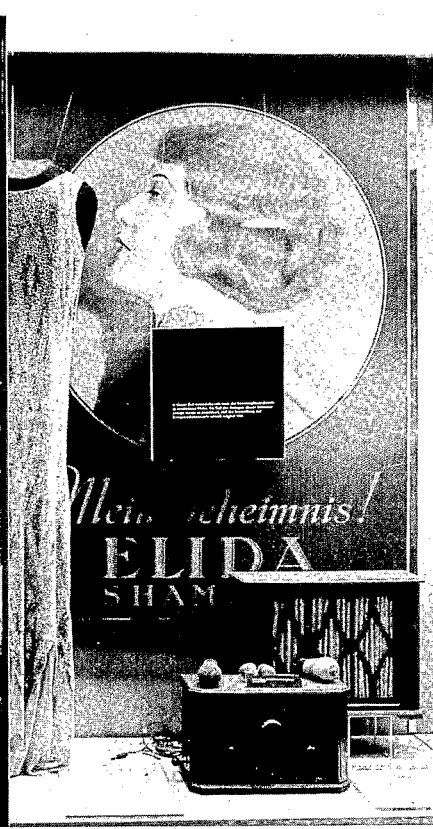
29
Reconstitution of a worker's house of the 1900s. Period: 1900-14.

30
Consumer goods of the 1920s. Period: 1919-1933.

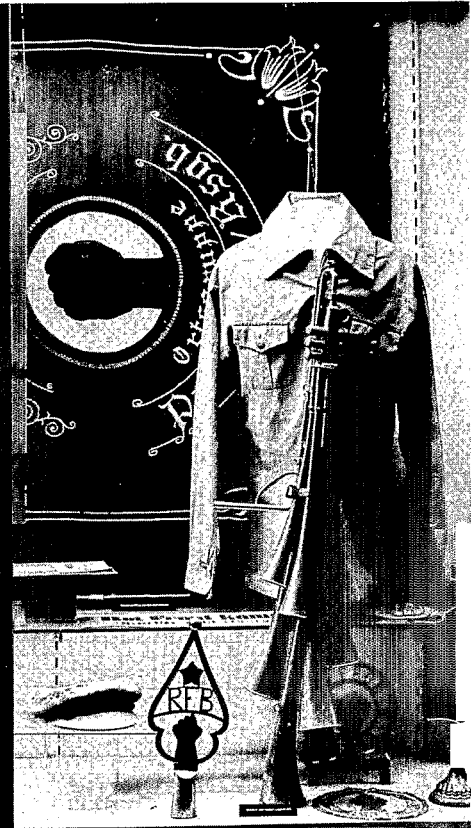
31
German labour-movement organizations in the 1920s. Period: 1919-1933.



29



30



Naturally one would wish to have more and more effective objects in particular parts of an exhibition; but every professional knows the limits to acquiring such objects in this last quarter of the twentieth century. Although, for us too, genuine historical pieces form the essential and decisive element in our exhibitions, the fact remains that the purpose of museums such as ours—to give a complete, scientific picture of history covering every period—cannot be attained with genuine historical exhibits alone. So our exhibitions include auxiliary material of various kinds. It is, of course, necessary for the museum to show true models and copies and to exhibit paintings, drawings and sculpture of historical importance; but use is also made of maps, diagrams, tabulations, statistics, etc., which have been prepared *ad hoc* so as to facilitate the visitors' understanding of the process of history, to link the exhibits with that process and to enable them to be understood: in other words, to make

31

the exhibition more accessible to the minds of visitors and so increase its educational value. The same purpose, that of making a major contribution to the development and consolidation of historical knowledge, also determines—together with aesthetic considerations—the artistic form given to the museum's exhibitions.

The architects and draughtsmen who create an exhibition have generally co-operated with the historical experts since the outset in developing the material for it. Their design is based on the scientific conception outlined above of what an exhibition ought to be. The architecture of the room and the elements used in its construction should correspond to the subject-matter. The drafting of the 'book' (the guide to the exhibition, containing a catalogue and texts) is carried on parallel with the sketching of the intended display and the material preparation and decoration of the exhibits. The appearance of the planned exhibition is determined mainly at this stage. Afterwards comes discussion between the management and the scientific and artistic personnel and experts, who constitute the scientific board of the museum and its artistic advisers. When the discussion has been assessed, the final project for the exhibition comes into existence: this sets out in definitive form all the scientific and visual details, and the exhibition is constructed in strict compliance with it (Fig. 32).

That is how our museum's existing permanent exhibitions were prepared; as a rule, the same procedure is followed for special and travelling exhibitions. We have sought to obtain or create, for each historical composition, an impressive master exhibit which will dominate the space concerned and introduce the viewer to the particular period. As far as possible specially striking exhibits are selected for this purpose. Often large-scale photographs are used as dominants for individual historical sections, the details of the display being subordinated to them.

Special attention is paid to the titles and texts of an exhibition. Apart from the usual printed labels, etc., placed below the exhibits, our exhibitions include what we call *Leittexte* (prefatory matter to introduce the historical sections), and also briefer texts which explain particular problems of history. Titles and relevant data placed above or near the exhibits provide further signposts or guidance for the visitor's benefit. Like the arrangement of the exhibits, formulation of the texts requires great attention on the exhibitors' part. At present photographic composition is used to reproduce the texts; this gives clear and relatively lasting characters. Light and shade, though important elements in artistic composition, are used with restraint. They serve mainly to enhance particular exhibits or to emphasize whole sections.

Technical (audio-visual) equipment has been little used hitherto. Tape-recordings are available in the exhibitions to reproduce speeches, etc., of historical interest, while the department on the history of the German Democratic Republic is equipped with sound-track and slide-projection apparatus for the reproduction of additional material, and there is also a video-recorder, kept in a reconstructed television studio. The reason for the infrequent use of modern technical equipment stems from the basic conception that our institution ought to offer mainly what is most characteristic of a museum of history, namely historical exhibits. It is precisely the display of original objects which distinguishes a museum from a cinema, a television show or a commercial exhibition. Furthermore, in the long run technical equipment gives rise to difficulties if used on a continuous basis.

About 300,000 people from all parts of the world visit the Museum of German History every year. Beside the permanent departments, special exhibitions also attract attention. The museum is particularly renowned for its work on the celebration of historical anniversaries and the lives of distinguished persons. There is a brisk demand for guided visits to the exhibitions: on average 2,500–2,800 groups are shown round every year. About 20 per cent of all visitors are served in this way. The museum also offers conducted visits

on selected topics in connection with school programmes, youth activities outside school hours and various forms of adult education. Having regard to the further increase in the numbers of foreign visitors, the education department of the museum does its best to meet the demand for tours with guides speaking foreign languages.

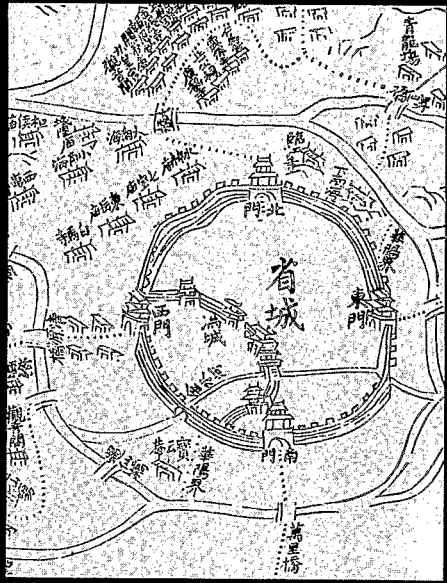
The museum frequently sends its exhibits for display in other cities of our country. In accordance with the German Democratic Republic's foreign cultural relations policy it has also exhibited widely abroad, as well as welcoming exhibitions from many foreign States. In addition, the Museum of German History furthers and supports the international collaboration among museums which is developing within ICOM: in so doing, it seeks to promote understanding and co-operation between States and peoples.

[Translated from German]

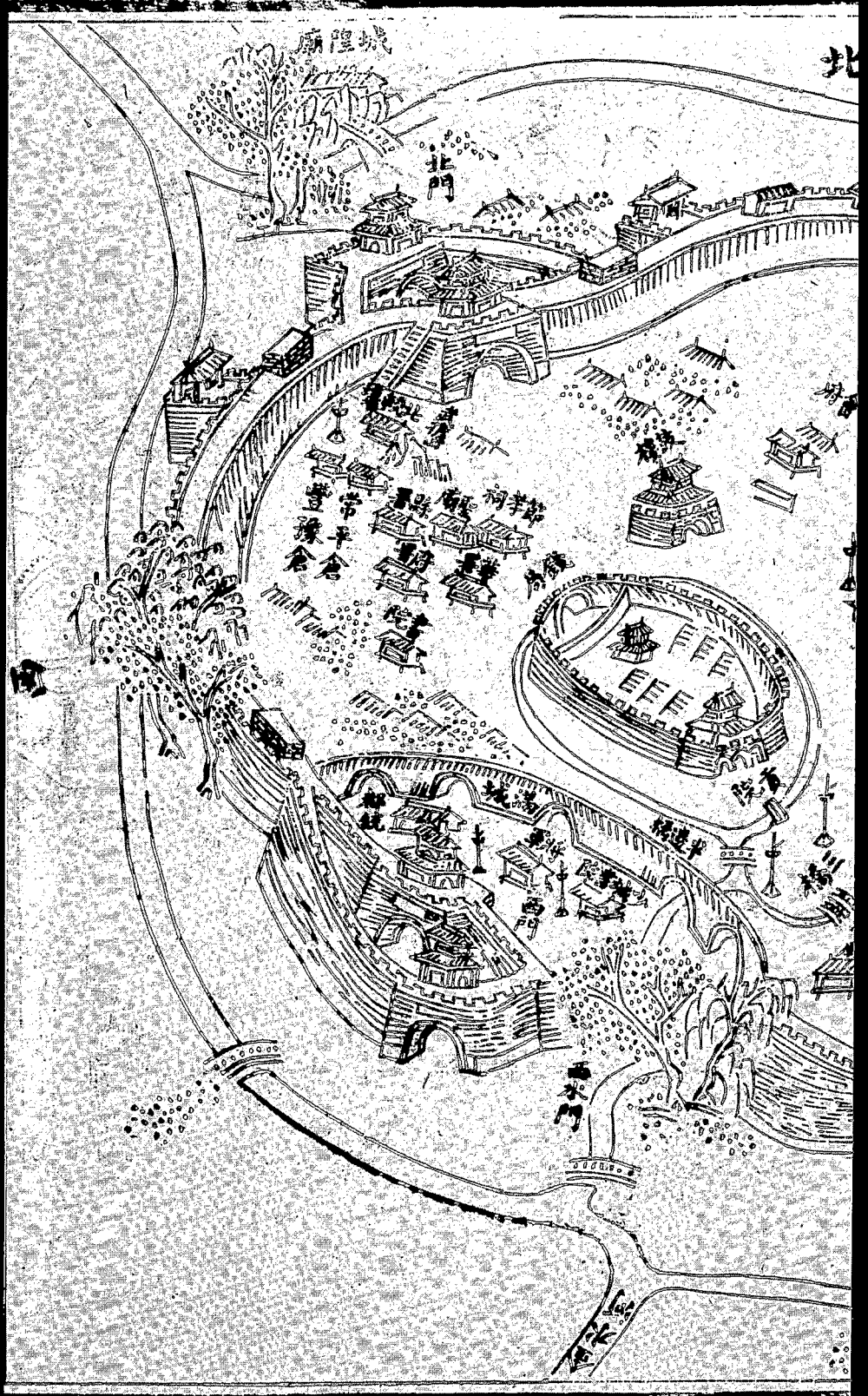
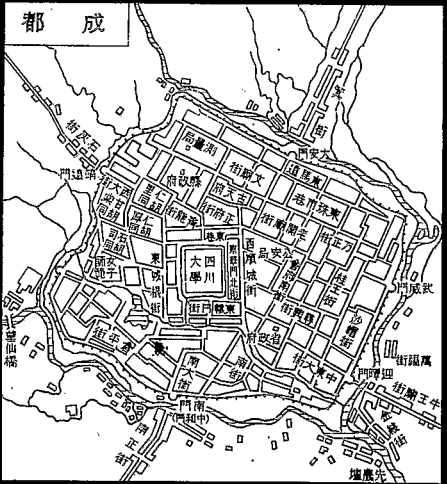
32

Preparation of a temporary exhibit.





(a)



Museums of the history of cities



Plan of the city of Ch'eng-tu based on the *Ch'eng-tu hsien che* (geographical description of Ch'eng-tu; original edition of 1813).

Ch'eng-tu, administrative seat of Szechuan province, was founded as early as the fourth century B.C. A fortified town, it underwent many vicissitudes in the course of the centuries. It was often the seat of independant kingdoms or an emergency capital and has hardly changed its checker-board form although it was reorganized and restored in the eighteenth century after the Manchu conquest.

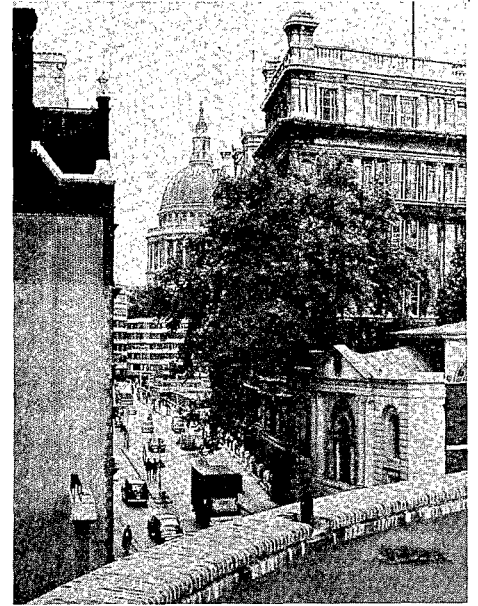
With Peking, it is the only capital which has three cities: the Chinese city; the Manchu city in the South-West quarter, walled-in in 1718 and used as a garrison; and in the centre, the imperial city.

It should be noted that the design of the city, which is more cartographic on the regional diagram (a) and more panoramic on the urban plan (b) is shown in a wheel-map that evokes the religious cosmogonies made popular in China by Buddhism and Taoism. The map in this case is a rather special one since projection using orthogonal co-ordinates is the type most frequently encountered in the Chinese cartographic tradition going back to Chang Heng (A.D. 78-139) which is illustrated by the plan squared off in units of one hundred *li*, *Yu tsi t'ou* (Traces of Yu the Great), engraved in A.D. 1137.

1. (This text and the accompanying illustrations have been kindly furnished by Mr. Vadime Elisseff, Curator in Chief of the Musée Guimet, Paris.)

The Museum of London

Tom Hume



33 (a)

The Museum of London, which was instituted in 1965, received its statute in 1976 and opened in December 1976, has its origins in two other museums—that of the Guildhall, founded in 1826, and that of Lancaster House, founded in 1913.

Tom Hume, director of the museum, recounts its long early history. He describes the world-renowned collections, talks of the historic site, the new, daring conception, the preparatory work over which he presided.

Most of the illustrations in the article refer to the construction of the new museum building. The last three relate to the museum after its opening.

A laboratory, a conservatory, a school—a museum which is part of life and where Londoners already feel at home.

33 (a), (b)

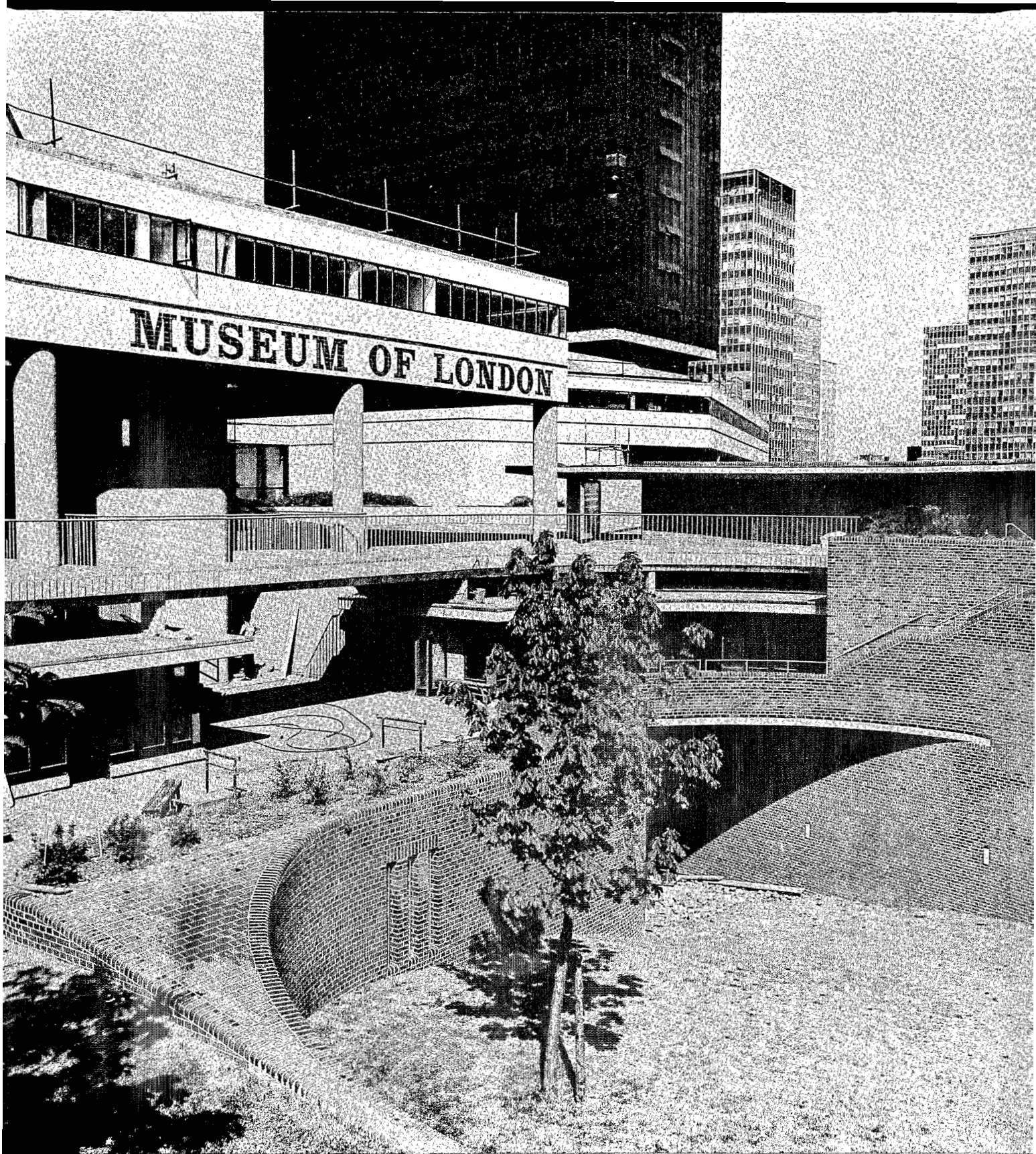
An environment of high-rise buildings typical of a newly constructed urban quarter; historic quarter devastated during the Second World War and rebuilt since then—such is the site of the new Museum of London, inaugurated in December 1976: (a) view of St Paul's Cathedral from the rotunda; (b) view of the rotunda restaurants and garden.

It is both relevant and essential to outline the history of the two museums which have been combined to make the new one. Since they reflect different aspects of museum establishment and growth in the United Kingdom, overlap in function and performance at various times, and by achievement (or lack of it) illustrate London's need for a comprehensive exhibition of its history, their story leads naturally to the creation of this new historical centre.

The people of Greater London never had their own museum until the Museum of London, created under the Museum of London Act of 1965, came into being on 1 June 1976 as the result of a statutory instrument which vested the collections of the Guildhall and of the London Museums in the Board of Governors. The board is unique as a museum controlling body in that it represents the State, the regional, and the local authorities, each of whom nominates six governors and shares the financial costs of the institution, paying a third each.

Of the two museums the Guildhall was the older, being founded by the City of London Corporation in 1826 as an adjunct to the Guildhall Library, to care for 'such antiquities as relate to the City and Suburbs'. Few museums in the nineteenth century had such a definitive policy against which to set their collecting, and indeed were vaguely thought of as miniature British Museums with world-wide interests.

The 1845 Museums Act of Parliament which gave town councils power to take over and operate museums many of which were products of literary and scientific societies, tended to place museum responsibilities at a local rather than county or regional level. The Local Government Act of 1972 made changes in this respect easier and of course the Museum of London Act (mentioned above) recognized in doing so the regional significance of museum activity anticipating professional pressures and government policy.



The first acquisition came in February 1826 when Arthur Taylor, Esq. donated two large fragments of mosaic found in Tower Street. It is clear from this and other early accessions that the need to preserve discoveries made in the course of redevelopment in the City provided the principal stimulus in the creation of the museum. This intimate connection with field, or urban, archaeology, remained a feature of the museum's activity throughout its life, a special team being created to deal comprehensively with the opportunities for excavation presented by extensive post-war rebuilding, just before the union of the two museums to form the new one. Collections expanded rapidly and the provision of a small room adjacent to the library in 1840 was not wholly adequate. A number of private collections flourished, the most notable of which was Charles Roach Smith's private 'Museum of London' accom-



34

34 MUSEUM OF LONDON, London. Bird's-eye view of the new building with St Paul's Cathedral in background, showing plan round the older (1923) Ironmongers' Hall. (July 1976.)

35 Layout of the museum: 1. Exhibition floors on two levels arranged round garden courtyard and connected by an imposing glazed arched ramp; 2. Museum administration and curators' offices; 3. Library; 4. Conservation laboratories, with north-facing windows, and photographic studios; 5. Education wing with teaching and craft rooms, special library and refectory; 6. Cinema/lecture theatre; 7. Restaurant rotunda with circular garden courtyard; 8. Area occupied by Ironmongers' Hall. In the background an adjoining office tower.

36 Education Block—north-west corner—includes lecture theatre with cinema facilities, meeting, teaching and craft rooms for use of all age-groups, specialists' societies, and for courses run jointly with universities and other bodies. (June 1976.)

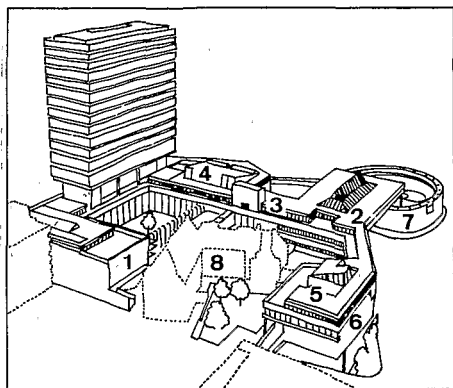
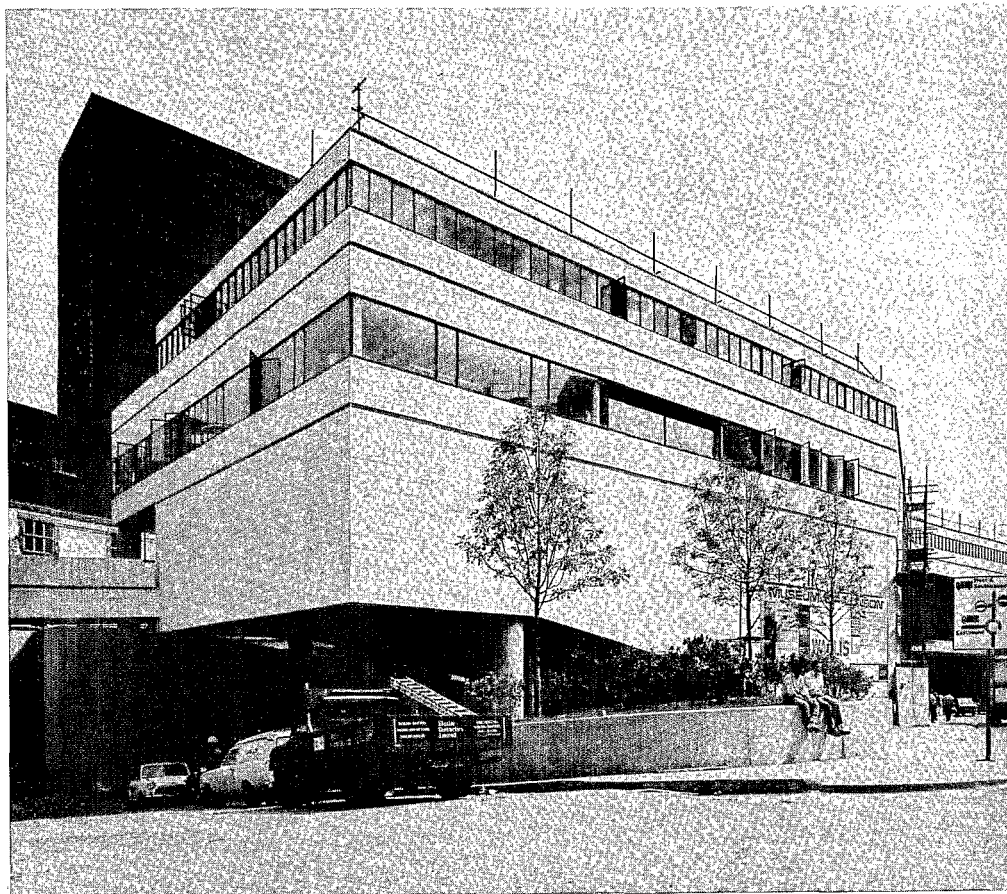
37 Flap window in east wall of museum—looks out from Roman gallery within on to foundations of Roman wall and mediaeval superstructure. (June 1976.)

modated in his house in Liverpool Street. This was offered to the City of London Corporation who declined to accept, and it was subsequently sold to the British Museum, somewhere about 1855, for £2,000.

This close association with and subjection to Guildhall Library control was not untypical of museum establishment in the British Isles. Roach Smith was ahead of his time in firmly believing that the corporation should make proper provision for its museum rather than consider it as an ancillary to the library. His criticism was partly met in 1876 when museum premises in the large basement beneath the new Guildhall Library in Basinghall Street were opened with up-to-date display cases based on those in use in the Museum of Practical Geology. The curating was still the responsibility of the librarian, however, and it was not until the end of the century that a specialist member of staff was appointed to help him. In 1898 the librarian was allocated £25 per annum for the employment of an occasional museum assistant when required. In 1902 it was decided to publish the first catalogue (issued in 1903) and to rearrange and improve the displays, this being completed in 1904. The impact of all this on the librarian's time may have been instrumental in the appointment of the first full-time 'museum clerk' in 1907. The appearance of the London Museum a few years later was not greeted with any great enthusiasm in the City. There was a dispute over the Cheapside Treasure Trove in 1912, and the field-work activities of the new museum in the City were not regarded with favour. By the 1920s and 1930s the museum initiative had passed almost completely to the London Museum under its keeper, Sir (then Dr) Mortimer Wheeler.

Nevertheless, the Guildhall Museum had an intimate involvement with archaeology in face of redevelopment throughout its history, and no organization has had more experience of urban archaeology. Work by amateurs on its behalf was continuous, with especially fruitful periods of co-operation like that with the London and Middlesex Archaeological Society which followed the discovery of the famous Bucklersbury Pavement in 1869. Professional involvement 'in the field' followed the appointment of the first 'museum clerk'

36



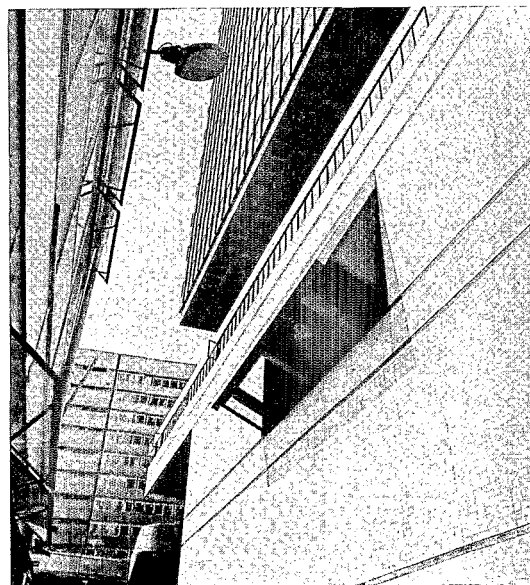
35

who undertook important excavations on the Post Office site in St Martin-le-Grand—an area currently being worked by the urban archaeological staff of the Museum of London. As mentioned above, Sir Mortimer Wheeler's appointment at the London Museum and his work for the Royal Commission for Historical Monuments saw the lead in this activity and in curatorial matters pass to the London Museum and to field archeologists appointed by the Society of Antiquaries. Although it was not until 1938 that Guildhall appointed a full-time field officer it was the first museum in the United Kingdom to do so.

The Second World War brought the closure of the Guildhall Museum and the transfer of its collections to safe-keeping. There was no effective reopening to the public until accommodation was made available in the Royal Exchange in 1955. The post-war period did permit a re-examination of the staff position, and in 1950 the museum became a full department of the library, with a keeper in charge. Although when opening the new displays in the Royal Exchange, Sir Mortimer Wheeler said of the Guildhall Museum that 'it has now become of age and should no longer be tied to its mother's apron strings', it was not until 1966 that the museum became an independent department of the corporation one year after the 1965 Act of Parliament had promised its hand in marriage to its more youthful rival.

Post-war years provided tremendous opportunities for examination and research. The City of London Corporation provided much indirect support but a relatively small financial contribution to the Roman and Mediaeval London Excavation Council. When in 1973 this council transferred its attention to publications, the corporation created the largest urban archaeology unit in the United Kingdom as part of the Guildhall Museum—a unit which was absorbed into, and continued by the new Museum of London.

The Royal Commission on Museums and Galleries in a report of 1928 stated: 'The *London Museum* like the Tate Gallery and Wallace Collection owes its origin to individual initiative and generosity.' In 1910 when the 2nd Viscount Esher was approached by Queen Mary about the best way of exhibiting



37

ween Victoria and E
ation, he suggested

nity would be lost if
bring into existence
treasure in Dacia



40

Lord Harcourt; J. C. Joicey; M. Salting and C. F. Lawrence. This was fortunate for the first Treasury Purchase Grant of £200 per annum was not received until 1931-32. Lord Joicey also provided £25,000 on trust. The income to be used for the purchase—and the purchase only—of additional exhibits. Even the original capital outlay for postcards and a booklet was provided from private sources, although later the treasury supported a valuable series of catalogues and guides. It is interesting that the treasury resented the trustees using private copies for the museum and eventually achieved control of the whole estimate expenditure.

As indicated above, the appearance of the London Museum was not greeted with enthusiasm in the City, especially in the matter of field-work activities of the new museum in the City area, with which the understaffed Guildhall Museum could barely compete. The trustees of the new institution declared that although there had been a considerable amount of archaeological inspection and excavation by associated bodies, it was their intention that the museum staff themselves should, at an appropriate time, direct excavations in London. There was, however, a great diversity of activity—endowed concerts, lectures, a research studentship as well as devoted work with thousands of children, mainly in conjunction with the LCC.

War struck again and on 25 August 1939, as with the Guildhall Museum, exhibits were dispatched to previously allotted wartime accommodation. After 1943 Lancaster House was in the main occupied by the Foreign Office and in 1948 it was decided that the building should be given over to conferences and hospitality. The London Museum, which had for a number of years now existed only in storage and offices, was under great pressure to find new accommodation. As early as 1946 sites were being considered—the



41

first proposed being a riverside site on the South Bank immediately downstream from Waterloo Bridge. Possible sites and homes for the London Museum, temporary or restricted, discussed at one time or another, included: the South Bank, as part of a cultural centre; 12 Belgrave Square; 143 Piccadilly; Holland House; Grove House; St Dunstons; Army and Navy Club; East Heath Lodge, Hampstead; Tower Hill, etc. Some of these would have certainly meant joint action with the LCC although no formal agreement had at that time been reached. The monarch, this time George VI, once more came to the aid of the trustees by giving his consent to parts of Kensington Palace being used temporarily again and the opening took place on 11 July 1951 as part of the Festival of Britain. The State Apartments passed into the care of the museum in 1954 and were opened to the public in 1956, in which year the Mackenzie Bell Bequest for the maintenance and improvement of the collections was received. Meanwhile William Grimes who had succeeded Mortimer Wheeler as keeper, became the first director, and he in turn was succeeded by Donald Harden, who was to be acting director of the embryonic Museum of London from 1961 to 1970 and with Norman Cook, director of the Guildhall Museum, had to nurse the idea through prolonged negotiations.

Despite all the uncertainties and frustrations of temporary accommodation, both museums had continued to develop their collections to work extensively for the public good, and to prepare for the future, and as both needed a permanent up-to-date home it is not really surprising that the idea of combining to provide a stable, comprehensive museum for the whole of London, was contemplated in 1960.

Royal and private patronage together with State and local government support had created two museums concerned with the history of London. If union was to take place it was not unnatural that some combination of these sources of support and stimulus should provide the basis for the future. The City and the State were of course involved from the date of original conception, but it was soon felt desirable that if the history of London as a whole was to be the concern of the new institution then it would be fitting if the local government authority for that area were associated. Thus it eventually came about that the State (the Department of Education and Science); the Greater London Council; and the City of London Corporation should each contribute a third of the cost of the new museum, and should each nominate six governors to form the controlling body.

Negotiations were not brief, but agreements having been reached, recurring financial crises and other factors delayed final implementation and the actual beginning of building. The site finally selected was one belonging to the City of London and on it were to be created a large modern office block as well as the museum building itself, and the existing Ironmongers' Hall had to be absorbed into the plans as the minister had refused to grant a compulsory purchase order which would have allowed demolition and hence greater freedom in designing the new structures (Fig. 34). The whole complex has therefore been constructed 'by' the City and is leased at a very low rental to the governors. The architects (Powell and Moya) naturally were contracted to the City although the governors had to approve all the museum designs. The exhibition design consultants (Higgins Ney and Partners) were also contracted to the City, having been chosen by the architects, and whilst being obliged to work out the exhibition with the governors and staff, were also obliged to work very closely with the architects and their contractors, and indeed some of the building work formed part of the designers' responsibilities rather than that of the general contractors.

Although there are more than 100 museums in Greater London, few are concerned specifically with London life and history and these are usually 'local'. The boroughs in London do not, with one or two worthy exceptions, make a substantial museum provision, probably because of the existence of so many national museums in the capital, and partly of course because of the

Annex

SEQUENCE OF THE EXHIBITION:

The Thames in Prehistory
 Roman London
 Saxon and Mediaeval London
 Tudor and Early Stuart London
 Late Stuart London
 Georgian London
 Early Nineteenth-century London
 Imperial London
 Twentieth-century London
 Ceremonial London



presence of the old London Museum, serving the people of Middlesex amongst others.

In addition to museums there are many sites and monuments relating to London history ranging from obvious tourist attractions such as the Tower of London to small-scale endeavours of private trusts, like the Kew Bridge pumping engines. Many historic features are not open to the public in any formal way—the prehistoric remains on Farthing Downs, near Croydon, for example.

Against this background the Museum of London has a precise declared policy of concerning and identifying itself fully with the whole history and life of London, not competing but co-operating with other museums and preservation projects where necessary or desirable and providing a real historical base for the study and appreciation of London's story. For many people the displays will suffice: the audio-visual attractions of the Fire of London; the Lord Mayor's Coach; the partial reconstruction of shops, offices, school, and the archaeological and earlier history—providing pleasure and information (Figs. 40, 41). Others will seek access to more of the evidence both ancient and modern (the museum brings the story through to the present day); to the comprehensive prints, drawings, paintings; and costume; and to the Museum Library, all of which provide unrivalled sources of information (Fig. 35).

Special educational services for all sections of the community will be provided and meeting rooms as well as the fully equipped lecture theatre/cinema will be available throughout the day (Figs. 36, 42).

The modern conservation laboratories and photographic studios, added to the core of highly qualified staff who can advise and help colleagues, will provide a regional and national service for both the profession and the public.

42
Education Service: Children looking at a knuckle-bone set during a talk on games. (Christmas 1976.)

Museum of the history of Metz

Gérard Collot

An outstanding feature of this museum is its balance.

Balance between rigour and liberalism in the philosophical approach; between nature and culture, between periods and themes; between the historical forms of the container and the historical forms of the content; between restraint and eclecticism in the route followed by visitors; between things to be looked at and things to be touched, between real objects and artificial objects, between objects and documents; between long texts and short texts; between reflection and enjoyment; between enjoyment and amusement.

This balance, however, is neither oscillating nor fluctuating. It resists the delight of uncertainty. It can be both stable and relaxed. In short, it is—and the author will forgive us for revealing this, since it is in his praise—the achievement of a man who has been an artist and who in his inner self remains one.

Heir to the activities of regional archaeologists who can be regarded as among the first of their kind, and to the labours of learned societies whose publications go back as far as the eighteenth century, the museum of Metz is already an establishment,¹ of some antiquity, with a life of its own that has kept it abreast of current developments in the field of historical research and also in that of museography.

Thus, in 1937, when a new building was erected on the site of the ancient Gallo-Roman baths, steps were taken to preserve the remains of the baths *in situ*. It was in this setting that the principal antiquities from our collections were then presented. Beginning in 1957, the whole conception of the museum was reappraised. The mosaic of museums of different sizes and scope that had existed before the Second World War was replaced by a single, comprehensive establishment combining the different branches of research under a single roof: archaeology, history, ethnography of Metz and its surroundings, and also the ethnography of a larger area, the ancient City of the *Mediomatrici*, which during the Christian era became the Bishopric of Metz.

Thus situated in its natural and historical context, the development of the city, at the confluence of the Seille and the Moselle, is easy to follow. For practical reasons, the general introduction to the Museum of History had to be scheduled for a later date, but the plans for it have already been drawn up: it will present the natural environment and the human settlement of the site, but without duplicating the work of the Museum of Natural History.²

1. Like many similar establishments, it began as a collection of antiquities assembled by the Society for the Study of Arts and Sciences of the City of Metz, the Academy of Metz and then by the Society of Archaeology and History of the Moselle Region.

2. This museum occupies the same group of buildings and is currently being replanned with a strictly regional emphasis.



Basic principles of the museum's presentation

The programme is that of a comprehensive museum of history, based upon a presentation of the site before the coming of man and culminating in the contemporary era. The diversity and constant flow of new findings make such a synthesis essentially provisional. A museum of history must always take account of this factor, which means that it can only present the known state of a question at any given time. Great flexibility and adaptability in presentation are therefore needed to prevent the museum from becoming set in its present mould.³

Superimposed on the general chronological outline are a number of parallel sequences developing particular aspects of the display in varying degrees of depth: daily life from the middle ages to the Renaissance, after the region became part of France—housing, furniture, costume, arts and crafts, decorative arts, religious activity, pilgrimages, the Crusades. These sequences, like backcloths, supply the continuity between the different points in the chronological outline. The technical sequences naturally serve as an introduction to the important Department of Popular Arts and Traditions which is integrated in the general synthesis.

Although, in view of the city's role as a capital under the Merovingians and a religious and artistic centre under the Carolingians, the history of Metz lends itself particularly well to presentation in terms of continuous chronology, it has not been possible to avoid the traditional and invariably somewhat arbitrary and artificial compartmentalization into sharply contrasted periods. We have, however, without labouring the point, tried to suggest, through examples of the various indigenous arts and crafts, the continuity linking Gallic, Gallo-Roman and Merovingian techniques, all of them sources of mediaeval art in the fields of ceramics and popular sculpture. Contributing to the overall picture and at the same time recalling what the visitor has already seen in earlier rooms these marginal sequences are also designed to bear witness to the survival of indigenous arts and crafts despite the pressure of outside influences.

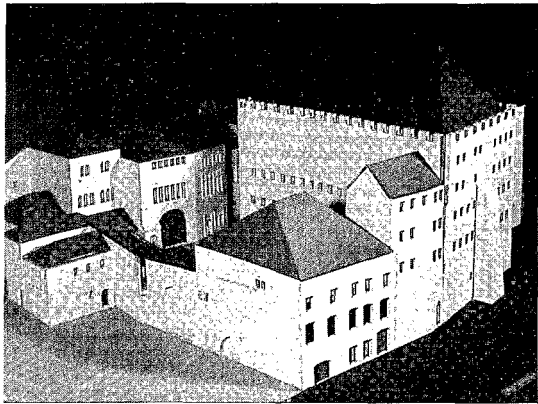
⁴³ MUSÉE D'HISTOIRE DE LA VILLE DE METZ, Metz. Two bays of a Gothic ceiling in wood in the Hôtel du Voué, preserved in the museum's store-rooms; they are at present being restored.

3. See display programme, page 112.

Implementation of the programme

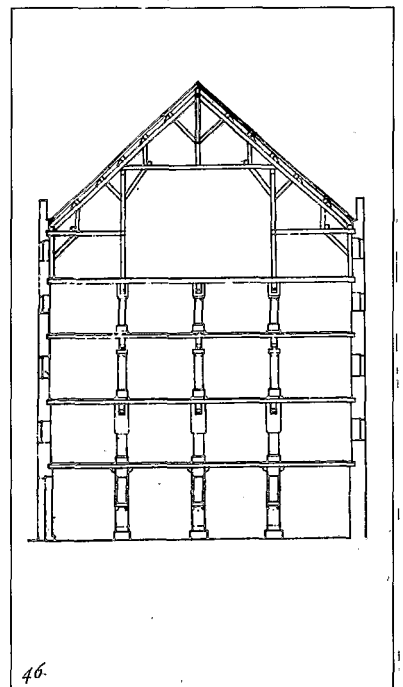
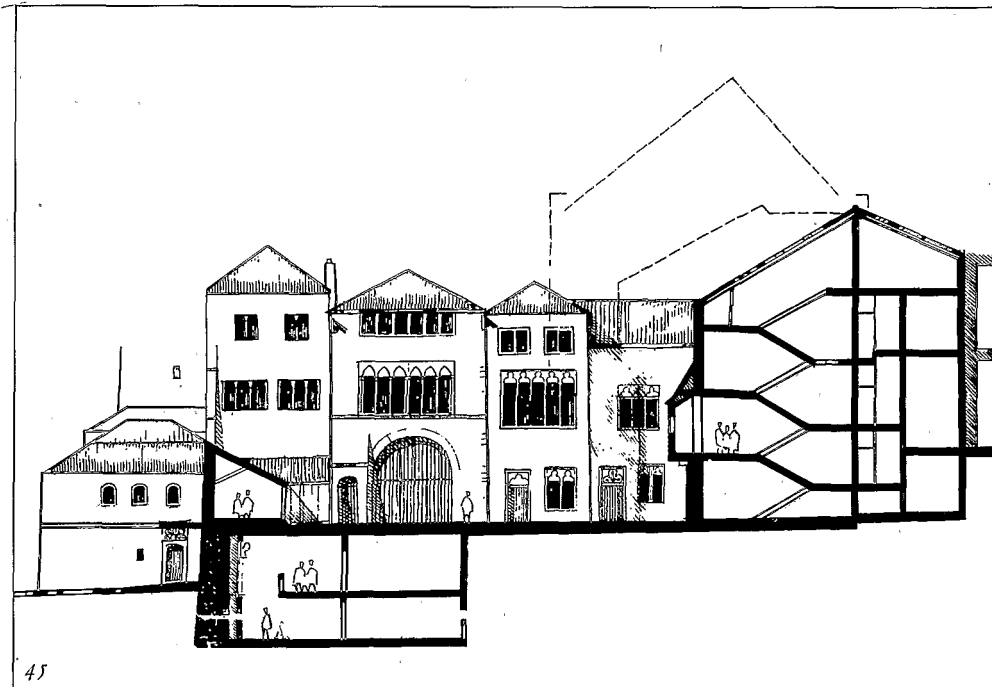
Installed in various buildings and vestiges of ancient monuments, the museum had to take this setting into account when implementing its programme so as to harmonize content with context. At various stages of the exhibition, an ancient monument serves as an appropriate background for the presentation of related collections: thus, the vestiges of the Gallo-Roman baths provide the setting for the display of antiquities; the fifteenth-century granary⁴ houses the mediaeval collections; and the period subsequent to the seventeenth century and the collections of the Department of Popular Art and Traditions will, to some extent, be presented in buildings corresponding in style. Such correspondence was not always attainable and gave rise to a number of serious problems: constraints imposed by the site on the external aspect of the new buildings, effect on internal arrangements, etc.

44



Constraints imposed by the site

Situated in the heart of the ancient city, on the Gallic *oppidum*, the principal building housing the collections forms part of an outwardly heterogeneous



but chronologically coherent group of buildings mostly dating back to the seventeenth and eighteenth centuries, but including, on its north side, some mediaeval constructions resting on the Roman outer wall. The site thus imposes considerable constraints. When putting up additional museum buildings, we had to be careful to preserve the aspect of the mediaeval city that sprung up within the shelter of the Roman wall.

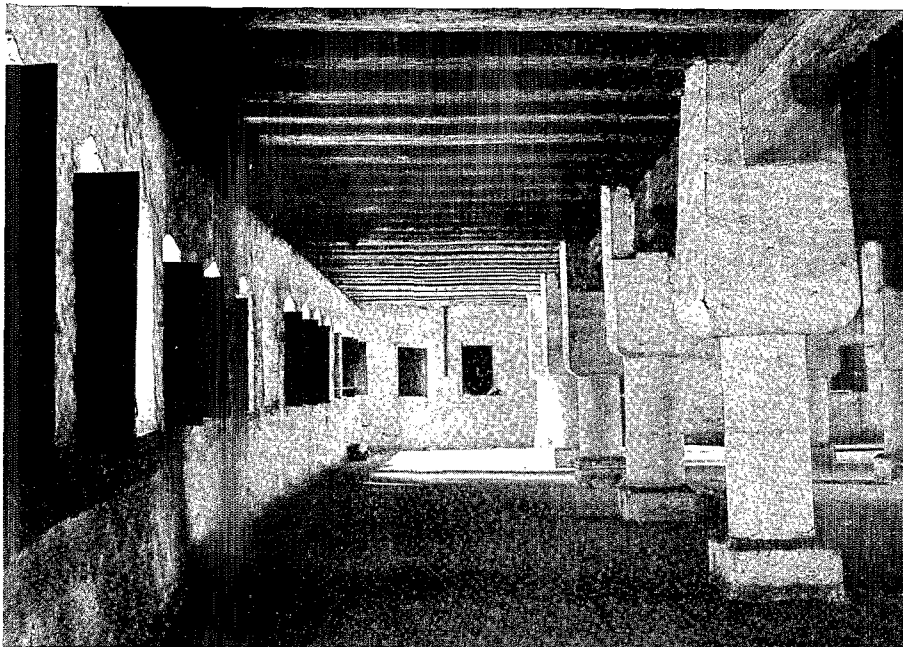
Effect on internal arrangements

In the same way, the ancient site preserved underneath the Department of Archaeology and incorporated in the visitor's tour of the museum, is used to display certain aspects of Gallo-Roman civilization.⁵ But this apparently happy concordance of contents and context was nevertheless a constraint. It meant that the exhibition had to start with a theme related to the site. Monuments linked to water, the cult associated with springs, curative waters, medicine, public baths, the toilet, water distribution—topics selected solely for the purpose of restoring life and meaning to the ruins of the baths.

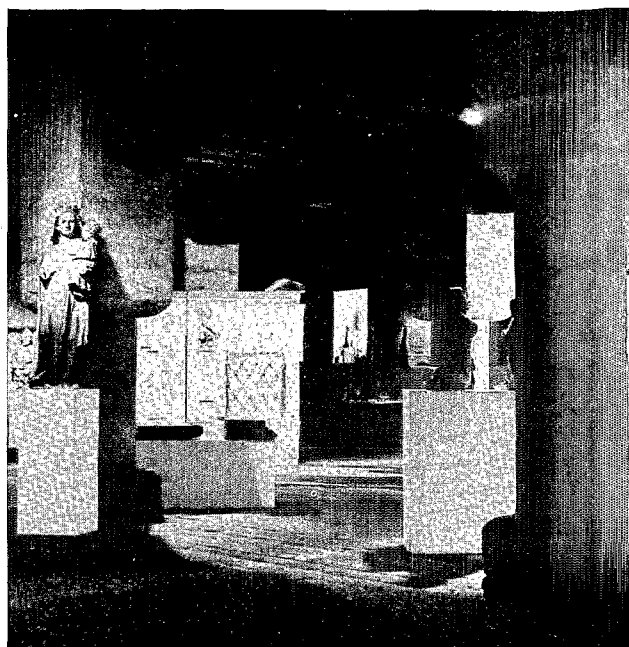
4. In the broad sense of a building which served for the storage of grain.

5. Up to now, work has only progressed far enough to enable one-fifth of the ancient monument to be visited.

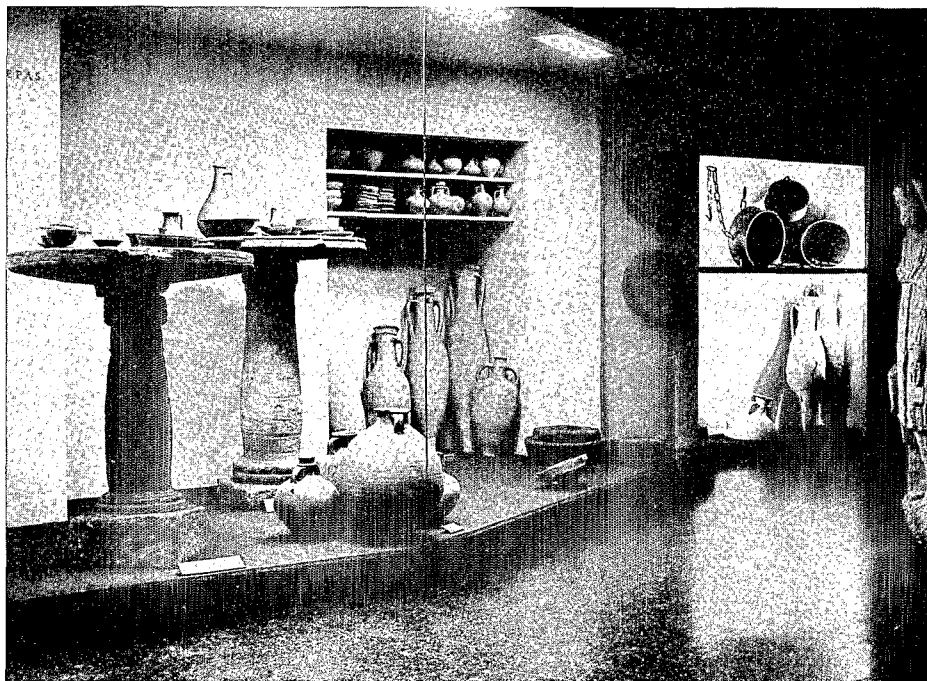
6. It is always best to keep the written descriptions accompanying individual objects as brief as possible. Full documentation can be provided at various points along the visitor's route without impairing his visual contact with the objects displayed.



47 (a)



47 (b)



48

After this part of the exhibition, created around a site, the visitor passes into the modern buildings where he sees a series of exhibits illustrating the ornaments and costumes worn in Gallo-Roman times as well as various aspects of daily life. Here, too, there were problems of selection. With its wealth of sculptured pieces and inscriptions, it would have been possible for the Department of Antiquities to conform to the common practice of exhibiting the lapidary collections separately, followed by other groups of objects assembled according to typological criteria.

Although a useful way of classifying reserves once the collections have been inventoried, this sort of breakdown into categories seems unsatisfactory for a museum which is attempting to illustrate the regional aspect of a civilization. By arbitrarily isolating the documents of that civilization it destroys the most obvious links and parallels—those we perceive in depth without needing to have them revealed in writing.⁶ The dialogue between a document and its sculptured representation, placed within a sequence devoted to a given activity, is certainly the very best sort of commentary. It also has the advantage of working reciprocally, i.e. of contributing in its turn to the clarity of the

44

A superstructure of historic monuments of different periods together with a Gallo-Roman infrastructure make up this urban-history museum complex in which the exhibits are presented both chronologically and in horizontal sequences.

45

The fifteenth-century granary (right) and its new environment of twelfth- and fourteenth-century mansions. The panoramic gallery to the left will afford a good view of this architectural ensemble in all weathers. The normal itinerary allows the visitor to reach it only after he has passed through the rooms underneath the courtyard, which provide a systematic introduction to this theme. On the extreme left, beyond the Roman wall, is another reconstructed building.

46

The fifteenth-century granary. Cross-section.

47 (a), (b)

Interior of the fifteenth-century granary as it is seen at present. (a) the original floor-plan, entirely preserved, lends striking character to this building— forbidding any architectural modifications. The zone bordering the windows, with their shutters emphasizing the rythmical play of light and shade, will be mainly reserved as a passage for visitors, while the central area will lend itself more naturally to the display of exhibits; (b) first displays presented in 1967.

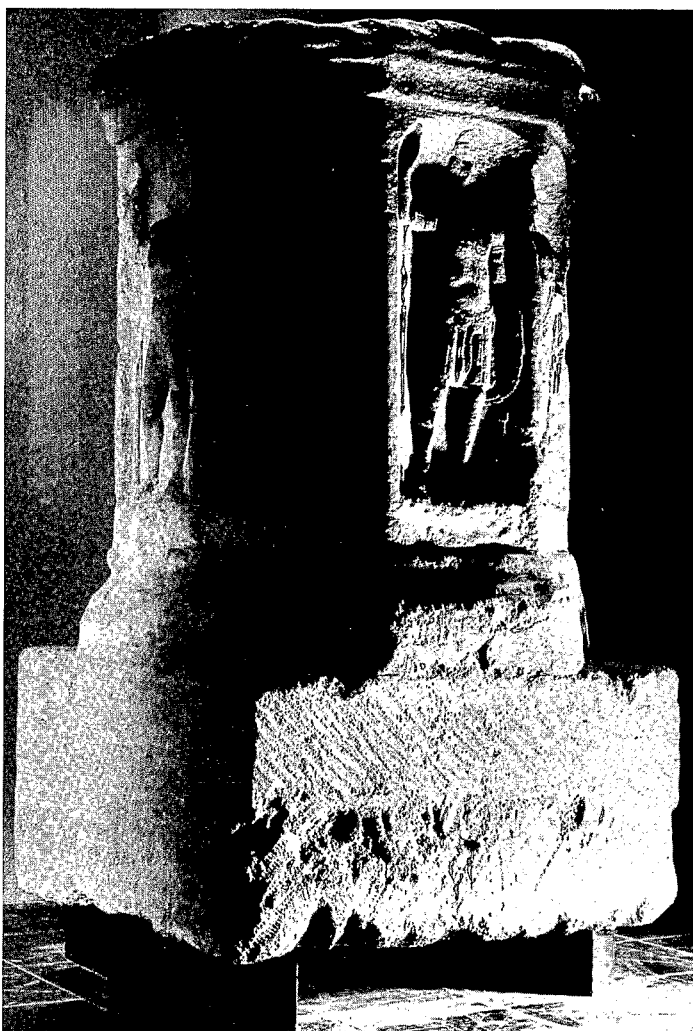
48

Department of Gallo-Roman Antiquities located in the vestiges of the baths of the same period. Detail of a large showcase, developing the theme 'The Meal'. On the right, a sculptured figure provides its own instant commentary. This is an example of the play of reciprocity characteristic of the presentation of the collections.

49 (a)



49 (b)



49 (a), (b)

Presentation of heavy stone pieces. To allow maximum flexibility in the Gallo-Roman Archaeology Section, special metal bases were devised. (a) the base is shown in normal position. (b) the movable central part has been taken out, making it possible for the object on display to be easily removed with suitable equipment.

overall picture. It is for this reason that when a certain document does not exist in the museum's collections, or cannot be presented in a particular place under the conditions necessary for its preservation, it can be replaced for the sake of cohesiveness by a facsimile or a moulding should the coherence of the exhibition so require. Obviously the limits dictated by professional honesty must be observed, in the sense that a convincing duplicate must not be labelled as an original.

On the contrary, if a museum wishes to fulfil its function as a documentation centre, it must not hesitate, in the case of a work represented by a copy, to direct the visitor to the original. A visit offering no horizons beyond the walls of the museum would be a regrettable failure.

Preserved in its entirety, i.e. with its interior also unchanged, the fifteenth-century granary could not be subjected to any architectural modifications. It so happens that among the most significant documents painstakingly collected by the museum there are architectural elements and even some complete architectural units. It was thus clearly necessary to provide an architectural addition, near the mediaeval granary, in harmony with it and suitable for the presentation of these units. From this sprung the idea of reassembling the architectural units in a way that respected the dominant chronology but allowed for internal circulation within the museum in line with present-day standards.

Introduction to the study of the architectural setting

After the presentation of basic data and the customary scale-models, actual objects are displayed to stimulate the visitor's awareness and prepare him for

the scenes of everyday life he will be shown later. They can be seen close up and handled, and will reappear as part of a general reconstruction.

Taking advantage of the fact that the Historical Monuments Service systematically removes precious architectural elements menaced by weather conditions and replaces them by mouldings, we were able, during the period of urban reconstruction, to enhance our collections with important documents and assure their preservation.

Very often when it appeared desirable for clarity or the effectiveness of a display, we have collected two examples of certain pieces. If they can be examined from close up, or even touched, these decorative elements are then more clearly perceived when subsequently presented in their proper place—as a part of a façade, for instance. Returned to their architectural function, they re-acquire their true meaning and bring the experience of artistic initiation to a logical conclusion.

One danger that still had to be avoided was that of creating the impression of a theatrical décor, shut off from the outside world. The exhibition is therefore organized so that the visitor passes through the courtyard as often as possible to enter different reconstructed buildings. Just as an evocation of Gallo-Roman civilization appeared to be the best way of bringing the ancient baths back to life, the fifteenth-century granary, with the enormous possibilities offered by its four levels of usable space as well as the part under the eaves, also suggested a correlation between content and context.

The site constraints referred to above while impelling us to provide the granary with a new environment specially designed to evoke daily life from the Middle Ages to the Renaissance, also made us decide, for reasons of balance and compensation, to devote the granary itself to comprehensive exhibitions, for which its enormous area made it an appropriate setting.

Such polarization would be disastrous if links were not established on certain floor levels between the daily-life background (reconstructed buildings) and the sequences developed in the granary on different themes: furnishings, dress, commercial life, handicrafts, etc.

50

For the presentation of this group of steles, full-sized maquettes were used. The table-like base on which they are displayed is accessible from all sides, making it easier for a group to follow a guided visit, while the juxtaposition of comparable pieces is useful for purposes of comparison.



Thus, while each of the two modes of presentation is coherent in itself and can be considered in isolation as a self-contained vertical unit, they are seen to be complementary as long as the visitor's route takes account of the horizontal correspondences between them. But while both units serve as a background at different points on which certain historical events can be evoked, it is only with the help of the major sequences developed on different floors of the granary that such integration can be achieved.

The parallelism between content and context also suggested how the principal chapters should be articulated: in the mediaeval section, with its highly personal architecture, it made sense to cover only the period preceding the attachment of the Three Bishoprics to France. In the ensuing period, French influence asserts itself with such vigour that the new architectural fabric of Metz is only a reflection of what is being built in the rest of the kingdom. The later periods are therefore evoked in classical-style buildings and, finally, the same parallelism is observed in the case of popular arts and traditions.

The different visitors' itineraries

It did not seem reasonable to think in terms of a single circuit designed to cover the whole museum in only one visit, although such an itinerary can be devised if the visitor really wants it, since the exhibition follows the principle of continuous chronology. It was decided instead, in the light of experiments carried out both here and in other museums, to offer the public several 'centres of interest', each corresponding to a visit lasting not more than forty-five

THE PROGRAMME OF THE EXHIBITION

General Introduction
The Site Before Man and the Limits of
the Research Area
Prehistory and Protohistory
The Place of the City in Independent Gaul
Gallo-Roman Civilization in the City of
the Mediomatrici
The Occupation of the Land—Road
Networks, Towns . . .

The Site of the Ancient Baths and the
Theme of Water
Roman Techniques and their Regional
Aspect: Metallurgy, Ceramics, Glass
Economic Life during the Empire
Administration
Beliefs and Cults
Christianization
The Period of Invasions and the Limits
of the Romance and Germanic Languages
Merovingian Civilization
The New Economic Balance
Metz, Capital of Austrasia

The Role of Metz during the Carolingian
Renaissance
Religious Life and Monastic Foundations
Lotharingia
Extension of the Romanesque City
The Communal Movement
The Flourishing of Architecture in the
Thirteenth and Fourteenth Centuries
The Union with France and the New Role
of Metz as Capital of the Three Bishoprics
The Fortress up to 1870
The Period of Annexation
Decisive Events in Contemporary History

minutes—the recommended limit for sustained attention. At a later stage in our expansion, indications will be placed at the entrance to the museum describing the possible options and indicating the best itinerary.

But other choices are possible on a given itinerary, according to the amount of time available or the interest taken in a particular problem. The options correspond to a choice between a short or a long circuit, the latter possibly ending in a study room devoted to the display of series too voluminous to be shown on the main itinerary without tiring the visitor or causing him to lose sight of the wood for the trees.

Although the choice of an itinerary is very frequently left to the visitor, in certain cases it is not possible to approach a particular subject without having previously been in contact with complementary audio-visual information. This is the case with the Chancel Room, from the Early Middle Ages. To reach this, the visitor must go through an antichamber arranged in descending levels, specially designed for the permanent projection of documentation necessary to the understanding of the liturgy of this period, of which the development of the chancel⁷ was merely a consequence.

7. Balustrade separating the choir and sanctuary from the rest of a Christian church.



The educational aspect

The last thing today's visitor to a museum wants is a long-winded commentary that will remind him of the classroom. The purely verbal approach of the formal lecture has therefore been discarded in favour of enabling the visitor to participate in a collective experience. Accordingly, the visit includes practical demonstrations providing a direct insight into how the ironsmiths and other craftsmen of bygone times worked; the visitor's curiosity is aroused and he notices things that might otherwise have escaped his attention (Fig. 51).

Within reasonable limits, this also applies to teaching by the use of touch which inevitably offers a deeper, more satisfying experience than a purely verbal, theoretical commentary. This approach has been successfully attempted with antique vessels and tools, which visitors are allowed to handle for themselves under strict supervision by qualified guides.

The reorganization of the Museum of History, which began in 1959 at the same time as that of other museums in the region, is divided into several stages. Extensions currently in progress are mainly concerned with the period from Gallo-Roman antiquity to the Treaty of Westphalia (1648). This work is due to be completed by 1978. Priority will then be given to the general introduction, leading up to the Prehistoric Era and the period of independent Gaul. The last stage of the reorganization will cover modern times, from 1648 to the present day, and will include the establishment of an important section devoted to Popular Arts and Traditions.

51

Example of an educational experiment in a special room in the museum: 'Supplying a Gallo-Roman Town with Water'. Before visiting the ancient aqueduct, 10 km from Metz, children place blocks of some light material on a wooden frame in the shape of an arch. When the frame is withdrawn, the arch stands alone and the geometrical principle that enables it to do so is immediately grasped. This experiment is followed by levelling exercises using a plumb-line and a set-square—basic tools used by the ancients for levelling.

[Translated from French]

Museum of the history of Amsterdam

Derk P. Snoep

One thing is particularly surprising in the genesis of this museum: the holistic model of history emerged therefrom as early as 1938, due to the thinking of such important figures in national and international museology as the late David Röell, and the dynamic Arthur van Schendel and Willem Sandberg.

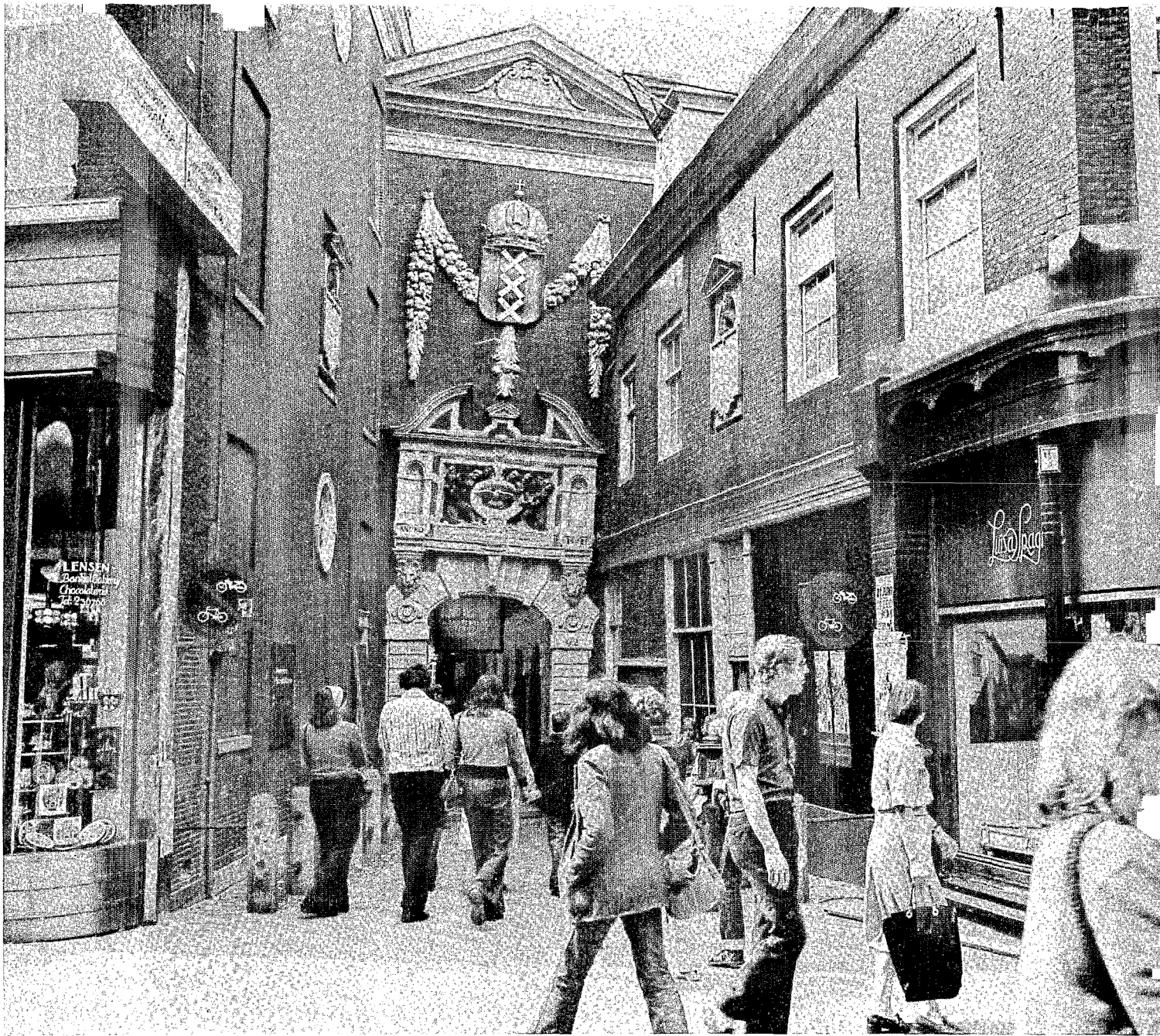
The division into periods is explicit, from the original natural site to the future development of Amsterdam. The means of expression are just as varied as those of the Museum of German History. The omnipresence of art is called to mind in its rightful place and in all its variety. Graded explanatory texts are provided throughout.

Comparison offers food for thought. At this point we can compare the architectural options of the museums of the history of London, Metz and Amsterdam respectively. London has designed a new building, at the foot of a high-rise office block, on a Roman site from which the surface buildings had been cleared; Metz is housed in classified buildings of mediaeval and modern times, on a Roman site excavated in depth; whereas Amsterdam occupies a baroque building in the very centre of the town, through which, at the request of the museum, runs a pedestrian precinct.

On 27 November 1975 Queen Juliana opened the Amsterdam Historical Museum. The director at that time was S. H. Levie, who has since been appointed director of the Rijksmuseum. B. Haak, his successor and assistant for many years, was the intellectual creator of this extremely interesting new city museum.

A period of active search for new methods of visualizing the history of this city has now come to a close. During the planning and building years the museum developed its ideas for the future in an exhibition policy which was a novel approach to presentation and broke new ground in the Dutch museum world. Most of these ideas have been consolidated in the new Amsterdam Historical Museum. Views on how to ensure the continuity of these ideas have yet to develop.

The origins of the Amsterdams Historisch Museum, or simply 'the Historisch' as this museum is already popularly known, are more humble than those of the Rijksmuseum. The official approach to the historical collections of the Rijksmuseum was exactly the same as that towards the rich heritage of the city of Amsterdam. The temple of Dutch art—the Rijksmuseum—distinguished between objects which provided purely artistic enjoyment and objects which portrayed the course of the country's history. According to this attitude, then, it was out of the question that both categories of objects should be combined in one and the same environment. In a large number of public historical collections this dogmatic division—strongly influenced by the

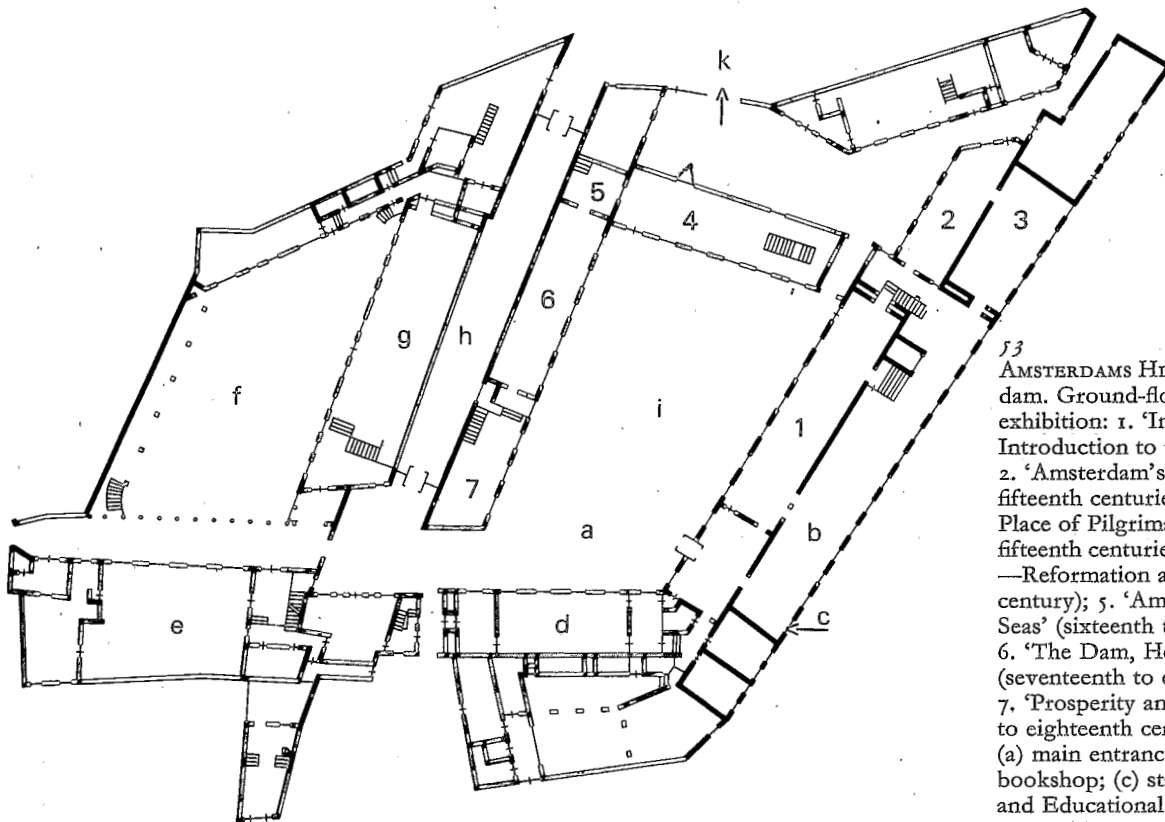


principle of 'art for art's sake'—has been strictly observed. It was generally believed that objects which may be considered as evidence of situations, conditions or persons in one or other historical field belonged in a separate historical museum where they should be displayed with a view to instructing people about the nation's history and to encouraging a sense of patriotism. The marriage between art and history had to be dissolved.

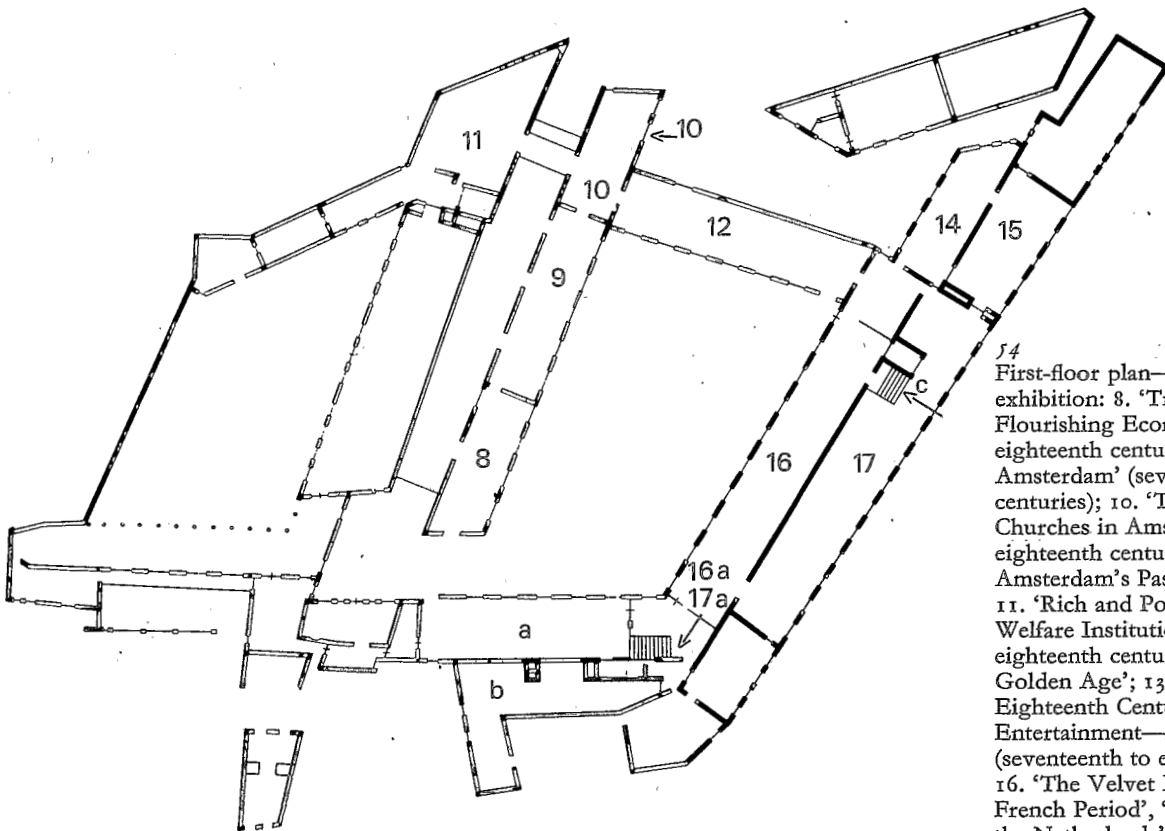
Discussions between the historian Huizinga and the connoisseur and aesthete Frits Lugt did little to stop the divorce. The cream of the city collections, with their masterpieces of group portraiture, were hung in the painting galleries of the Rijksmuseum. Whatever did not meet the highest aesthetic standards was stored away in the reserve. For Amsterdam could not provide any other accommodation for its own collections of works of art: in the late nineteenth century the city still had only the Rijksmuseum. There the proud possessions of the city were displayed amongst the Rembrandts.

The city collections, similar in composition to numerous other public historical collections in the Netherlands, are made up chiefly of portraits of local governors or other prominent figures, of guild show-pieces, arms, ground-plans, instruments of torture, scale models, and other objects of local historical interest. Most of the objects were associated with anecdotes and in some cases were invested with chauvinistic significance. In accordance with this view various items were indeed added to the city collection, which expanded gradually after its early start in the seventeenth century. Unfortunately contemporary objects were very rarely added to the collections. In the 1880s

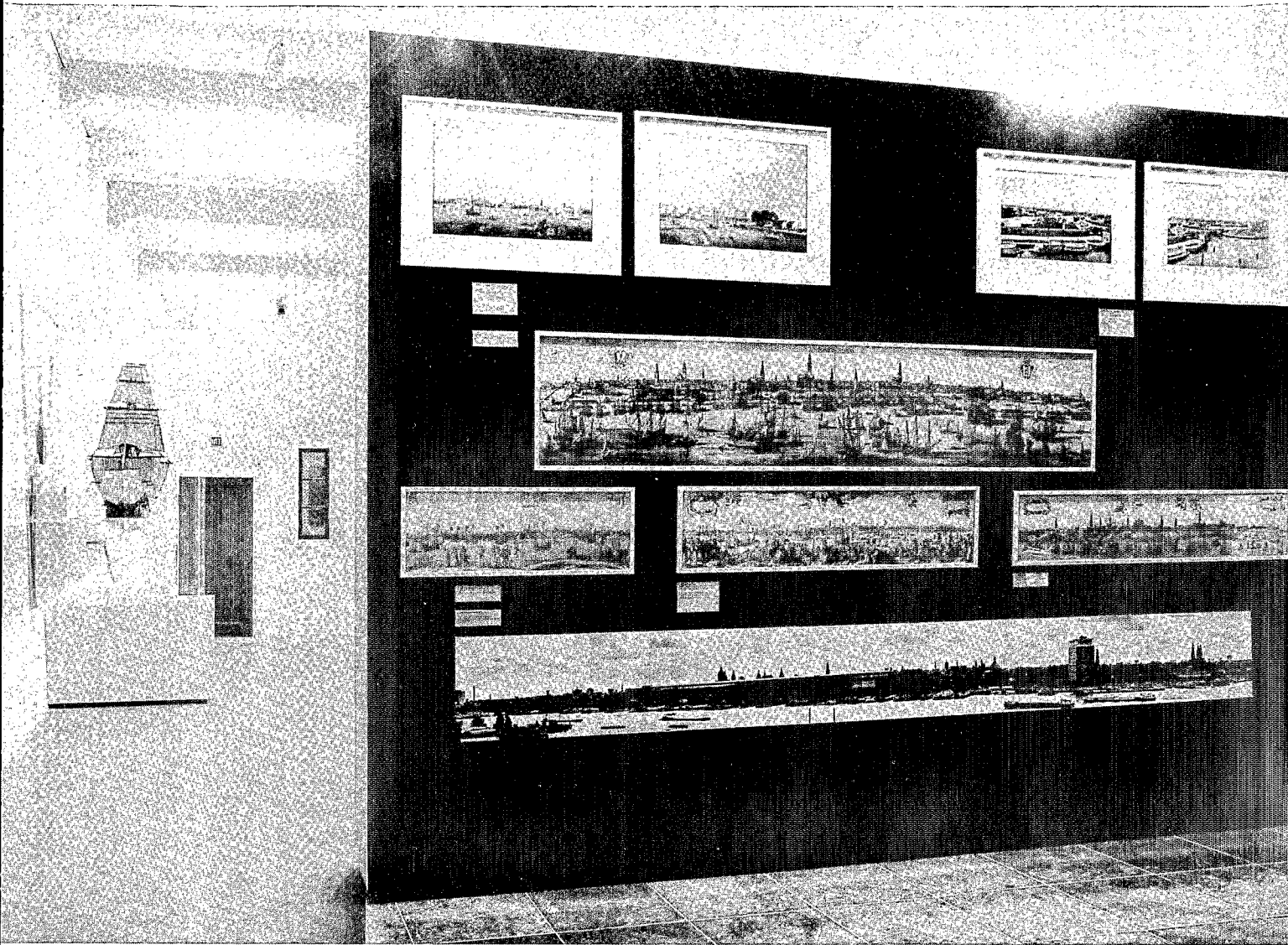
52
AMSTERDAMS HISTORISCH MUSEUM, Amsterdam. Museum entrance.



53
 AMSTERDAMS HISTORISCH MUSEUM, Amsterdam. Ground-floor plan—sequence of the exhibition: 1. 'In the Course of Time—Introduction to the History of Amsterdam'; 2. 'Amsterdam's Origin' (fourteenth to fifteenth centuries); 3. 'Trading Centre and Place of Pilgrimage' (fourteenth to fifteenth centuries); 4. 'Growth and Disquiet—Reformation and Rebellion' (sixteenth century); 5. 'Amsterdam Sails the Seven Seas' (sixteenth to seventeenth centuries); 6. 'The Dam, Heart of a Mighty City' (seventeenth to eighteenth centuries); 7. 'Prosperity and Sea Wars' (seventeenth to eighteenth centuries). Other areas: (a) main entrance; (b) cloakroom, bookshop; (c) stairway to regents' room and Educational Service; (d) regents' room; (e) restaurant; (f) boys' courtyard; (g) temporary exhibition; (h) civic-guard gallery; (i) boys' courtyard; (k) way to convent.

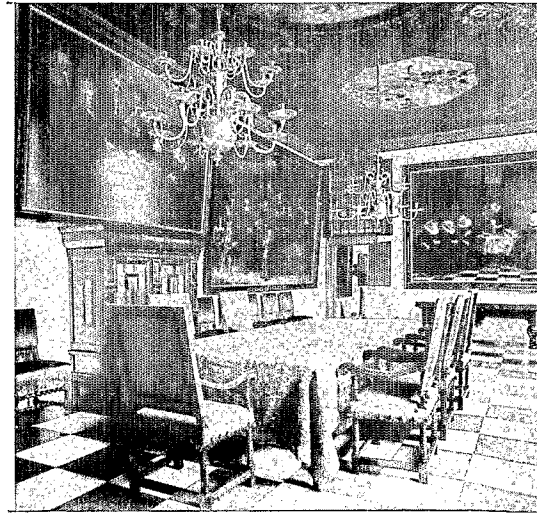


54
 First-floor plan—continuation of the exhibition: 8. 'Trade Brings Work, a Flourishing Economy' (seventeenth to eighteenth centuries); 9. 'Daily Life in Amsterdam' (seventeenth to eighteenth centuries); 10. 'To Each His Own Faith—Churches in Amsterdam' (seventeenth to eighteenth centuries); 'Digging Up Amsterdam's Past—Archaeological Finds'; 11. 'Rich and Poor—Public and Private Welfare Institutions' (seventeenth to eighteenth centuries); 12. 'Art in the Golden Age'; 13, 14. 'Art in the Eighteenth Century'; 15. 'Instruction and Entertainment—Academies and Theatres' (seventeenth to eighteenth centuries); 16. 'The Velvet Revolution' (1795), 'The French Period', 'The New Kingdom of the Netherlands' (1813), and 'Nineteenth-century Amsterdam'; 16a (upstairs). Temporary exhibitions—nineteenth-century Amsterdam; 17a (upstairs). Temporary exhibition—twentieth-century; 17. 'On the Way to Today' (1900–39); 'The Nazi Occupation' (1940–45). Other areas: (a) library; (b) printroom; (c) staircase leading to the library and exit.



some interesting purchases were made, including Rembrandt's *Anatomy Lesson* and a bozzetto from Quellinus' rear façade of the town hall. The principles of aesthetics were evidently still revered. The city collection was further extended in that period by the valuable legacies of paintings and drawings of the Van der Hoop, Fodor, Van Eeghen and Bicker collections. But there was still no adequate accommodation available in the form of a special museum.

The euphoric view of the glorious past of Amsterdam, as reflected in the Historical Exhibition of Amsterdam held on the occasion of the 600th anniversary of the city in 1876, was undoubtedly connected with the economic optimism of those days. The long-awaited revival of trade, the recent expansion of the city and the rising population figures seemed to echo the promise of the Golden Age. The Historical Exhibition convinced public opinion of the urgent need for a respectable new museum. In 1877 an Amsterdam Historical Museum was opened in one of the last surviving mediaeval gates of the city: the Anthonis gate, also known as the Waag or weigh-house.¹ Only a few months later, though, the museum closed again. The municipal authorities proposed that accommodation for the collection should be found in the town hall. But in due course a succession of generous legacies made it possible to build a new municipal museum (the Stedelijk Museum), in which to exhibit the main body of the city collection. As stated, however, the highlights of the collection were loaned to the recently opened Rijksmuseum. Again the collection was split up; on the 650th anniversary of the city in 1926 the collection, by now decimated, was on view once more, in the same historical weigh-house which had served as the Amsterdam Historical Museum half a century earlier.



⁵⁵ AMSTERDAMS HISTORISCH MUSEUM, Amsterdam. Introductory room.

⁵⁶ AMSTERDAMS HISTORISCH MUSEUM, Amsterdam. The regents' meeting-room of the former civic orphanage, preserved in its original state.

1. This was a public weighing machine equipped with an articulated platform and able to measure very great weights.

Certain parts of the city collections had to remain scattered over several other buildings. The museum building with its area of 1,300 m² soon turned out to be inadequate. It housed not only the aforementioned collection, but also a Jewish Historical Museum, and an authentic *Theatrum Anatomicum*. The Stedelijk Museum, which could reasonably be expected to offer some kind of solution, was to develop in a totally new direction under its director Willem Sandberg.

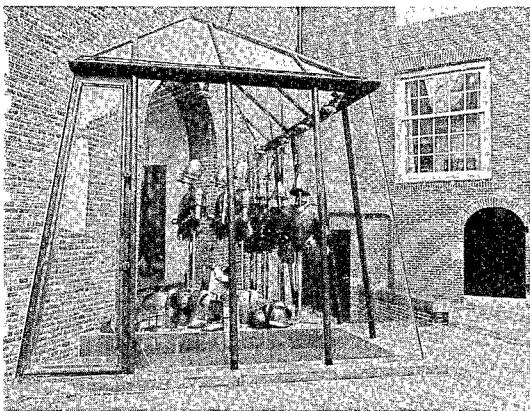
As early as 1938 D. C. Röell, then director of the Municipal Museums—there seems to have been some kind of tradition in the shifting around of directorships—advocated the establishment of a new Historical Museum in the premises of the Civic Orphanage, situated just off the Kalverstraat. His plan was finally realized forty years later. A study commission was duly formed in 1938; its members included several museum directors, as well as Sandberg and the historian professor Romein. Their task was to undertake the planning and organization of the museum. It was agreed that the point of departure was to be the visualization of the historical development of the city and of the causes underlying that development, with reference to economic, social and cultural factors. The existing collections, supplemented by photographs and diagrams, were to serve as the basis for the portrayal of the history of the city. The commission's approach to the visualization of history was highly advanced for those days, and indeed proved to have lost little of its value in the later stages of planning during the sixties and seventies.

Röell stressed the importance of the location of the orphanage buildings along one of Amsterdam's busiest shopping streets: the Kalverstraat, at the heart of historical Amsterdam. Even a man of his foresight could not predict the traffic problems that such a location presents today: the museum is in fact almost impossible to reach by car if one does not know one's way around.

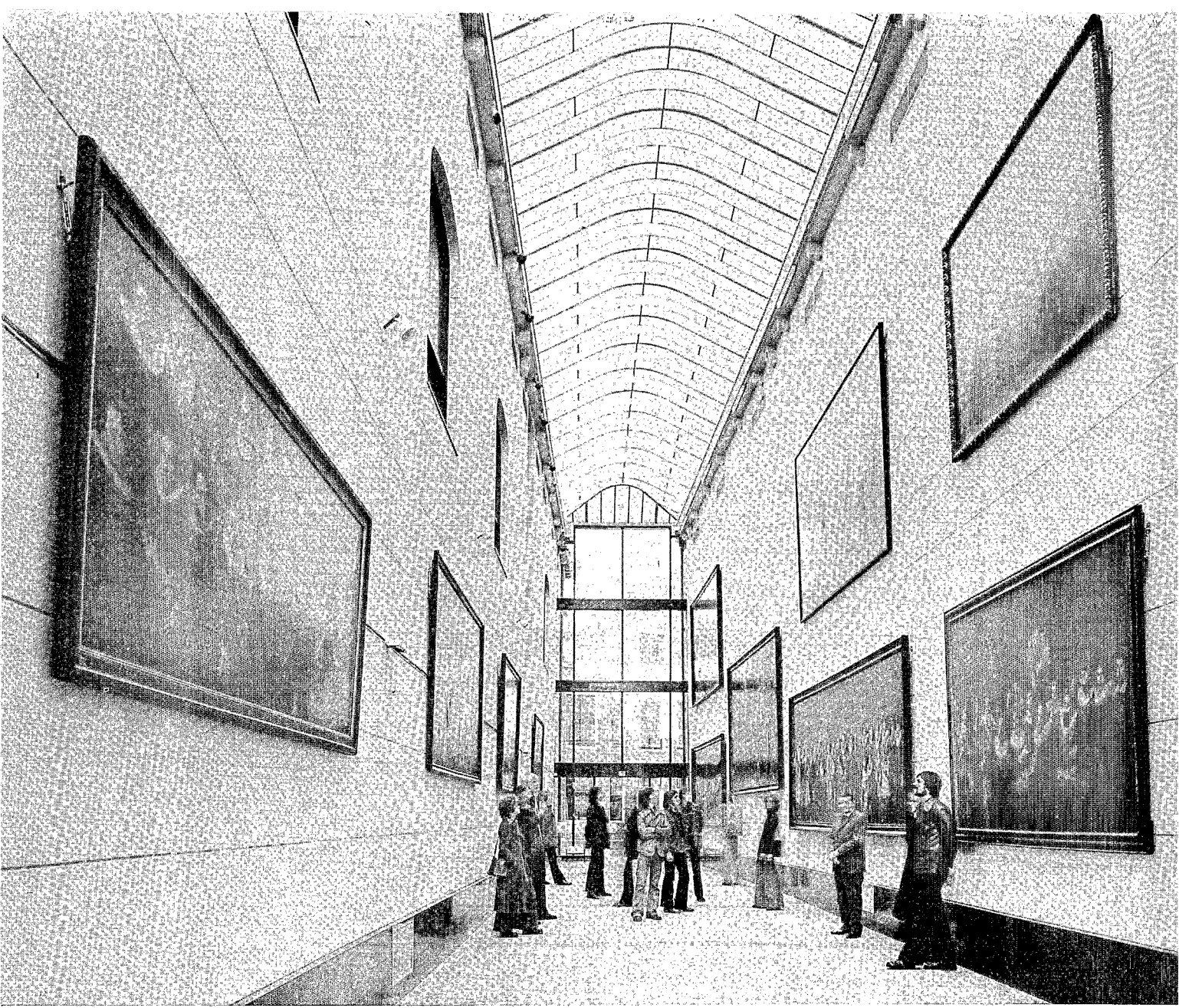
Not only was the location of the buildings considered an asset, their great architectural value also made them eminently suited to use as a museum (Fig. 52). Originally a fourteenth-century convent, known as the Convent of St Lucy, the buildings were taken over by the city authorities after the reformation. It was decided to use the premises as an orphanage. Prominent architects such as Hendrick de Keijser and Jacob van Campen, who designed the town hall (later Royal Palace) were engaged to devote their talents to the extension plans.

Successive alterations, which continued well into the eighteenth century, provided the orphans of Amsterdam with a relatively comfortable home. Boys and girls lived apart in separate quarters, and had separate classrooms and playgrounds. Certain elements of the historical furnishings of the building have been retained in the museum as it stands today. The handsomely appointed room in which the regents of the orphanage held their meetings has been restored to its original state, down to almost every detail. Even the original arrangement of the regents' portraits on the walls was retained (Fig. 56). The buildings, which occupy some 16,000 m²—half the area of the Rijksmuseum—continued to serve as an orphanage until 1960, in which year the new premises in the south of the city, designed by the leading contemporary Dutch architect Aldo van Eyck, were completed.

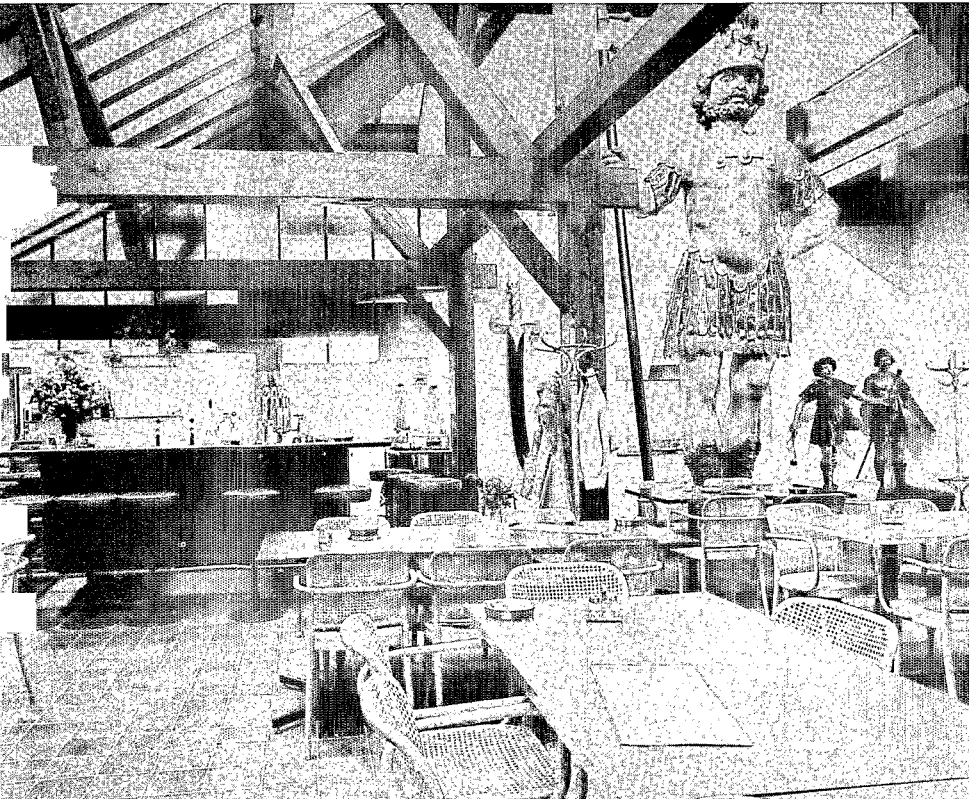
The restoration work, which was started as soon as the premises were vacated, was carried out under the supervision of architects B. van Kasteel and J. Schipper, and continued for the next ten years. The sprawling complex of small buildings with their innumerable corridors, staircases, rooms, passages, mezzanines and courtyards spread out over an irregular ground-plan, had to be transformed into a museum. And this organically developed cluster of architecture had to be fitted with modern systems of air-conditioning, safety precautions, alarm installations and lighting (Figs. 53, 54). Although much attention has been lavished on signposting for the convenience of the visitor, it is still easy to get lost in the maze of rooms and passages. Some visitors no doubt see this as a disadvantage, others regard it as one of the charms of the



57
Arms of Amsterdam's civic guard. Visible from both Room 4 and the courtyard leading to the convent.



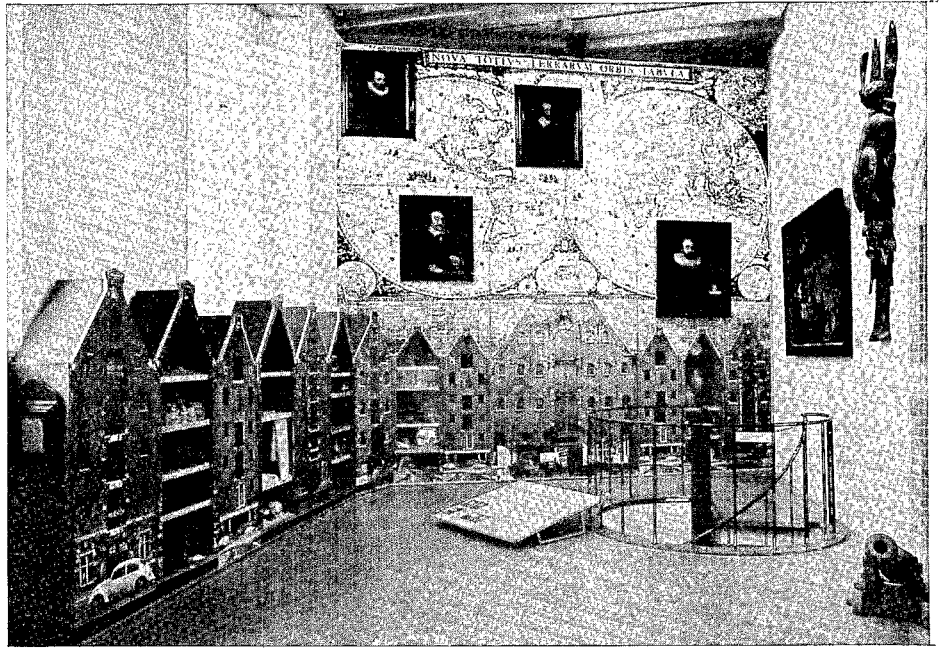
58.



58
The civic-guard gallery, accessible from the street, entrance free. On the park side, seventeenth-century paintings depicting civic-guard scenes.

59
Restaurant.

60



60

Room 7. 'Prosperity and Sea Wars'. The warehouses of Amsterdam are filled with samples of real goods: the scent of spices is unmistakable.

61

Room 2—Amsterdam's Origins' example of B texts.

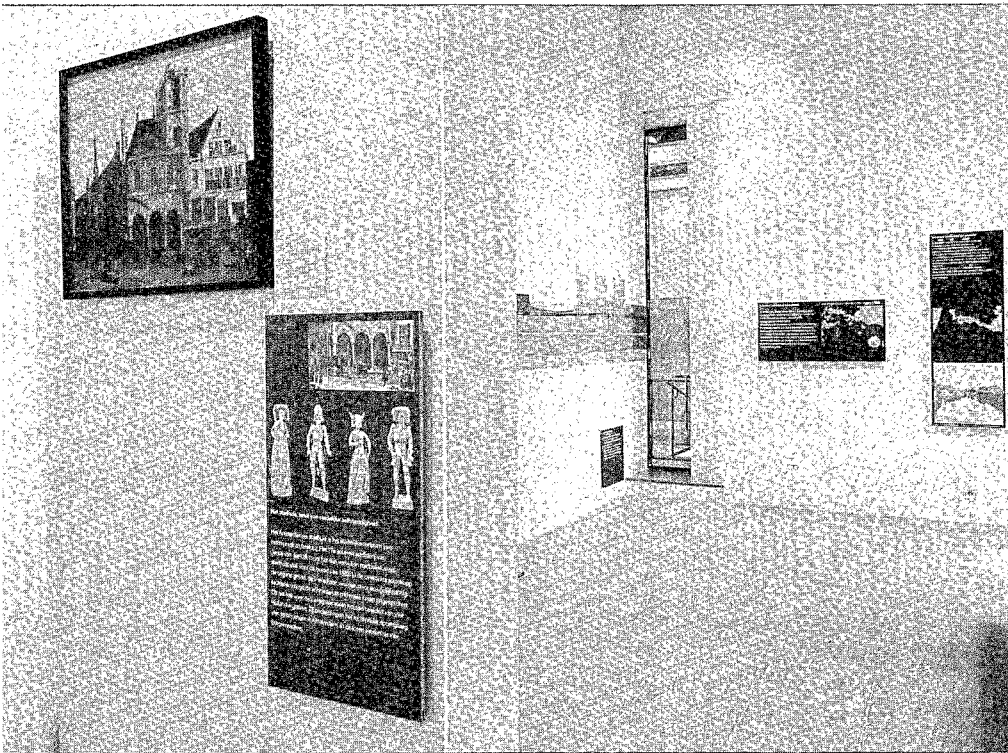
62

Room 2—Amsterdam's Origins. The wooden statues of the counts and countesses are from the mediaeval town hall.

63 (a), (b)

Illuminated maps: (a) Room 3—'Trading Centre and Place of Pilgrimage' (fourteenth to fifteenth centuries).

(b) Room 5—'Amsterdam Sails the Seven Seas' (sixteenth to seventeenth centuries).



61

building. The element of pleasant surprises and of course the impression of *gezelligheid*² represent two decidedly positive aspects of the intricacy of the architecture of the new museum.

The outside of the civic orphanage, now the Amsterdam Historical Museum, suggests a greater degree of unity than exists within the building. This is due to the regular, sometimes unexciting distribution of the windows, and the uniformity of colour in brickwork and paint. The slight sterility in the external appearance of the building will probably take some time to wear off.

The architects sought to bring out the function of the building in their exterior design as well. The collection seems literally to spill out of the building in places, as for example in a highly original display of arms belonging to the civic guard (Fig. 57). A similar effect is achieved in the civic guard gallery. In this covered passage—a sort of pedestrian arcade—which separates the two main sections of the building, hang the life-size civic-guard portraits for all to see (Fig. 58). This ingenious arrangement invites the pedestrian to pay a visit

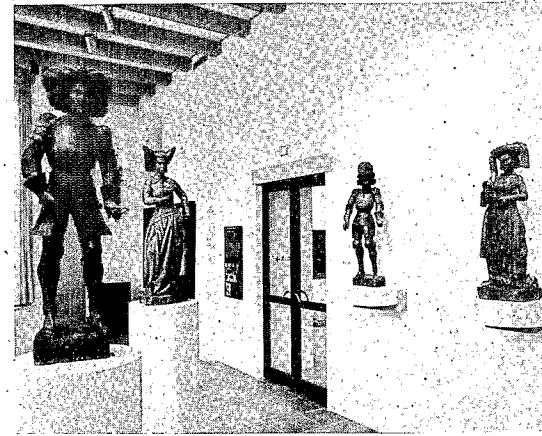
2. An untranslatable Dutch attribute that can be roughly rendered as something like "cosiness".

to the rest of the museum (unfortunately he or she must in that case pay an entrance fee of 1.75 florins, which seems rather high).

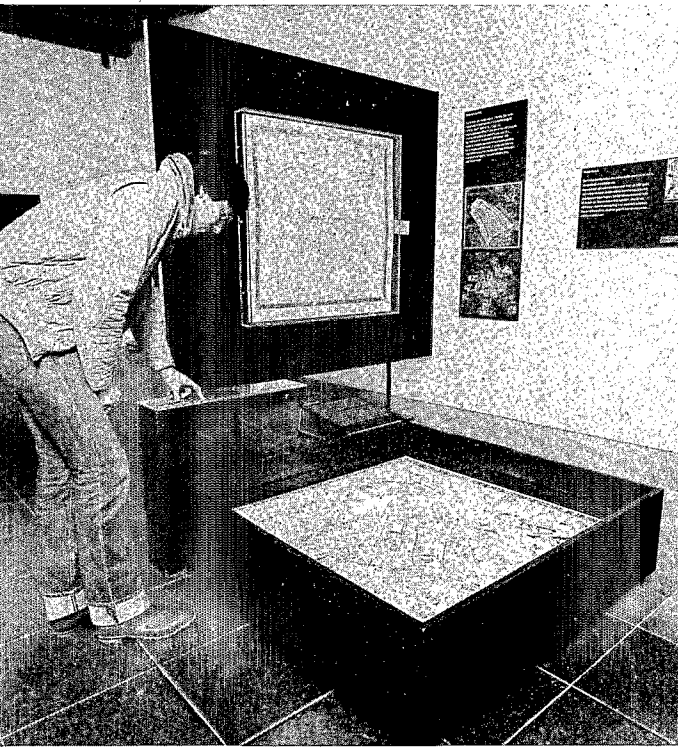
The interior arrangement of the building was based to a large extent on the ideas expressed in 1938. The decisions concerning the arrangement of the interior were made, in consultation with the architects, by the director, Mr Levie, his co-director, Mr Haak and the museum staff. One of the basic principles was that the visitor to the museum should be confronted with a picture of Amsterdam in the changing role played by that city in the Netherlands and in the world. The history of the city was to be portrayed in all its historical, economic, social, cultural, religious and topographical aspects. These aspects were to be presented in such a way as to be understood and appreciated by as large a public as possible. The 'accessibility' of the collection was of prime importance. In this conception the new museum is no longer a storehouse of chauvinistic tradition, but a public building in which certain objects owned by the community may provide historical insight, entertainment, information and indeed artistic enjoyment.

This aim of openness and accessibility is achieved on all fronts: attractive audio-visual programmes, and culinary treats in the restaurant (Fig. 59), invite the passers-by in the shopping street to enter. A disadvantage of this form

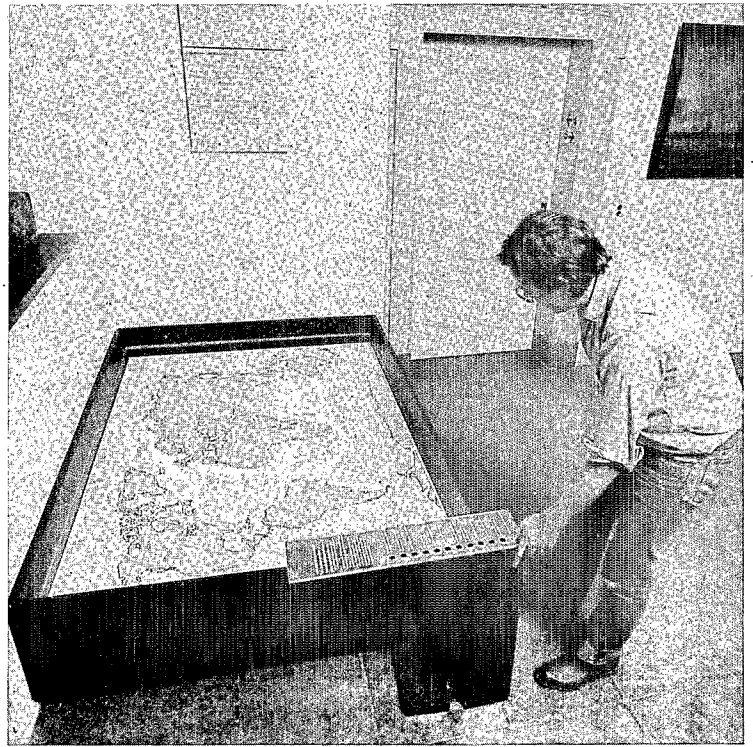
62



63 (a)



63 (b)



of advertising is that it tends to be overshadowed by the advertising of the surrounding shops and department stores.

As to the organization of the exhibits it was possible, fortunately, to try out different displays as the various stages of restoration succeeded one another. An added advantage was that it was possible to mount a number of small preliminary exhibitions based entirely on the principles of the new museum, in the old premises in the mediaeval gate. The outcome was a series of outstanding exhibitions dealing with different facets of the history of Amsterdam. *The Poor in the Golden Age* (1966) made a highly successful attempt to publicly debunk the nostalgic image of the seventeenth century as a time when *everyone* prospered. The placing of objects of historical and artistic value in a specific context was decidedly novel in the world of Dutch museums. This approach, initiated and developed by the Amsterdam Historical Museum, has not failed to influence numerous other historical or cultural exhibitions that have been mounted in recent years.

Subsequent exhibitions gave the members of the museum staff ample opportunity of putting their ideas into practice, such as *Amsterdam in Its Element* (1966–67), *Amsterdam That Small City* and *Amsterdam That Great City*, or *Amsterdam in the Steam Age*. The series as a whole spanned the history of Amsterdam from its foundation in 1275 up to 1918 (Fig. 60). The preparation of these exhibitions raised considerable problems. There appeared to be serious gaps in museum collection where the interdisciplinary approach called for material illustrating the Middle Ages and the late eighteenth century onwards. How to portray the life of the poor when there is an almost total lack of suitable material?

Fortunately the recent spate of archaeological investigations has yielded a considerable quantity of unique material, which enabled researchers to reconstruct a variety of customs and habits of ordinary town folk. Much valuable material has been extracted from the foundation trenches that were excavated for the construction of the underground.

As regards the social history of the city in the nineteenth century, early photographs and political cartoons provide a source of information. The number of surviving objects, however, is disappointingly small. But this is compensated for to some extent by the fact that there is plenty of statistical material concerning that period, which in turn contains information on health care, housing conditions, etc. This mine of information which has so long been regarded as being unsuitable as exhibition material, because it is unaesthetic, has now been exploited to the full by the new museum, which is thus able to correct some of the distortions stemming from a sentimental image of the good old days.

The series of preliminary exhibitions was to determine the form of the present museum. But this does not mean that the collection is presented as three consecutive and separate exhibitions. The diversity of the shape of the rooms allows considerable leeway as regards presentation of exhibits, but this very versatility, although interesting, has slightly detracted from the original tight arrangement into sections.

As regards content, too, there is plenty of leeway. Besides specific aspects arising from the 'new history' concept, which were set forth by the curators in the series of three preliminary exhibitions, there was room for the visualization of different ideas from other sectors, such as aesthetic or art-historical concepts. As a result, however, there are several instances where a social context is lacking, precisely where it would have been particularly valuable. Although there are many advantages to a multi-disciplinary approach (with a variety of hobby-horses being ridden in the race, as the Dutch would say) the result is unfortunately somewhat lacking in unity. However, the other extreme—a doctrinaire ideology underlying the entire set-up of the museum—would be infinitely worse.

The texts accompanying the various exhibits are aimed—at least where objects are concerned—at compensating for the lack of self-explanatory examples. But when gaps occur in the line of thinking, as could be said of the presentation in the rooms devoted to the eighteenth century and to daily life in Amsterdam, even explanatory texts are not enough. Their discrepancy with the rest lies mainly in the aesthetic criteria adopted here in the selection and display of the exhibits.

The series of explanatory texts, which are classified into three categories (A, B and C), serve to link the entire presentation. The silk-screened texts are mounted on vertical or horizontal tablets and are written in short concise sentences in a clear print.

The A-class texts give a general introduction to the room. It is the only information that is also provided in English. The texts are grouped according to mottoes which give a general characterization of the room, e.g. 'Growth and Disquiet', 'Prosperity and Sea Wars', 'The Velvet Revolution', 'Conservative Amsterdam'.

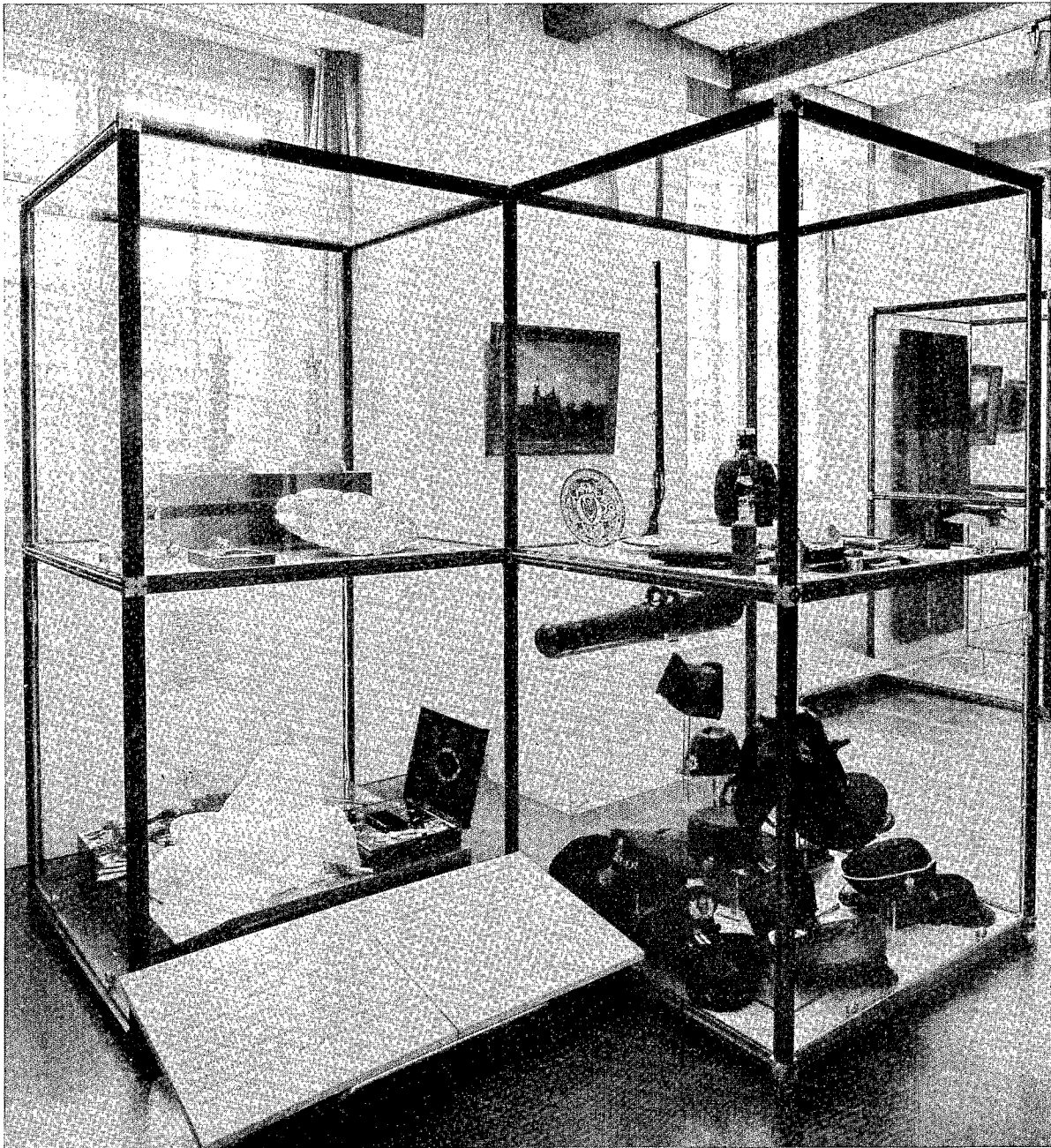
The B texts give more detailed information (Fig. 61). They consist of either written information or statistics and diagrams. Much use is made of statistics to illustrate economic factors, but they are not always equally clear for a large public. The distribution of this supplementary source of information is somewhat irregular. In certain rooms the concentration of details is so high as to detract from the continuity of the stream of information. Nevertheless the texts are in themselves interesting enough to warrant publication in a separate booklet: they would, when read consecutively, provide a valuable guide to the visitor on his round of the museum. It might be a good idea to number the text plates since this would no doubt help the visitor to keep track of the story.

The C texts contain the traditional detailed information on individual exhibits. The B and C texts are in Dutch only.

Other sources of information consist of sophisticated mechanical devices which, for instance, show the population increase in relation to the expansion of the town. Another example of mechanical illustration is the switchboard whereby the curious visitor can see exactly how many different churches the tolerant city of Amsterdam counted at a given date. Also the time-honoured shipping routes are indicated by means of one of these amusing panels (Figs. 63 (a), (b)).

The hardly orthodox positioning of this educational material does tend to make the visitor veer from one side to another, which may have a confusing effect. There is of course no way of obliging the visitor to absorb all this laboriously compiled information—although this is the ultimate goal of every exhibition. How convenient it would be if we had at our disposal a mechanical device which forced the visitor to take in a certain amount of information in a certain order, before he actually sets eyes on the objects illustrating the information—but such a patronizing attitude would be as absurd as it would be convenient. This discrepancy between object and the information conveyed is the natural consequence of aesthetic considerations on the one hand and educational considerations on the other. Some kind of compromise must be reached.

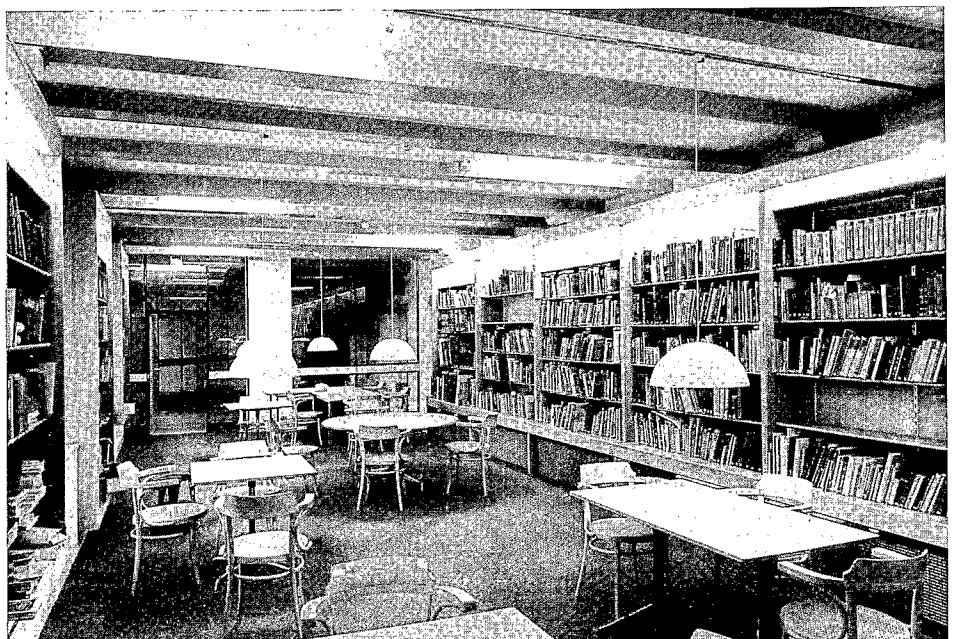
One of the reasons why those aesthetic standards weighed so heavily in the Amsterdam Historical Museum is that here, as opposed to the average Dutch historical collection, the quality of the exhibits is extraordinarily high. The historical objects often have a genuinely artistic value because of the generally high standard of Amsterdam's 'cultural production' and because, at a later stage, acquisitions were more often than not selected on aesthetic grounds. But this has led, in the presentation of historical objects, to an exaggerated emphasis on the exhibit as an art object. Although the attempted debunking of Amsterdam's history has been successful, the same cannot be said of the history of the art objects which serve to illustrate this history. The 'beauty' of the historical collection can both enhance and weaken any documentary value it may have. Aesthetic considerations dominate the object itself, thereby detracting from its power to illustrate. It is precisely such aesthetic considerations that make it so difficult for the maker of an exhibition to surround the object with plenty of supportive, and very possibly unbeautiful, material. Fortunately there are many such 'humble' objects among the more recent acquisitions of the museum: mediaeval archaeological finds and the material obtained through 'industrial archaeology'. The objects from this category are in general not self-explanatory, and in such cases information assumes a role of prime importance. In this context the items to be collected—especially those from the late nineteenth and early twentieth centuries—become the symbols of social structure, which can be further illustrated more fully only by two-dimensional images and verbal information. Especially in the presentation of the last rooms, which deal with twentieth-century Amsterdam, every effort is made to avoid any nostalgic sentiment. Collages of photographs portraying the culture of the middle classes in the illustrated magazines of the



64

64 Showcase with recent acquisitions (1975-76) and explanatory text.

65 Library.



65

day are in shrill contrast with stark reality. Clues to this inherent paradox are offered to the alert visitor at all times. Painting and sculpture have lost most of their importance as sources of information concerning society in that period. Indeed, the visual arts are almost totally absent in these rooms, except for a number of 'political' paintings.

The extension of the collection to include present-day objects—in the light of our wish to record and document the present for the sake of future generations—is of course a much simpler task if we are no longer restricted by purely aesthetic considerations. Video, film and photography then become invaluable aids in the realization of an adequate acquisition policy.

The latest additions to the collection have recently (one year after the opening of the museum) been the subject of a temporary exhibition. For this purpose one of the less well equipped rooms, devoted to 'Daily Life in Amsterdam', was vacated. This small exhibition was mounted under the title *What were the Activities, Acquisitions and Purchases of the Amsterdam Historical Museum?* The visitor is given a survey of the composition of the collection, and of the reasons for the acquisitions, as well as some idea of what kind of acquisition policy is envisaged for the future. The museum has made room for one exception to the rule governing acquisitions policy: 'In special cases a purchase may be made for the sole purpose of preserving a particular object for the city, without there being a direct possibility of incorporating the acquisition in the display of the collection.' A showcase filled with recent acquisitions, some donated and others purchased, serve to illustrate the necessity of providing for such exceptions (Fig. 64).

There are other adjuncts which aim to make the museum as a whole more accessible and attractive to the public. Audio-visual programmes are sometimes shown to complement the exhibition. The most recent of these is the dazzling audio-visual introduction which traces the history of the transformation from civic orphanage to museum, as well as giving some idea of the life and times of Amsterdam's orphans.

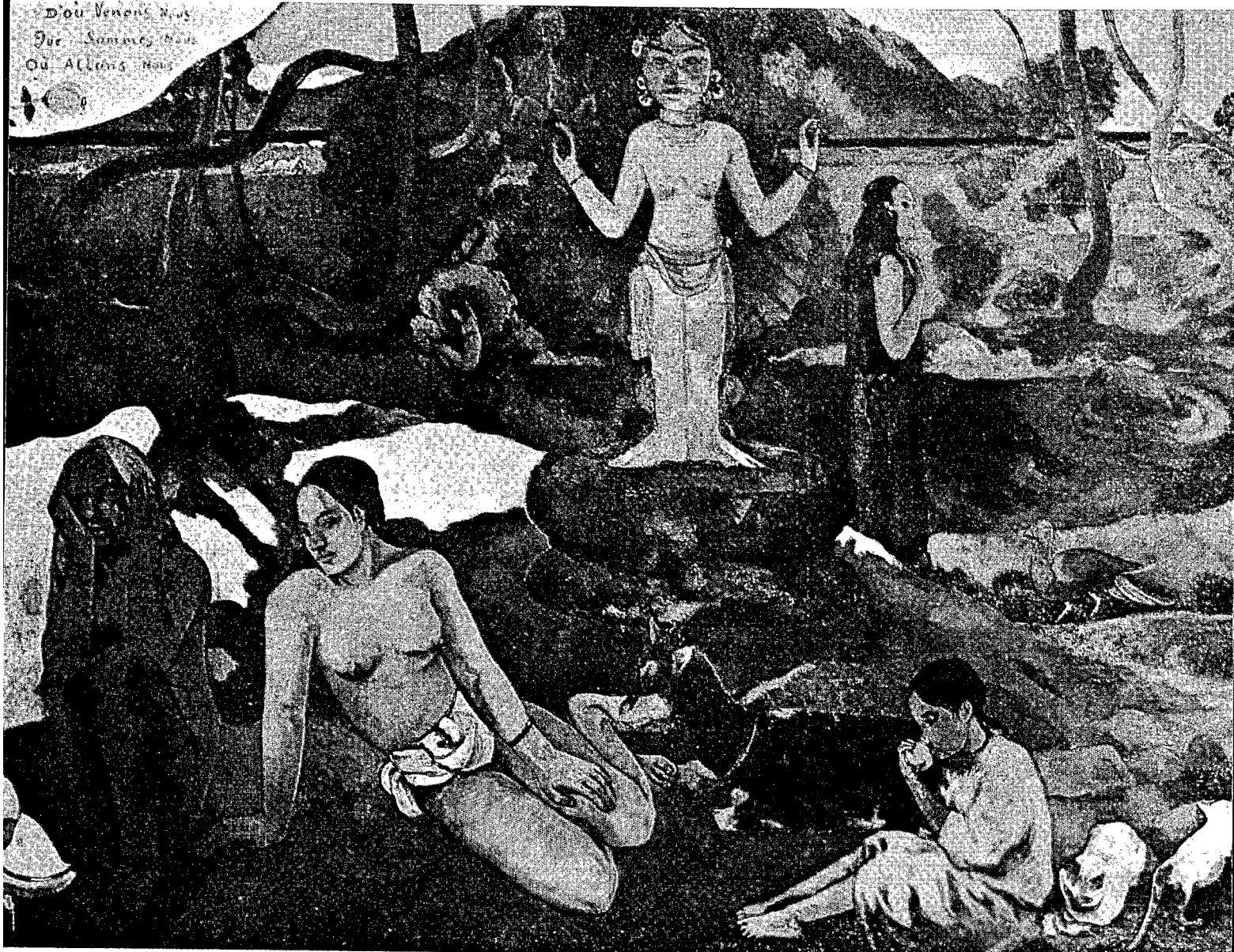
One room in the building is reserved for special exhibitions, the museum publishes separate catalogues for them. The Amsterdam Historical Museum is not entitled to publish independently, but fortunately the monthly journal *Ons Amsterdam* devotes an occasional issue to the activities of the museum.

A well-equipped library (Fig. 65) with literature on the history of Amsterdam provides the visitor whose interest has been aroused by what he has seen on his tour of the museum with the most detailed information he could hope for.

Credit should be given to the educational department of the Amsterdams Historisch Museum for the enthusiasm with which it contributes to the fascinating presentation of local history in this new museum.

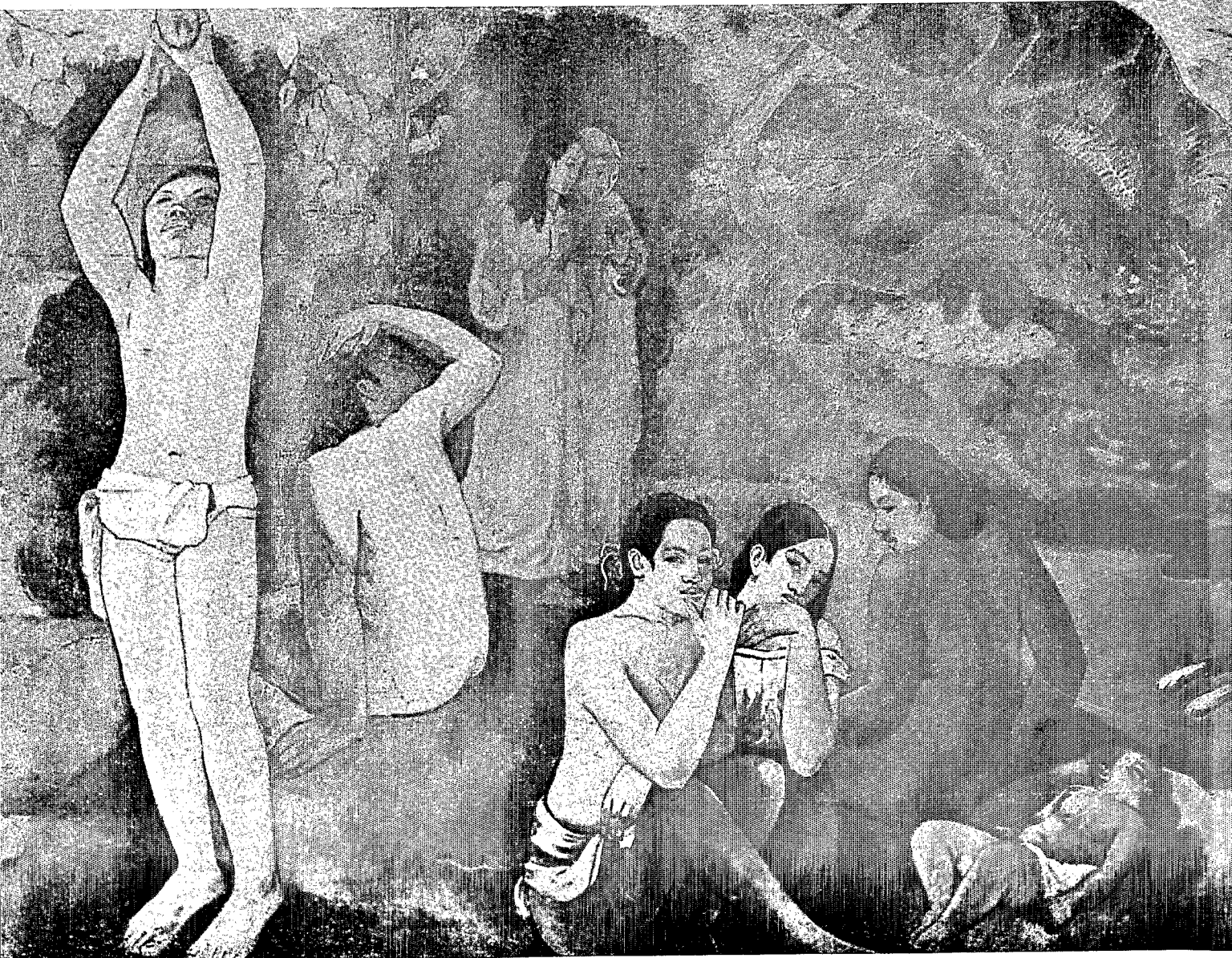
[Translated from Dutch]

D'où venons-nous, que sommes-nous, où allons-nous? (Whence do we come? What are we? Whither are we going?) Gauguin, 1897.
Oil on canvas, 139 cm × 374.5 cm.
Museum of Fine Arts, Boston, Mass.
(United States).



Museum variations on historical themes

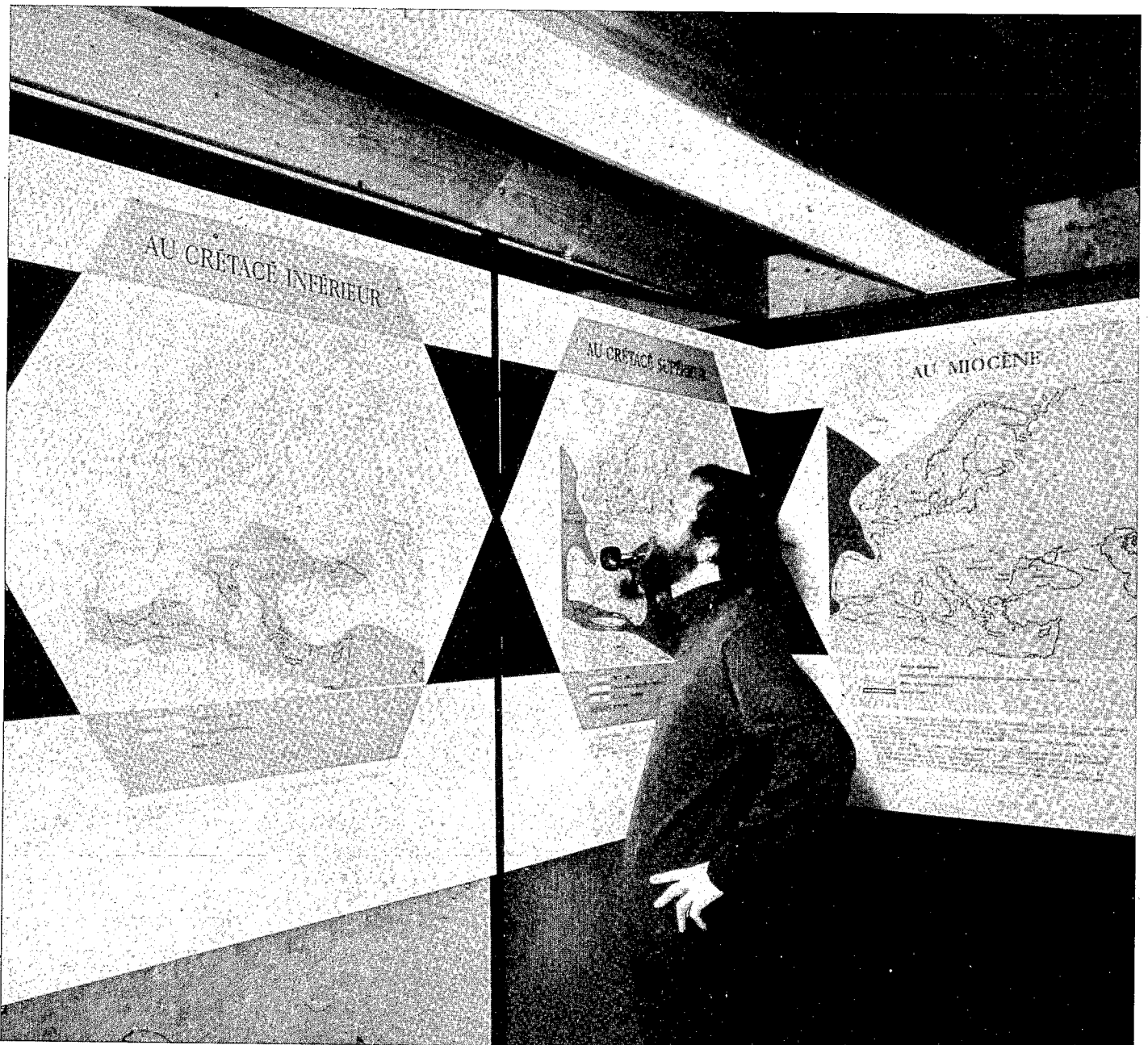
Six museum variations,
each of which evokes,
in chronological order,
an aspect
of the natural and human
history of the Earth.
The last variation
takes Man
into the Universe. . . .



Geological periods

66 (a), (b)

PALAIS DE LA DÉCOUVERTE, Paris.
 Presentation of geological eras. Maps show the distribution of land and sea during the geological eras: (a) partial view of the room—paleogeographic maps of the Secondary and Tertiary periods; (b) map showing the distribution of land and sea in the Quaternary period (from 3 million years up to the present time) (dark grey areas denote high seas; light grey areas, epicontinental seas; and white areas, emerged lands).



66 (a)

Palais de la Découverte, Paris

The Palais de la Découverte in Paris, inaugurated on 24 May 1937 for the *Exposition Internationale des Arts et Techniques*, presented a complete panorama of the different scientific disciplines of the time. Since then the Geology Room has been partially renovated several times; in the late sixties, the Scientific Committee of the Sciences of the Earth, composed of representatives of the university and of such important national bodies as the Bureau of Geological and Mineral Research, the National Weather Bureau, The National Geographic Institute and the National Centre for the Exploitation of the Oceans, proposed that this room should be completely remodelled.

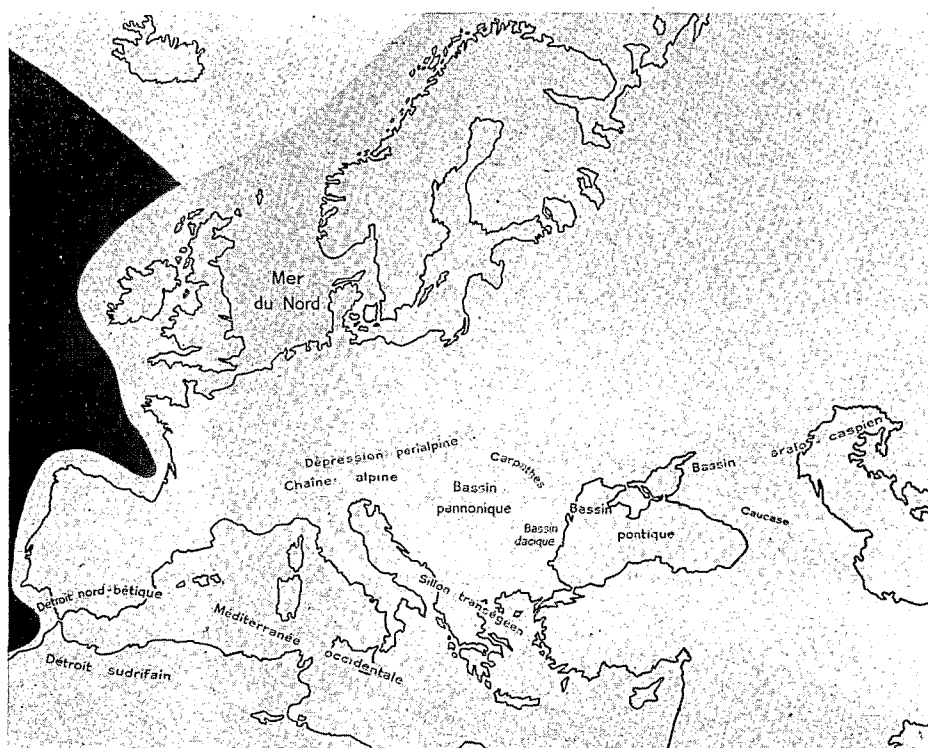
The floor-plan of the room was modified: despite the limited space, a platform along one side and a small discussion area were constructed to increase the room's educational utility.

Apparently heterogeneous groups were then assembled, providing a concise panorama of some of the numerous disciplines that make up the sciences of the earth.

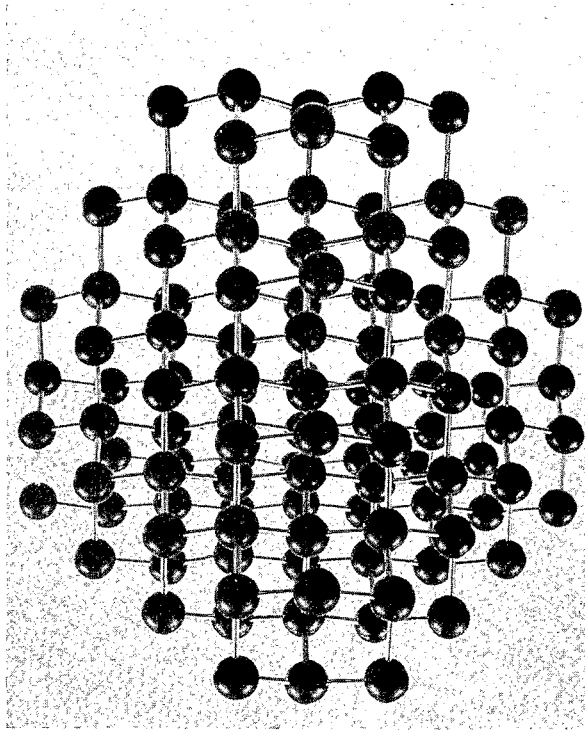
By presenting various topics relating to different specializations, (mineralogy,

petrography, palaeontology, micro-palaeontology, oceanography, historical geology, applied geology, prehistory), the Geology Room of the Palais de la Découverte aims to arouse public interest in a science which at first sight may appear to be strictly for specialists. But the originality of the Palais de la Découverte lies precisely in the fact that, by having an assistant continually on hand to enlighten visitors of all ages, it establishes a direct contact that makes the phenomena more intelligible and science itself more vivid and exciting.

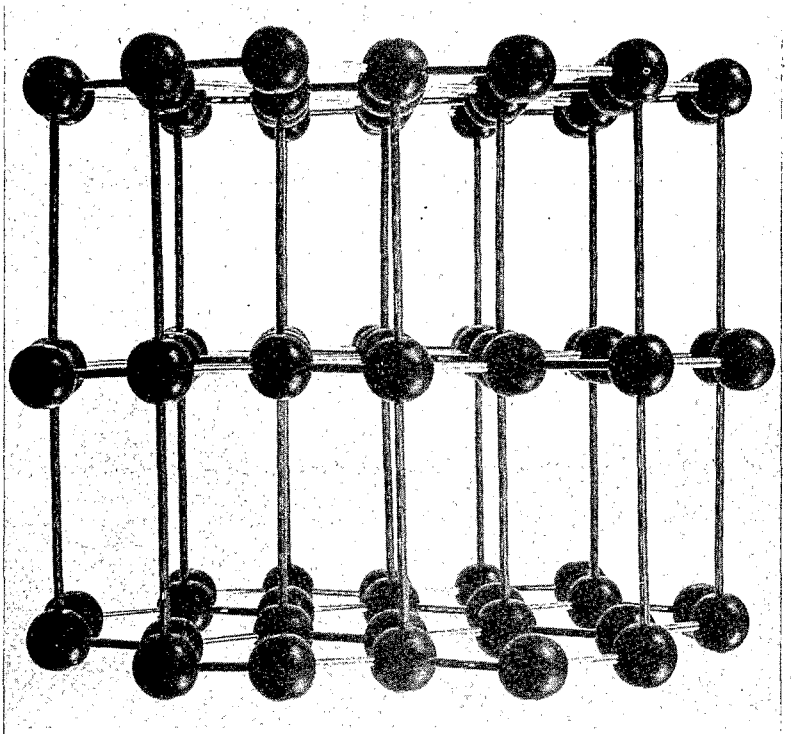
The platform is mainly reserved for the presentation of maps illustrating the distribution of land and sea during the different geological eras. The draughting of the palaeogeographic maps—a difficult task since no up-to-date documents of that type existed at the time—was entrusted to a committee. To retain public interest it was decided that only variations affecting Europe and the Mediterranean Basin would be treated. A large number of French and foreign works on the subject was collected and served as ground material for models, which were then verified in minute detail by specialists and in accordance



67(a)



67(b)



67 (a), (b)

Models showing a comparison of the respective structure of diamonds (a) and graphite (b). Diamonds and graphite are two minerals with the same chemical composition but having a different atomic structure. The layers of carbon atoms are the cause of its lack of hardness in graphite (used in lead pencils); on the other hand, the compact stacking of carbon atoms in diamonds makes these the hardest natural mineral (used as an abrasive).

with the most recent published works.

In this way original and absolutely up-to-date palaeogeographical maps were constructed, indicating the general stages of the emergence of Europe and the evolution of the Mediterranean over the last 400 million years.

The visitor can thus follow the engulfment of the continents from the beginning of the primary period, when there was a single, immense North Atlantic continent called *Fennoscandia*, together with the extension or regression of the oceans and their continental limits. The end of the primary era saw the formation of the *paralic basins*¹ in which vegetable wastes accumulated, later constituting the important coal deposits of Great Britain, France, Belgium, Germany, Silesia and the Donetz basin, and the emergence of the Pyrenees, the Alps and other Alpine-age mountain chains (*Baetic cordillera*, *Carpathians*, *Caucasus*, *Meghrebids*, *Apennines*, *Dinaric Alps*, *Balkans*). A final map devoted to the Quaternary period, the shortest of the geological periods and the closest to us in time, shows the maximum extension of the *Fennoscandian inlandis*² during times of glaciation, as well as the

different stages in the regression of this ice mantle, which, by fusion, made possible the development of the Baltic Sea (Fig. 66(a), (b)).

For the visitor, these eight maps take on something of the quality of an animated cartoon due to the presence of the geological assistant, whose explanations bring to life the slow deformations of the earth's crust which helped to give our planet its present-day appearance. Thanks to him the visitor realizes that this extra-human history, where the unit of time is a million years, is simply the result of spectacular, and sometimes deadly, phenomena—volcanic activity, earthquakes, floods and other cataclysms—with which, though on a human scale, we are all familiar.

Rather than offer the visitor an exhaustive inventory in the manner of an eighteenth-century natural history collection, the *Palais de la Découverte* endeavours to integrate science with everyday life and show that apparently insignificant discoveries are often the source of unimagined progress; this was at first the case with the use of coal, oil and many other natural products.

JEAN-PIERRE ROUCAN

1. Sea coast basins.
2. Ice-cap.

Danish National Museum, Copenhagen

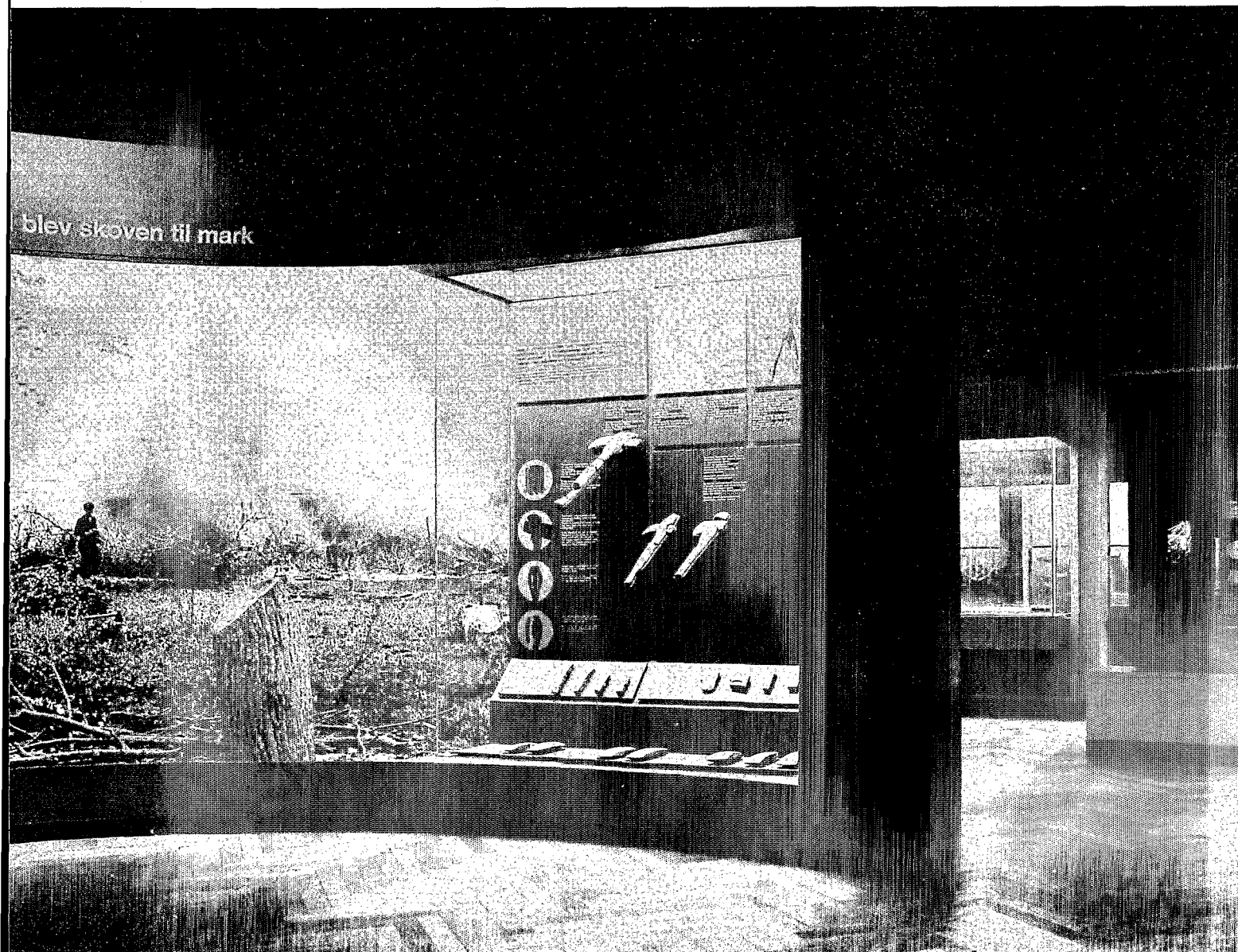
From its inception over 170 years ago, the Danish National Museum has had great public success. Under the direction of such distinguished museum pioneers as Christian Jürgensen Thomsen, the museum has grown steadily, supported by an interested population. It is this broad contact with layman and specialist alike which the Danish National Museum has sought to maintain in a new permanent exhibition of Danish prehistory (Fig. 68).

In this new exhibition, opened a few years ago, the National Museum wished to convey information not only about the rich finds relating to more than 15,000 years of prehistory, but also about the extensive knowledge which archaeologists have obtained in one of the most thoroughly investigated areas of Europe. The story of Denmark's prehistory is presented in the interdisciplinary manner characteristic of modern archaeology. The exhibition explores the cultural-

Prehistory

68

Stone Age exhibition renovated in the 1970s. All the rooms are artificially lit. The display shows the forest clearings of the first farmers, about 4,000 B.C.



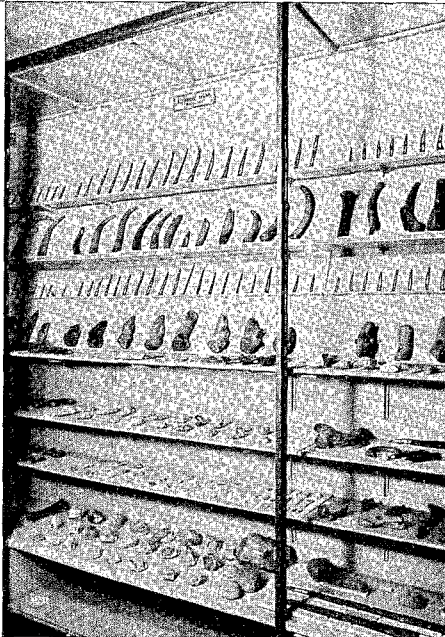
ecological background by describing the constant interplay between man and nature in a perspective relevant to the contemporary public.

The museum as a medium is characterized by the authenticity of the three-dimensional object. All exhibition elements must emphasize and strengthen this trait. Thus, in the new exhibition, a subtle balance has been sought using object, text, illustration, light, and even sound. In this way, prehistoric finds can serve as a source of information about prehistoric reality.

The new permanent exhibition displays far fewer objects than previous exhibits. Each object may be seen in an explanatory, easily comprehensible context, free of specialized archaeological terminology. The accompanying texts (all of which are translated into English) are divided into three sections according to position or typography. First, all

general information not dealing directly with the exhibited objects is found above the showcase. Here, for example, information on the ecological background of the various prehistoric periods may be found. Each showcase also contains a main text which briefly describes the cultural-historical subject illustrated by the objects. This text helps the viewer to quickly grasp the subject of the showcase, whether farming, flint-mining, trade, etc. Each object is accompanied by a short explanatory text which relates it to the overall theme outlined by the main text. By structuring the texts in this manner, the visitor can either initiate himself briefly to 15,000 years of prehistory or he may consider in depth a given aspect. The texts are geared to the level of comprehension of a 12-year-old child. As much information as possible has been offered in the form of easily read illustrations so as to

69

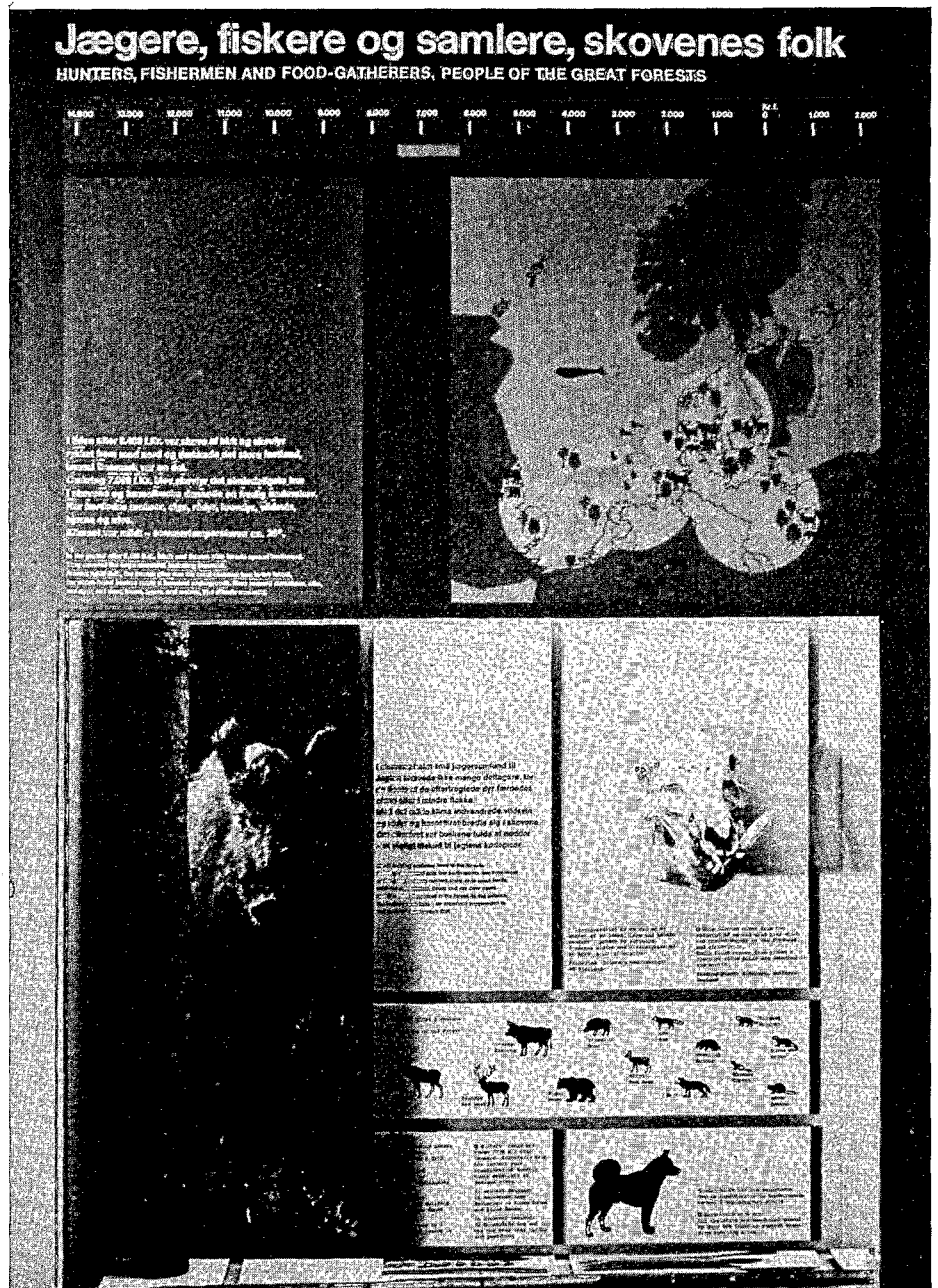


69 Stone Age exhibition of the 1930s. Tools from Mesolithic settlements. A large selection of types is exhibited.

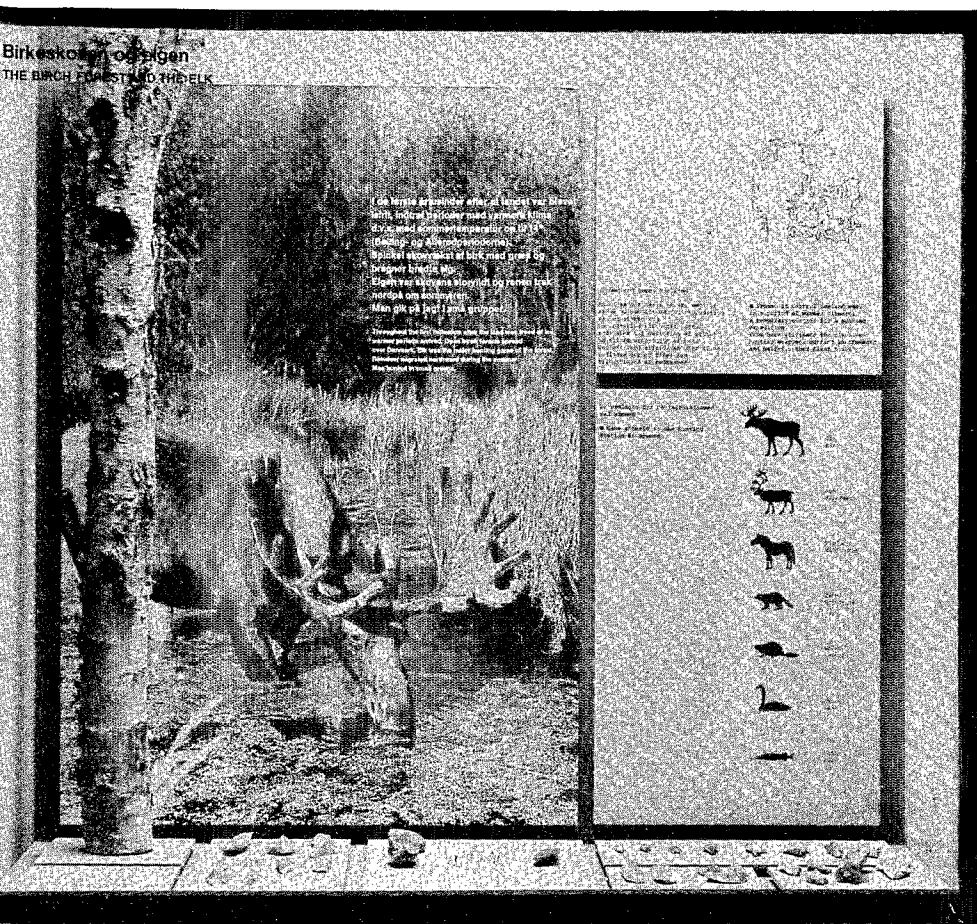
70 Typical example of the use of different types of texts in varying type and placing. Above the showcase ecological data are provided. Inside the showcase are general cultural information and a short explanatory text about each object. All these texts are printed by silk-screen process.

71 Present exhibition on the Stone Age. Hunters of the post-glaciation period.

72 The educational programme serves school-children, who comprise about half of all visitors. Here, tomorrow's museum public are studying the Viking period.



70





73
Confrontation between ancient aurochs
and modern schoolchildren.

limit the amount of text. For example, the ecological environment, in which prehistoric society flourished, is depicted largely through photographs of prehistoric landscape types which still exist in Denmark. Other survivals from prehistory, such as surviving game animals, are also used extensively as illustration material.

Practically all of the exhibition rooms are artificially lit. In contrast to daylight, artificial lighting is easily controllable, which helps to conserve, for example, the unique collection of prehistoric textiles. One disadvantage, however, is the heat given off by the spotlights.

As the National Museum does not own a modern climate regulator, this problem will be solved by cold aggregates, which create a more pleasant room atmosphere.

The long series of small exhibition rooms has necessitated a careful and conscious use of colour. Colours have been to establish a feeling of harmonious continuity.

Finally, use of audio-visual aids has been purposely limited mainly because when they work, their noise disturbs

the visitor, and when they do not work, he is disappointed!

In general, the goal of the new exhibition has been to give the museum visitor a choice: he can experience the exhibition as a purely visual plane, or he can obtain a considerable amount of factual information from the juxtaposition of objects, texts and illustrations (Figs. 70, 71).

The exhibition team which worked on the permanent display of Denmark's prehistory during the later years has varied greatly in size. Two of the museum's curators have written the archaeological 'booklet'. Architects Søren Sass and Thorkil Ebert designed the architectural framework, while the graphics were executed by Bent Rhode in co-operation with personnel from the School of Graphic Art in Copenhagen. Conservation and mounting of exhibits were done by the museum staff, whereas most of the construction was carried out by commercial firms.

A permanent exhibition, however, is but one aspect of the museum's many-sided contact with its public. About one-third of the visitors to the new

exhibition are schoolchildren, and as the children of today are the museum public of tomorrow, there is ample reason to pay special attention to them (Figs. 72, 73). The Educational Service especially founded in connection with the prehistoric exhibition therefore aims primarily to integrate museum visits with education in the classroom. Still more special attractions enliven the quiet atmosphere which can dull a permanent exhibition. For example, special children's days with workshop activities are a favourite excursion for Copenhagen children. Other days feature the popular *Balle Scene*—a puppet theatre, whose plays about prehistory attract large and enthusiastic audiences.

The restoration of the permanent exhibition of Danish prehistory is still in progress. The overwhelming growth in the number of visitors indicates the increasing interest with which the Danish public regards its National Museum.

JØRGEN JENSEN
AND ELISE THORVILDSSEN

National Museum of Antiquities, Leiden

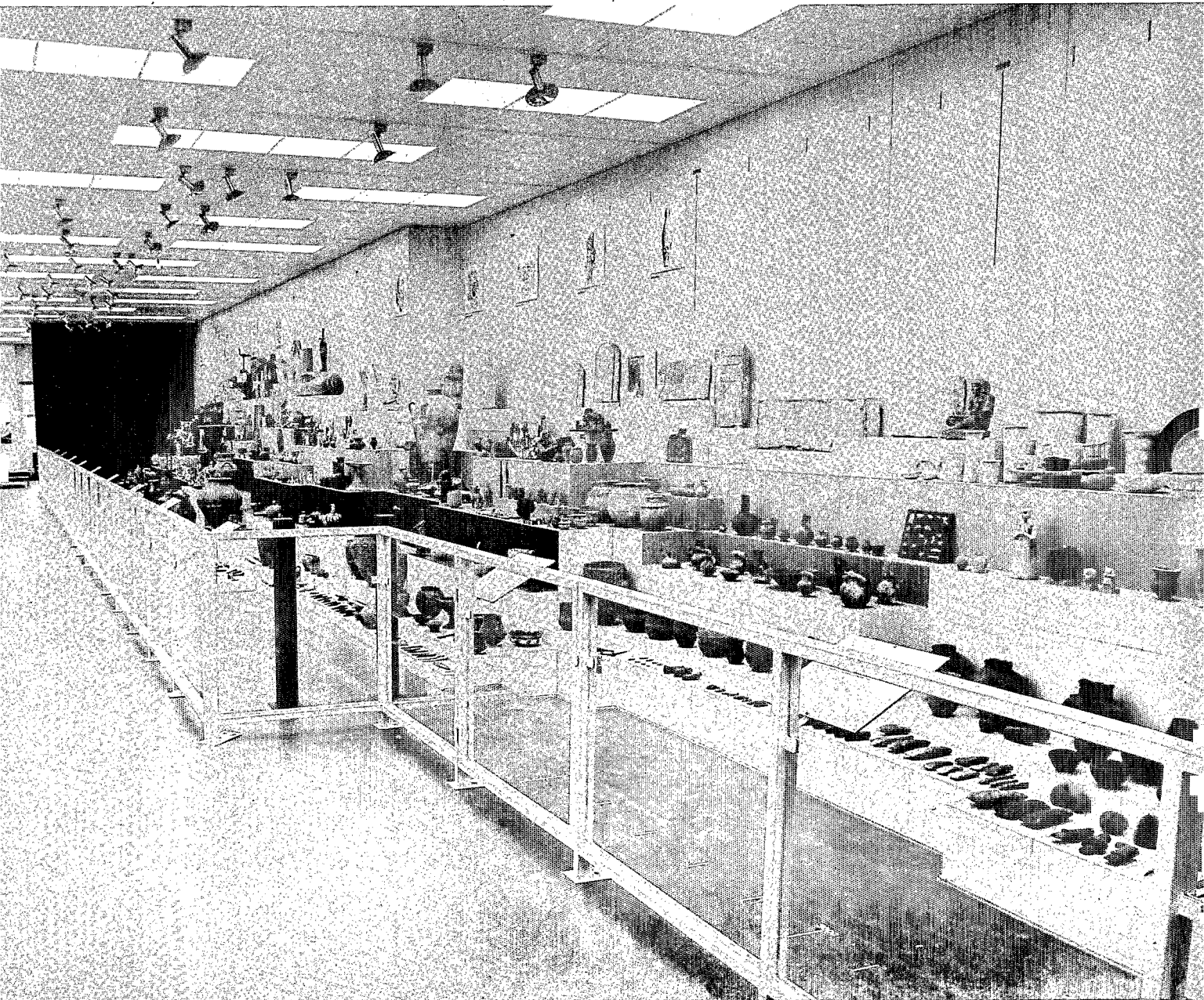
Old World antiquities

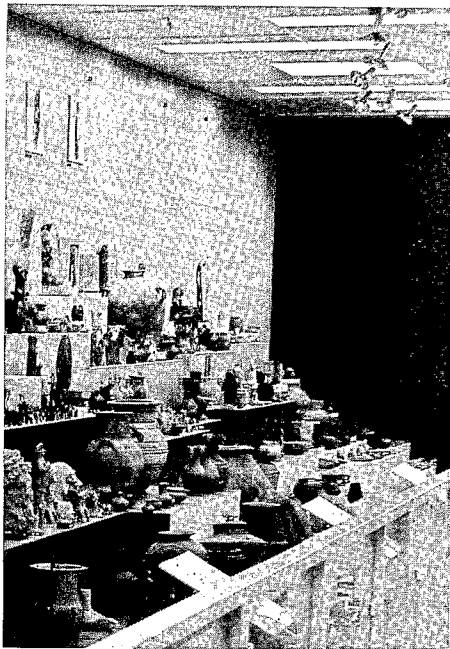
Since its foundation more than 150 years ago, the National Museum of Antiquities at Leiden has been collecting relics of the civilizations of Egypt, of the classical Mediterranean world, as well as objects tracing the history of the Netherlands from prehistoric times to the Middle Ages. The museum has accordingly developed three main departments: Netherlands, the Classical World, and

Egypt. There are also minor collections of Palestinian, Mesopotamian, Iranian and Punic antiquities, and of objects dating from the prehistory of Europe.

As is usual in archaeological museums, the exhibits belonging to each civilization are grouped separately, with further classifications within each civilization group according to the type of object displayed. Heavy pieces—monuments

74
RIJKSMUSEUM VAN OUDHEDEN, Leiden.
The 'grandstand' room (*tribunezaal*)
viewed from the entrance.





from Egypt, classical sculptures, the Nehalennia stones from the Roman period in the Netherlands—are kept on the ground floor. The first floor houses separately the smaller objects from Egypt, Asia Minor and the classical world. There are also special rooms for Greek vases and for glassware. Displays devoted to the development of Dutch prehistory and early history from the palaeolithic period to the early Middle Ages are situated on the second floor.

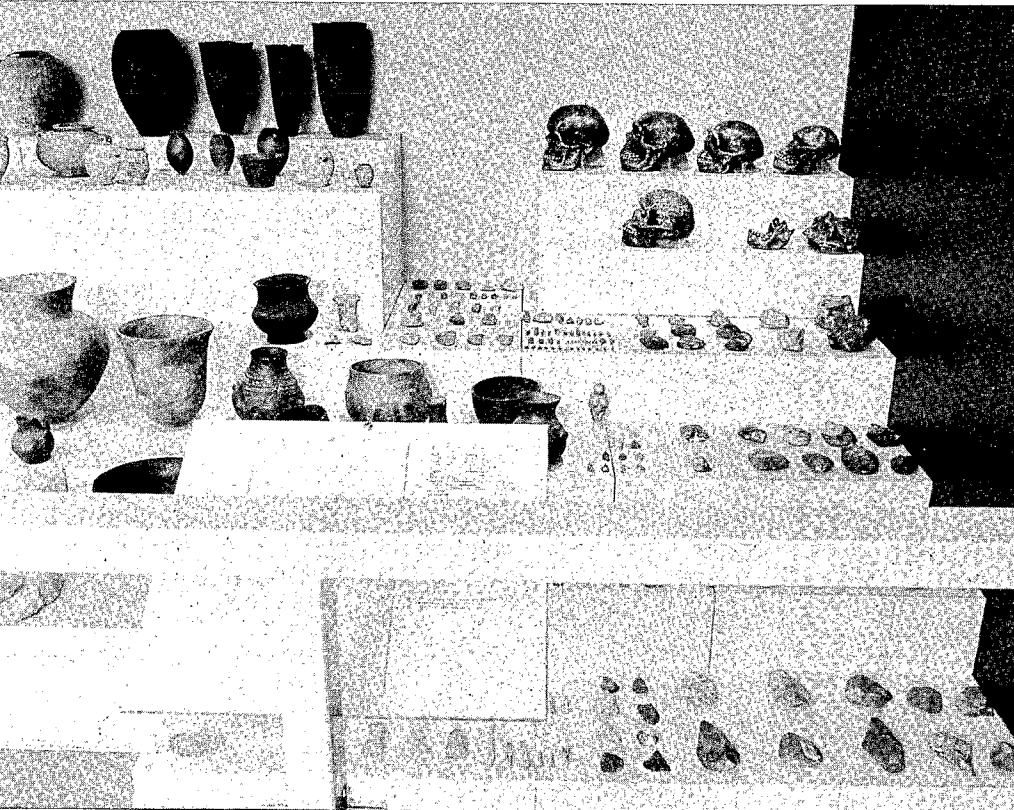
There is no attempt at visual integration of the displays either to emphasize the simultaneous developments of ancient civilizations, or their points-in-common during the earliest prehistorical periods. No special emphasis is given to the rise and fall of the great civilizations of antiquity, nor to the links between them or to their relative importance in time and place, for European development outside the Mediterranean world.

In addition, apart from big pieces of sculpture, all items on permanent display are separated from the public in glass showcases placed about the display rooms or sunk in the walls, as visible and tangible barriers between object and visitor. The contents of each room are carefully selected so that the visitor is not overwhelmed by excessive numbers of objects and so that each exhibit can be properly appreciated. In order to prevent confusion and uncertainty in the minds of visitors, no copies or casts are displayed. Only authentic and original objects appear in the exhibition.

However, all these practices—separation of civilizations, protection of exhibits by glass, restriction of the number of exhibits in each room and segregation of originals from reproductions—have been scrapped in a new room, called the 'grandstand' room because of the manner in which the exhibits are presented, which was opened on 25 November 1975.

Two years of planning by the scientific and technical staff of the museum, together with an artistic designer, A. Verhoeven, resulted in this new mode of presentation (Figs. 74, 76): a graduated display, arranged in tiers, with a date scale clearly marked both along the top of the wall and at the base. This display demonstrates the comparative development of all the civilizations represented in the museum, by using a profusion of objects separated from the public only by a steel and glass balustrade 115 cm high, against which visitors can lean in comfort. The result is a synoptic panorama of the development of mankind from about 1 million years B.C. until the tenth century A.D. Points of reference are provided by pictures of well-known historical characters. These are fixed to the walls at their appropriate places in the time scale, for instance: Menkure, Hammurabi, Agamemnon, Tutankhamen, Rameses II, Alexander the Great, Julius Caesar, Constantine the Great and Charlemagne.

Amongst the thousands of original objects exhibited on the tiers are casts and other reproductions of well-known objects to serve as landmarks, such as the Willendorf Venus, the Narmer palette,¹ famous works of art from Crete and Mycenae, the Roman silver treasure of Hildesheim, runic stones, and a model of the Oseberg ship from the Viking period. The beginning of the Christian era is marked by a cross on a bronze lamp. Opposite the 'grandstand', between the windows which open on to the inner courtyard of the museum, there are pictures of famous monuments, again at their appropriate places in the time scale—a cromlech from Europe, an Egyptian pyramid, a temple tower from Mesopotamia, the Acropolis of



76 (a)

75
Infra-red rays are captured by three slits in the far end wall.

76 (a), (b)

(a) The 'grandstand' room. Beginning of the exhibition: the most ancient shapes of skulls (casts), flint tools, and beginnings of Egyptian and oldest European cultures. Off-white background.

(b) Far end of the room. On the right, the Roman Empire on dark green background. Top left, Christian Egypt (light grey background); below, Byzantium (dark green); then the Franks, Saxons and Vikings (off-white).

1. The beginning of writing.

Athens, the Colosseum in Rome, and a sixth-century church at Ravenna.

The room itself is 28 m long and 6 m broad. The aisle for visitors is 3 m wide for the first 7 m narrowing to 2 m where the line of the balustrade is broken (2300 B.C. on the time scale); it ends in a rest area with seats—and where drinks are available for those who want them.

The maximum height of the 'grandstand' is 220 cm, and its maximum breadth (from front to rear)—for the period 1200–400 B.C. and again for A.D. 100–300—is 325 cm.

Fixed to the balustrade are twelve panels on which are numbered sketches of some of the display objects placed in a time scale and briefly described.

The time scale from the earliest times until 2000 B.C. is as follows: 1 million to 5000 B.C., 113 cm; 5000–4000 B.C., 90 cm; 4000–3500 B.C., 80 cm; 3500–3000 B.C., 120 cm; 3000–2500 B.C.,

190 cm; 2500–2000 B.C., 280 cm. The period from 2000 B.C. until the scale ends at A.D. 950 covers 1,925 cm or about 66 cm per century.

The 'grandstand' is constructed as follows: on a large concealed base about 500 blocks of standard size are fixed together; each block is 40 cm wide, 10, 20 or 40 cm high and 20, 40 or 60 cm long. The shape of the 'grandstand' in height, depth and the number of tiers, is determined by three factors: the number of civilizations and cultural activities depicted; the relative wealth of the various civilizations; and also, of course, the number of exhibits available from the museum's own collections. Thus, the 'grandstand' is low and narrow at first, becomes higher and broader in the middle, with seven tiers, and narrows again at the latter end, after the Roman period, when the European Dark Ages are reached. The

use of blocks, the number of which was computed in advance with the aid of a plan, facilitated the initial construction of the 'grandstand', and allows for modification of the layout in future, simply by moving blocks about.

Some use is made of natural light, through windows fitted with Luxaflex blinds, and artificial light is provided by fluorescent tubes on a low brick ceiling, while forty-five spotlights throw particular exhibits in relief.

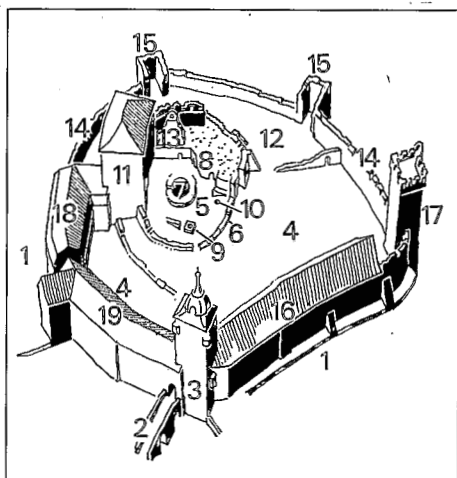
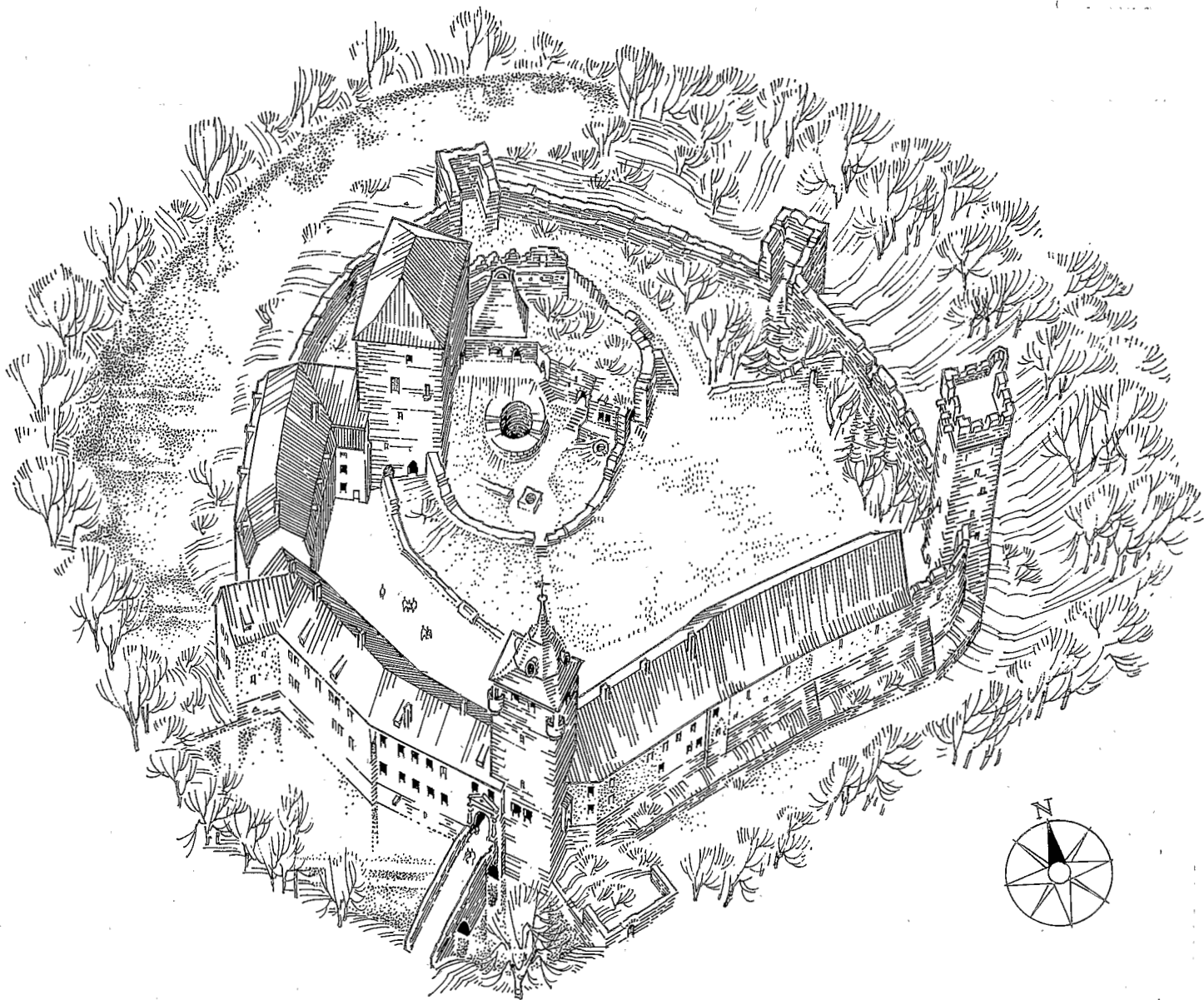
The objects on the 'grandstand' seem to be within easy reach, but the whole display is protected by modulated infrared ray beams, emitted and received through five vertical slits. Two of the emitting slits are on the posts at the point where the line of the balustrade is broken (Fig. 75); the other three are in the dark wall, visible in Figure 76. The receiving slits can also be distinguished against the dark background of the room (Fig. 75). Interruption of the beams sets off light and sound alarms. Furthermore, the removal of any article is immediately obvious because each exhibit rests upon a red spot against a pale background.

The various culture areas are differentiated by colour. The common beginning is shown in off-white (Fig. 76 (a)), which is continued along as far as European prehistory at the bottom of the stand. Along the top, Egypt is shown in light grey. Between Egypt and Europe, the Asian civilizations are shown in dark grey and those of the Mediterranean in dark green, a colour which, at the height of the Roman Empire, extends over almost the whole stand. Only the Meroitic civilization at the top of the stand, and non-Roman Europe on the lowest tier, remain outside the green belt. At the far end of the room (Fig. 76) green is retained only for the Byzantine civilization, with Christian Egypt above it, and the Franks in grey below. At the foot of the stand, the Europe of the Saxons and Vikings is marked in off-white.

ADOLF KLASSENS



76 (b)



77 (a)

77 (a, b)

BURGMUSEUM WASSERBURG KAPELLENDORF, Kapellendorf. (a) sketch of the castle complex: 1. Moats (outer ditch); 2. Present bridge; 3. Gatetower, present entrance; 4. Courtyard (inner moat of the Kirchberg castle); 5. The Kirchberg castle (original castle); 6. Inner ringwall; 7. Watchtower; 8. Great hall; 9. Castle well; 10. Cistern; 11. Women's quarters (from the Erfurt period); 12. Northern bailey; 13. Chimney-shaped kitchen; 14. Outer ringwall; 15. Shell towers in the back bailey; 16. Gate and bridge of the Erfurt Castle, now incorporated in stables; 17. Prison tower; 18. Princesses' building; 19. Court of justice and rent office (now castle museum and bar). (Reproduced from Karl Moszner, *Die Wasserburg Kapellendorf.*

Ihre Geschichte und Baugeschichte. [The Wasserburg Kapellendorf—Its History and Construction], 2nd ed., Weimar, 1975. (Weimarer Schriften zur Heimatgeschichte und Naturkunde, No. 19); (b) View from the west with bridge (2), gatetower (3) and administrative buildings (19) (figures refer to plan of the castle). This illustration shows that, despite structural alterations to the south and western parts of the castle carried out from the sixteenth to the eighteenth centuries, even here the outline of the mediaeval defences is still quite clearly discernible. The upper floor of the administrative buildings is occupied by the museum complex devoted to the history of the castle and village of Kapellendorf.

The Wasserburg Kapellendorf Museum

The development of socialist culture in the German Democratic Republic is inseparable from the preservation and diffusion of the nation's cultural heritage:

Total assimilation of early creative forces, achievements and experiences handed down to us through historical reports on work, science, art and culture not only inspires creative desire but also gives rise to the frame of mind and conduct necessary to a successful and efficient increase in productive work, a more culture-oriented way of life and the harmonious development of the personality—in a word, determines social activity.¹

Museums are playing an ever more important role in the transmission of the cultural heritage, as can be seen from the marked increase in the number of museum visitors over the last few years. Amongst the very wide range of concrete experiences which the museum service offers its public, the castles are important reminders of a stage in the evolution of the German nation.

The Wasserburg Kapellendorf, which lies within the triangle formed by the three towns of Apolda, Jena and Weimar, is one of the best preserved fortified castles in the German Democratic Republic (Fig. 77(a), (b)).²

Although the period of its construction extended from the twelfth to the eighteenth century, the parts added after the feudal era do not detract from the original architectural ensemble. Towers, outer walls, and wide moats paint an impressive picture of mediaeval fortification and bear witness to the economic, political and military importance of the structures which was a feudal castle until the middle of the fourteenth century. At that time it became the property of the town of Erfurt, and was finally used as the administrative centre for the Kapellendorf bailiff's office of the duchy of Sachsen-Weimar. During the battles of Jena and Auerstedt on 14 October 1806, in the war between Napoleonic France and Prussia, the castle served as headquarters for the Prussian troops stationed round Jena.

The sons of Goethe and Schiller received some of their legal training from the Kapellendorf bailiff Urlau, who was a personal friend of Goethe.

After the disappearance of the last remaining administrative services in 1830, the changing fortunes of the castle led it into a rapid decline. The first restoration work, begun in the early 1930s, was interrupted by the Second World War.³ The defeat of Fascism and the establishment of the German Democratic Republic also marked the beginning of a new era in the secular history of mediaeval castles. Legislation concerning socialist culture and maintenance of monuments accompanied by the provision of considerable resources by the State, made it possible to preserve and maintain castles, hence their use not only as romantic places for a day's outing, but also as centres of culture, education and recreation.

The Wasserburg Kapellendorf is a striking example of this new trend. The first concern of the museum services has obviously been to preserve and maintain the historic buildings themselves. A second museum complex, created at the end of the 1950s and still growing, deals with the history of the castle and village of Kapellendorf and provides a commentary on the castle buildings.

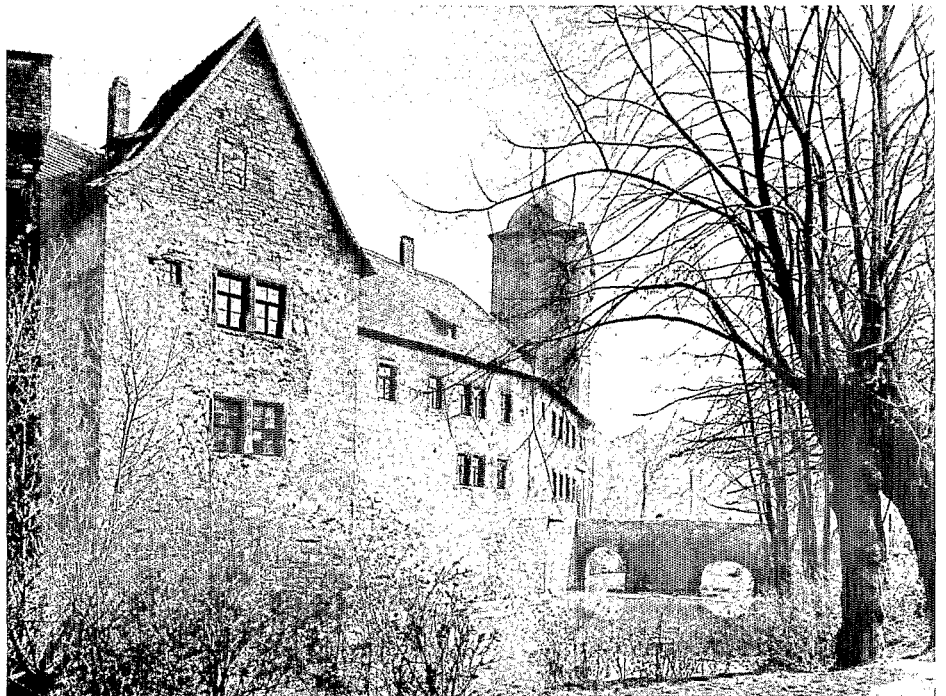
In the early 1970s, on the basis of a contract between the Kapellendorf Rural

The European Middle Ages

1. Hans-Joachim Hoffman, 'Problems and Tasks in the Conservation, Maintenance, and Diffusion of the Cultural Heritage in the German Democratic Republic', *Papers for the Meeting of the Cultural Advisory Board at the Ministry of Culture*, 9 June 1975.

2. The term 'Wasserburg' is commonly used for the Wasserburg Kapellendorf, but it is not strictly speaking a castle surrounded by a large area of water. It is rather a low-lying structure which uses a water-filled moat and embankment as a means of defence.

3. For the history and construction of the castle, see: Karl Moszner, *Die Wasserburg Kapellendorf. Ihre Geschichte und Baugeschichte* [The Wasserburg Kapellendorf—Its History and Construction], 2nd ed., Weimar, 1975 (Weimarer Schriften zur Heimatgeschichte und Naturkunde, No. 19); Hermann Wäscher, *Die Baugeschichte der Wasserburg Kapellendorf* [The construction of the Wasserburg Kapellendorf], Halle, 1961 (Schriftenreihe der Staatlichen Galerie Moritzburg in Halle, No. 18).



77 (b)

District Council and the Friedrich Schiller University in Jena, work was begun on another museum complex, devoted to *Thuringian Fortified Castles, Past and Present*. The university has set aside considerable resources to make materially possible the installation of a museum complex in the fourteenth-century residential tower.⁴ They are working in close collaboration with the Kapellendorf Rural District Council and the Board of Trustees for the castle. Guidelines for the thematic content of the exhibition have been laid down by a group of historians, prehistorians and museologists from the History Faculty of the Friedrich Schiller University and the Museum for the Early History of Thuringia in Weimar. This close collaboration between specialists in different fields has created new possibilities for the effective use of research findings and their presentation, destined to forming a socialist awareness of history. In addition, students working for their diploma were involved in the preparation of large sections of the guidebook and even with the layout, as the organization and use of the exhibition also play an important role in the practical formation of socialist history teachers at the

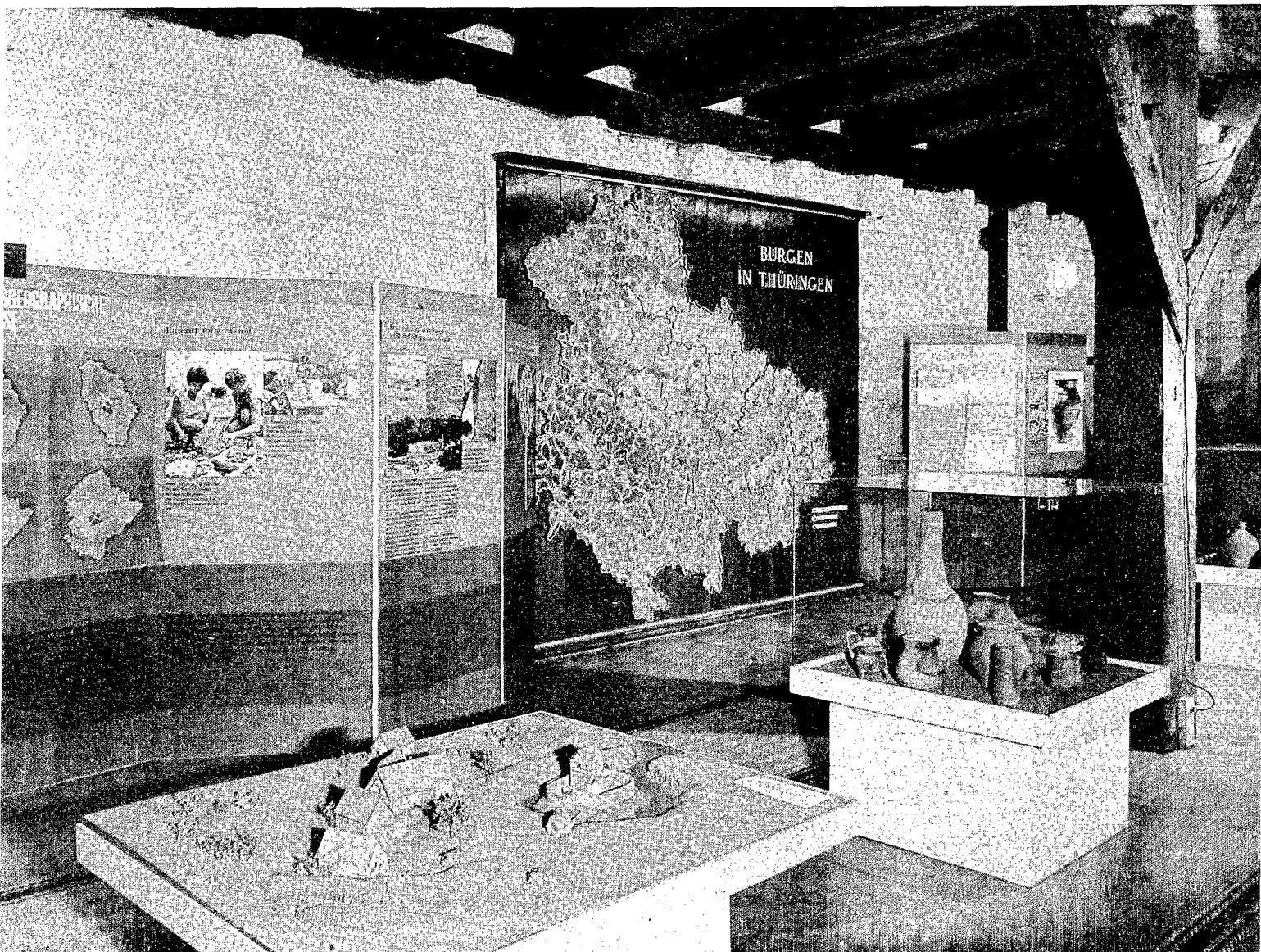
Friedrich Schiller University. Apart from their collaboration in preparing the guidebook, future teachers may also gain useful experience from their work as guides for groups of visitors and schoolchildren.

In contrast to the usual presentation of the history of individual castle buildings by museums, the organization of this exhibition was based on the premise that if castles are museum pieces, this is not because they represent a particular period of military history.⁵ As the creations of feudalism, they bear witness to the reality of historical processes which reached their culmination in later times. One of the objectives of the exhibition is therefore to give visitors interested in German history a rational insight, in terms of the class struggle, into the processes of evolution, since the formation of feudal society and subsequently, as exemplified in the castles of the period. At the same time it aims to enliven history teaching by closely collaborating with schools.

4. No. 11 on Fig. 79(a) (women's quarters).

5. cf. Günter Behm-Blancke, Erika Langer and Wolfgang Timpel, *Drehbuch Thüringer Burgen in Geschichte und Gegenwart* [Guidebook to Thuringian Castles, Past and Present], no place or date indicated, cyclostyled.

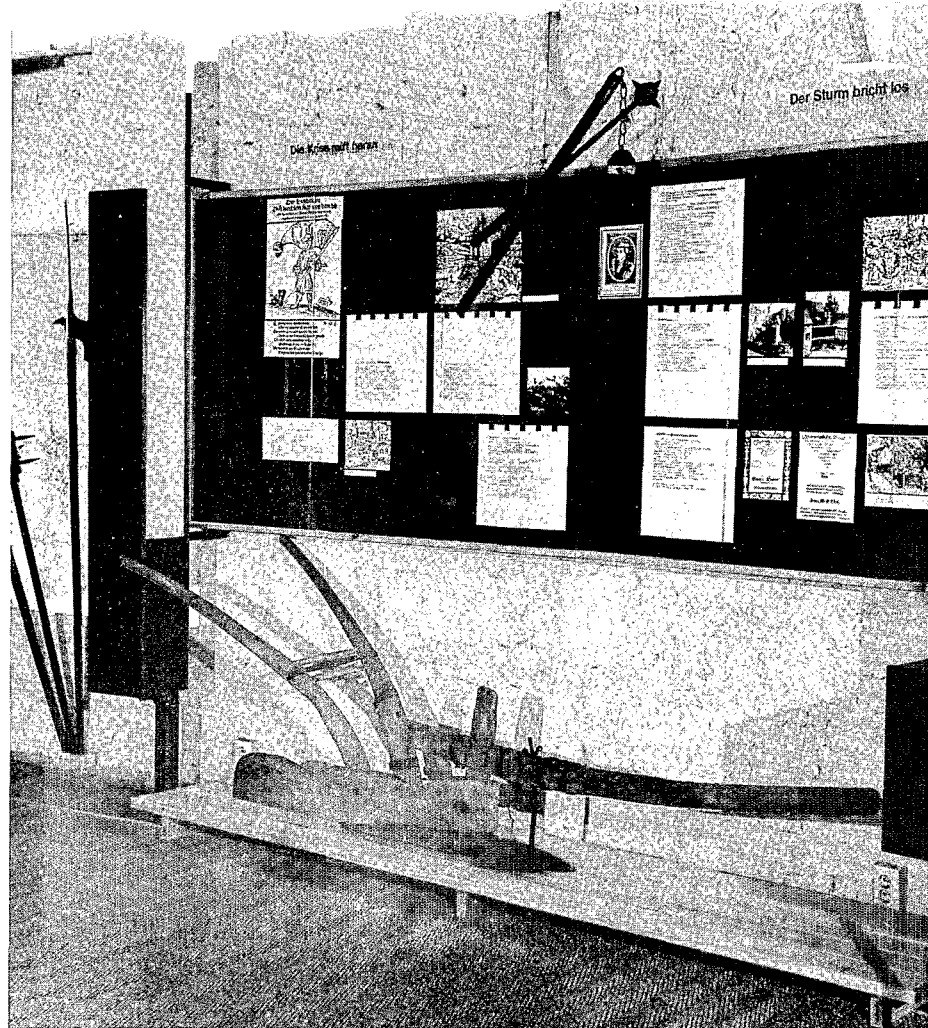
78
Exhibition—*Thuringian Fortified Castles, Past and Present*: the section entitled 'The Socialist Culture—Preservation of Monuments—Use of Castles in Our Time'. The relief map shows the distribution of castles in Thuringia. The scale of the castle and village of Gommerstedt and the pottery found in the course of excavations on that site give some insight into the study of abandoned villages, whether they were deserted for economic reasons or as a result of war or epidemic.



Within the local cadre defined by its title (Thuringia), the exhibition aims to demonstrate two things, according to the principle of regional history. First, the way in which the German race has developed in conformity with the laws of history, by the use of concrete examples relating to defined areas. Second, that during the considered period, Thuringia was more than once the scene of events surpassing regional importance.

The title *Thuringian Fortified Castles, Past and Present* is well chosen in yet another respect. The question of the present-day socialist society's relationship to the castles is both the basis and framework of the exhibition. After examining a large relief map showing the generous distribution of castles throughout Thuringia, the visitor moves on to the section of the exhibition entitled 'The Socialist Culture—Preservation of Monuments—Use of Castles in Our Times', in which a combination of pictures and texts with carefully chosen exhibits focuses attention on conservation measures and pays tribute to benevolent conservation workers who have made a substantial contribution towards the preservation of some of the important monuments of our history (Fig. 78).

In the heart of the exhibition may be found the section entitled 'The Castle in Feudal Society', which presents the main functions of the castle in feudal times bearing in mind that 'the definition of the fortified stone castle should not be too restrictive. It should include the older earth ramparts, the monasteries and towns (often with their own substantial fortifications) as well as the



fortified private residences, cemeteries and churches which are built on the same principle'⁶ (Fig. 79).

Extensive use is made of scale models in order to illustrate important castles. Objects found in these castles and other exhibits such as pottery, household utensils and weapons are displayed in conjunction with these models as practical demonstrations of the workings of the processes of history. For each museum complex there is an explanatory text relating each to its historical context. Maps, plans, photographs of excavation work and—for later periods—reproductions of contemporary engravings complete the exhibition. The key sections of the exhibition were ready in their final form by the end of 1976. Plans to extend the exhibition, at a later date, include two other important aspects of the development of fortified castles, 'Castles as Centres of Culture' and 'The Development of the Castle as a Defensive Structure' are in consideration. In addition to this, changes are continually being made to the exhibition in order to keep up with the latest research findings on castles and make these known to the general public.

Lectures, concerts and other functions to be held in one of the rooms of the residential tower, ideally suited for this purpose, will contribute to the development of the Wasserburg Kapellendorf as an all-round cultural centre.

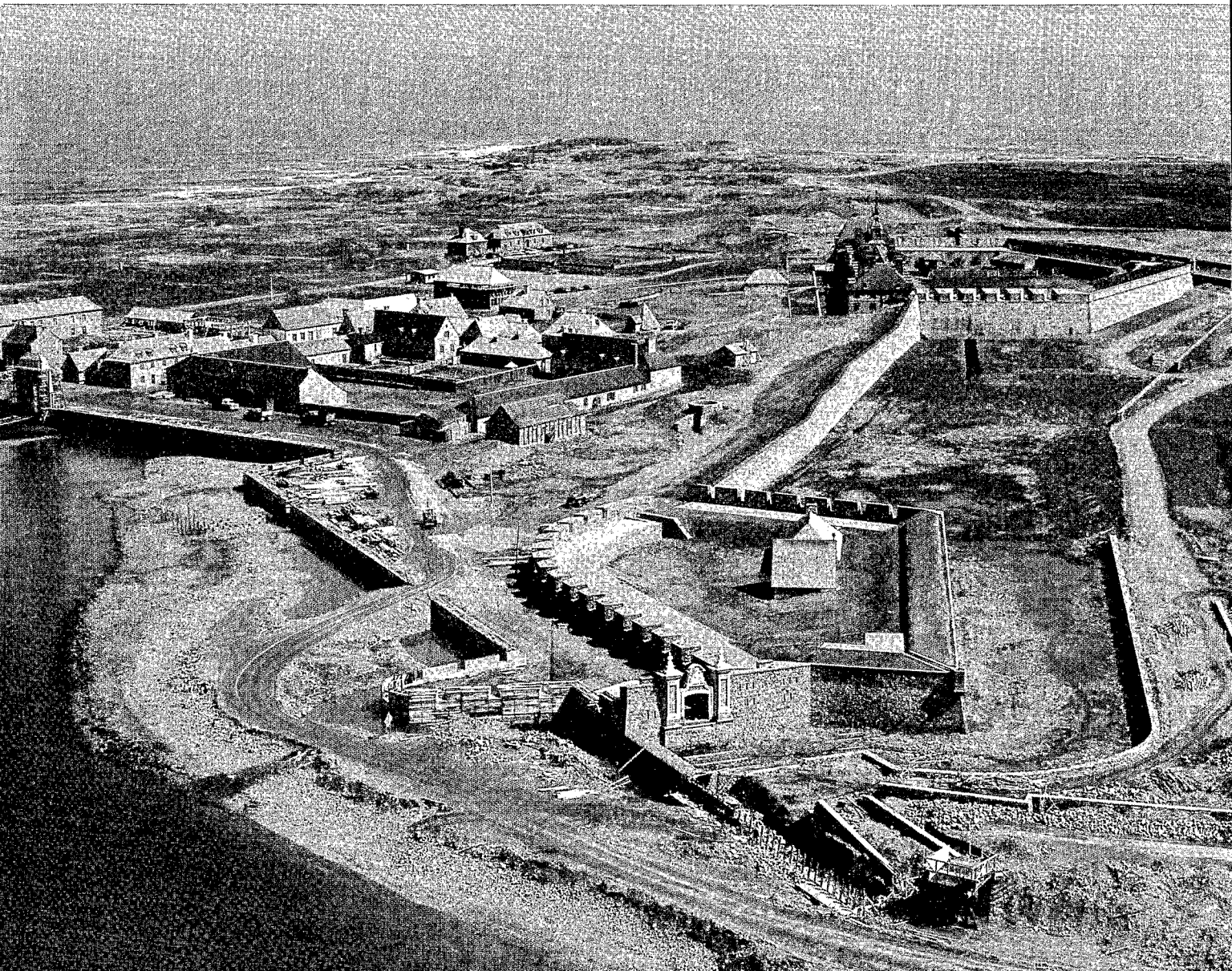
79
Exhibition—*Thuringian Fortified Castles, Past and Present*: the section entitled 'The Castle in Feudal Society'.

6. Hans-Joachim Mrusek, *Thüringische und Sächsische Burgen* [Thuringian and Saxon Castles], p. 19, Leipzig, 1965.

Modern history of the Americas

80

FORTRESS OF LOUISBOURG NATIONAL HISTORIC PARK, Nova Scotia, Canada. Reconstruction nearing completion at the Dauphin Demi-bastion (foreground). Beyond is the King's Bastion and Casernes (upper right). At left are buildings along the waterfront. One wharf has been constructed at the Porte Frédéric, the principal entrance from the harbour. In the distance are the ruins of the eighteenth-century town and fortifications, all situated on Rochefort Point, which separates Louisbourg Harbour from the Atlantic Ocean beyond.

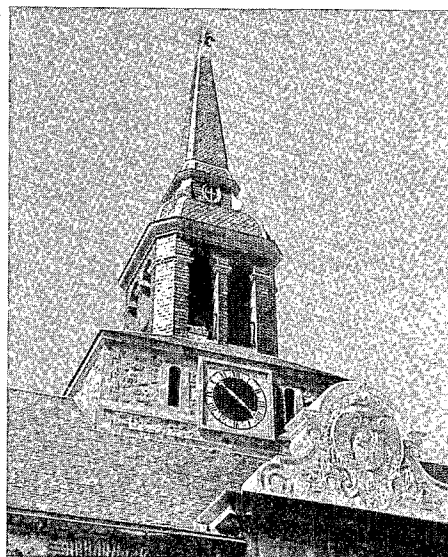


Fortress of Louisbourg National Historic Park

Visitors who travel by car to Louisbourg in Nova Scotia, Canada, will find themselves at the end of the highway which crosses the island of Cape Breton—virtually the easternmost point of land on the North American continent. Many expect to find yet another of those palisaded forts, so common in Canada and the United States for over 300 years and now reconstructed as strongholds of the tourist trade. Instead they find the remains of a fortified city, once the third busiest seaport in North America. They discover, through the major reconstruction now taking place on the site, that Louisbourg was a vital part of France's colonial empire during the eighteenth century. It was a fishing port, naval base and commercial entrepôt, whose value far outweighed that of the fur-trading posts in the interior of the continent. Its fortifications copied the Vauban system in France, but they were badly located and their construction poor. Visitors discover that the sieges of 1745 and 1758, in which Louisbourg was captured by the British, were turning-points in deciding the control of the continent. More important, they learn that Louisbourg, and the colony of which it was the capital, was home to a transplanted European civilization, in many ways unique, which flourished for forty years and then was extinguished by military conquest. After the defeat,

Louisbourg's fortifications were demolished, the site was abandoned by the military, and the ruins were virtually deserted. It is the only colonial townsite in North America which does not have a city built on top of it.

The Louisbourg project is Canada's most ambitious attempt to re-create its past. The reconstruction, begun in 1961 as a means of reviving the local economy, has since become a cultural and educational effort of major importance, and the scope of the project has broadened accordingly. Completion of the project



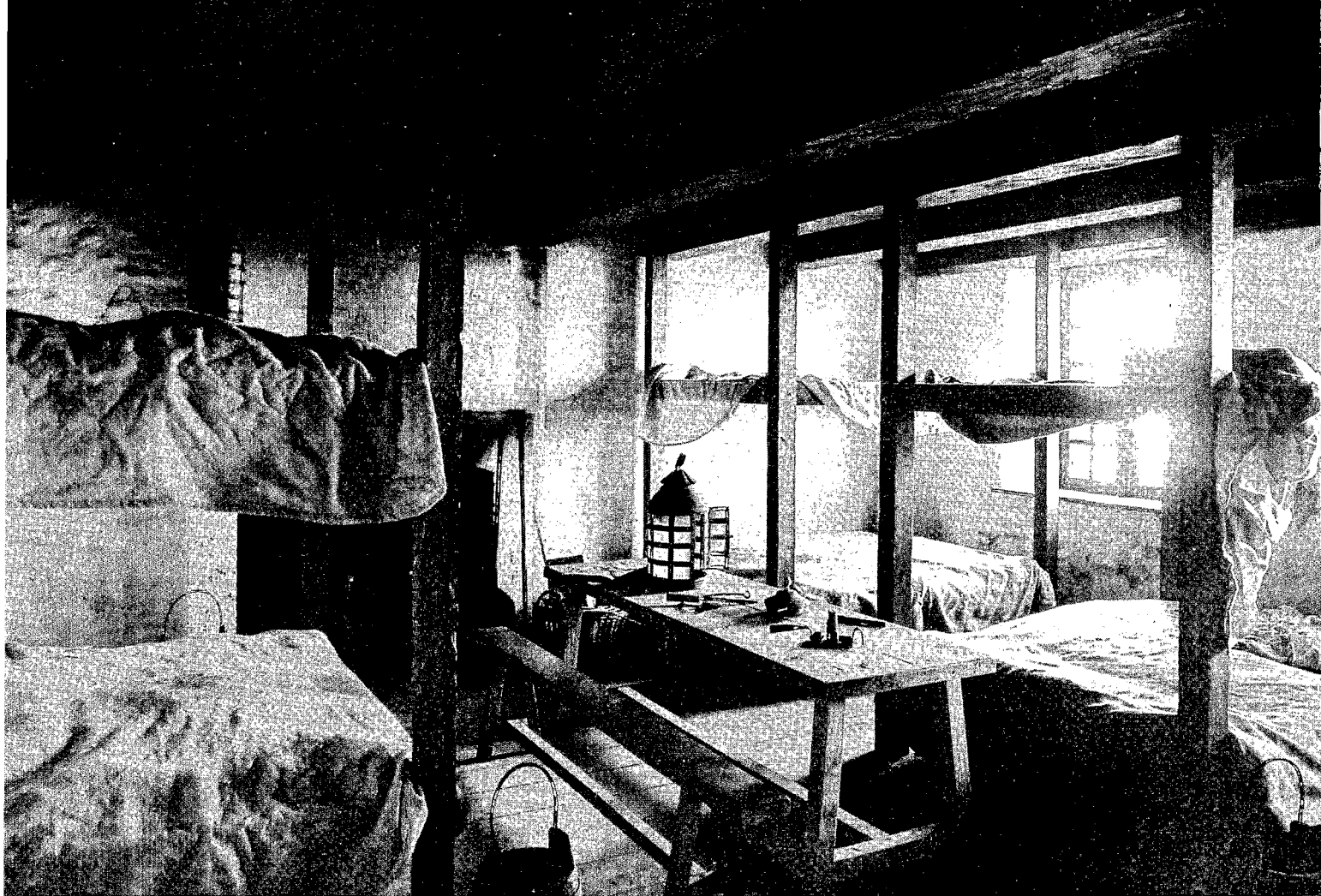
81

Clock tower of the Casernes, 365 ft long and once the largest building in North America. The tower was reconstructed from a detailed plan drawn by French military engineers in 1733. The clock mechanism is from an eighteenth-century church in Barr, France. The coat of arms *fronton*, made of limestone imported from France, was carved by local workmen, including former unemployed coal-miners, under supervision of a master stonemason from Europe.

will take five more years and will cost \$25 million.

Administered by Parks Canada, the federal agency for national and historic parks, the fortress is a museum village set in twenty-three square miles of scenic and historic parkland. In Louisbourg harbour itself, there are the wrecks of a dozen ships, mostly from a French fleet which was destroyed during the 1758 siege. Cape Breton's rugged coastline, with its heavy surf and fog, adds a sense of isolation and timelessness. The nearest evidence of the twentieth century is two miles away on the other side of the harbour. Visitors must leave their cars at a gathering-point near the present town. A bus will take them as far as a special fishing reserve on the beach, from which a walk to the fortress will carry them back into history.

An area equivalent to one-quarter of



82 (a)

the original town buildings, yards, gardens and streets, is being totally restored. Visitors will see the historic waterfront, several blocks of buildings, two of the six bastions that once surrounded the town, and the Casernes, which was once the largest building in North America (Figs. 80, 81). Everything will look just as it did when the fortress was nearing completion, before the blockade and bombardment damage of Louisbourg's first siege.

Originally it was planned only to rebuild a few monumental structures, such as the town gates. But because the surrounding ruins would have left them without an architectural or social context, it was decided to wholly restore a complete section of the town. This concept allowed a reconstruction of all the social, commercial, military, naval and administrative aspects of life in the town, through the recreation of the variety of historical conditions in which the original inhabitants of the fortress lived (Fig. 82(a), (b)).

Louisbourg provides a possibly unique opportunity to focus on such a brief epoch. If research shows that a town lot was vacant or some feature was unfinished, the reconstruction will leave it as it was in 1744—despite temptations to fill the gap with earlier or later features of historic interest. We feel that the

concept of re-creating a fixed 'moment in time' adds interest and value to a visit.

This approach was feasible only because of the concentration of historical evidence to do with the period before the siege, and also because the brief life of the town left little time for the modification that ordinarily complicates the re-creation of a historic place.

Buildings which are less significant or representative in themselves as period environments will be used to house thematic displays to explain the historical significance of Louisbourg, and to describe the work done for the reconstruction. Even service buildings used for utilities and maintenance will blend into the 1740s milieu. Much ingenuity has been expended in concealing washrooms, kitchens, lights and noises so that visitors may dine authentically in a restaurant which will serve only the foods known to have been available at Louisbourg, and only in a style appropriate to the social class of the proprietor and his clientele.

While it is the policy of Parks Canada that all buildings be faithfully reconstructed in 'line, level and materials' and while various archaeological features are preserved in the restoration, the re-establishment of Louisbourg remains ultimately synthetic. No townspeople

inhabit the buildings; instead, visitors are encouraged to regard the physical setting merely as a point of departure from which to understand and appreciate the past.

To fully recapture the atmosphere of Louisbourg, guides wear costumes of the period not only to demonstrate trades and give 'life' to the buildings but also to represent the original inhabitants. Whenever possible, guides are assigned to buildings according to the kind of people who would have been there in the 1740s. Soldiers, for example (mostly university students), adopt as a *nom de guerre* the name of an original soldier of the garrison and study a dossier on him in order to see Louisbourg from his point of view. Guides affect the dress and manners appropriate to the social class they represent. The rules of fast and abstinence established by the Catholic church during the eighteenth century, for example, are observed by everyone, including visitors who dine in the restaurants. Guides are encouraged not merely to pass on information to visitors but to participate in the discovery and portrayal of a way of life.

The work at Louisbourg required a concentration of research and museological effort whose methodology and concern with detail is nearly as remarkable as the reconstruction itself. Excava-

tion yielded thousands of artefacts, as well as the ruins of fortifications and buildings. Some 750,000 pages of documents and 500 maps, plans and views have been copied from archives in France, England, Scotland and the United States. Specialists from several nations have worked with an average labour force of 150. Because the available evidence is so extensive and complex, representatives from several disciplines work as teams in four different areas: Structural design and reconstruction; exhibit design; furnishing design and reproduction; period presentation (everything is shown or done in a historical context).

A standing rule is that evidence which can be verified takes precedence over personal opinion and inspiration—no matter how renowned a member may be. After fifteen years of extensive research, a major reassessment of Louisbourg's importance in North America and an appreciation of its cultural complexity are emerging as unexpected results of the reconstruction.

Some Europeans might be amused by our preoccupation with a past so recent, and our attempt to re-create a culture not our own. Yet the reconstruction of Louisbourg is similar in many ways to the rebuilding of historic districts after the Second World War. More time has

passed since Louisbourg was destroyed, the historical importance is social rather than architectural, but the objective is the same: to create a historic townscape which preserves the spirit of the past.

JOHN FORTIER

82 (a), (b)

Reconstitution of the Casernes' interior (1974): (a) barrack-room; (b) Governor's bedroom.

82 (b)



Yesterday and today

83
GOSUDARSTVENNYI MUZEJ ISTORII
LENINGRADA, Leningrad. Section on the
defence of Leningrad during the Second
World War, 1941-45. Visitors before a
wall of touching photographs.

83



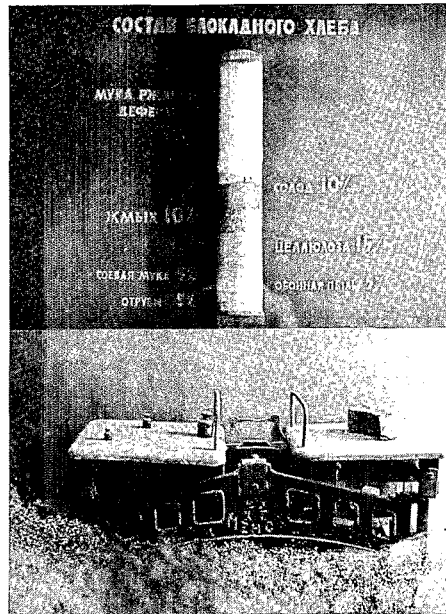
State Museum of the History of Leningrad

Part of the exhibition in the State Museum of the History of Leningrad is devoted to the years during the Second World War when the city was besieged by German troops for 900 days. The defence of Leningrad is an epic of the courage and fortitude of the city's defenders and of all its population.

The Museum of the History of Leningrad is not a military museum. For this reason, even in the section on 'Leningrad During the Second World War', most attention is focused on the life of the city and the participation of Leningrad's inhabitants in its defence. The military operations shown in the greatest detail are the battles fought along the near and distant approaches to the city and the successful campaign of January 1943 which broke the blockade and defeated the German troops besieging the city. The display includes decrees issued by the State Committee for Defence, orders from the High Command, communiqués of the Soviet Information Bureau and sketch-maps depicting the major military operations of the Second World War.

The exhibition is laid out in accordance with the phases of the war as established by Soviet historians. It consists basically of original documentary material recalling the events of those unforgettable

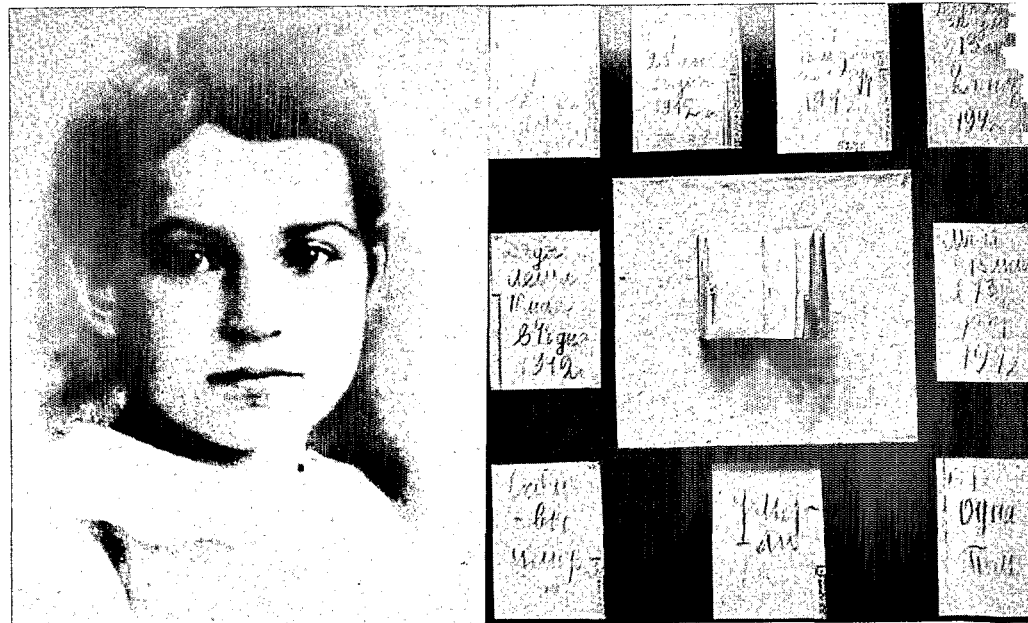
years; the fortitude and heroism of the soldiers and of the civilian population; the leadership and administrative ability shown by the Communist Party and the Leningrad Party Organization in Leningrad's defence, and the nation-wide aid given to the besieged city. We have tried to find an architecturally artistic solution for the interior layout of the museum and to ensure that the exhibi-



84 (a), (b)

Elements of the exhibition. (a) Bread during the siege of Leningrad: above, its composition (mouldy rye flour, 50 per cent; oil-cake 10 per cent; soya-bean flour, 5 per cent; bran, 5 per cent; malt, 10 per cent; cellulose, 15 per cent; grain dust, 5 per cent; below, the daily ration (250 grams for manual workers, 125 grams for white-collar employees and children). (b) The diary in which the school girl Tania Savitchev described the successive deaths of each of the members of her family.

84 (a)



84 (b)



87
Reconstruction of one of the shelters in which the citizens of Leningrad took refuge during bombardments.

tion makes an impact through its content and vividness.

Visitors pass through a light and spacious hall showing the peaceful life of Leningrad, and to a room which deals with the beginning of the war. '22 June 1941'—a calendar page showing this date is attached to a large photograph of burning villages, and German planes dropping their bombs. A black cloud seems to hang over the room. Towns in ruins, savage massacres of the peaceful population, shootings and executions—the consequences of the Nazi invasion—form the subjects of the photographs assembled here. A photocopy of the 'Barbarossa plan' in German and Russian is displayed in a showcase against a dark brown background which dramatizes the sinister significance of this document.

On another wall of the room, highlighted against a red background, is the text of the appeal made to the people by the Central Committee of the Party and the Soviet Government, exhorting them to rise in defence of their fatherland. Photographs show meetings held in factories and workshops and volunteers enlisting in the Red Army and the People's Militia. The song, 'Rise up, great country, rise and join the mortal fight' which became very popular during the war, echoes through the room.

The display in the room dealing with life in Leningrad during the blockade is notable for its unity of content and artistic presentation. Photographs show the streets of the beleaguered city, paralysed traffic covered with snow, old people, women and children exhausted from hunger. Framed in black is a short inscription: '641,803 peaceful inhabitants died of hunger'. Here, too, is the order issued by the Leningrad City Council's trade department, dated 19 November

1941, setting out the minimum daily bread ration: 250 g for manual workers, 125 g for office workers and children. A piece of bread from blockade days weighing 125 g is shown in a glass case (Fig. 84 (a)).

The Leningrad schoolgirl Tanya Savicheva writes in her diary of the death of her parents and relations. Each page of this little notebook bears a few words in a child's uneven writing. The last entry reads: 'The Savichevs are dead, there is just Tanya left.' The entries stop there. Tanya herself died from hunger and cold (Fig. 84 (b)).

On 29 September 1941, the German Naval High Command received a secret order concerning 'the future of the city of Petersburg', which directed that the city should be wiped from the face of the earth. Photographs and other documents bear witness to the fact that the Nazis spared no effort to carry out this order: houses in flames, palaces destroyed, architectural monuments damaged by shellfire are all depicted here.

To render the display more vivid, the exhibition includes scientific reconstructions. There is thus a reconstructed shelter like those in which the citizens of Leningrad spent long hours during bombardments and air raids. It is a wooden-floored underground room with an iron-clad door, a bench, table, an electric 'bat' torch and a loudspeaker dating from the war. A living-room of the blockade period has also been reconstructed. It contains authentic, typical objects such as the table, chairs, the little iron stove, felt boots, a padded jacket and small sledges for carrying water. We hear again the tick-tock of the metronome and the voice of the announcer giving an air-raid warning (Fig. 87).

Our exhibition, *Leningrad During the Second World War*, reaffirms those memorable words: 'No-one is forgotten, nothing is overlooked.' It is a call to engage in the struggle for peace.

RITA CHPILLER

National Air and Space Museum, Washington, D.C.

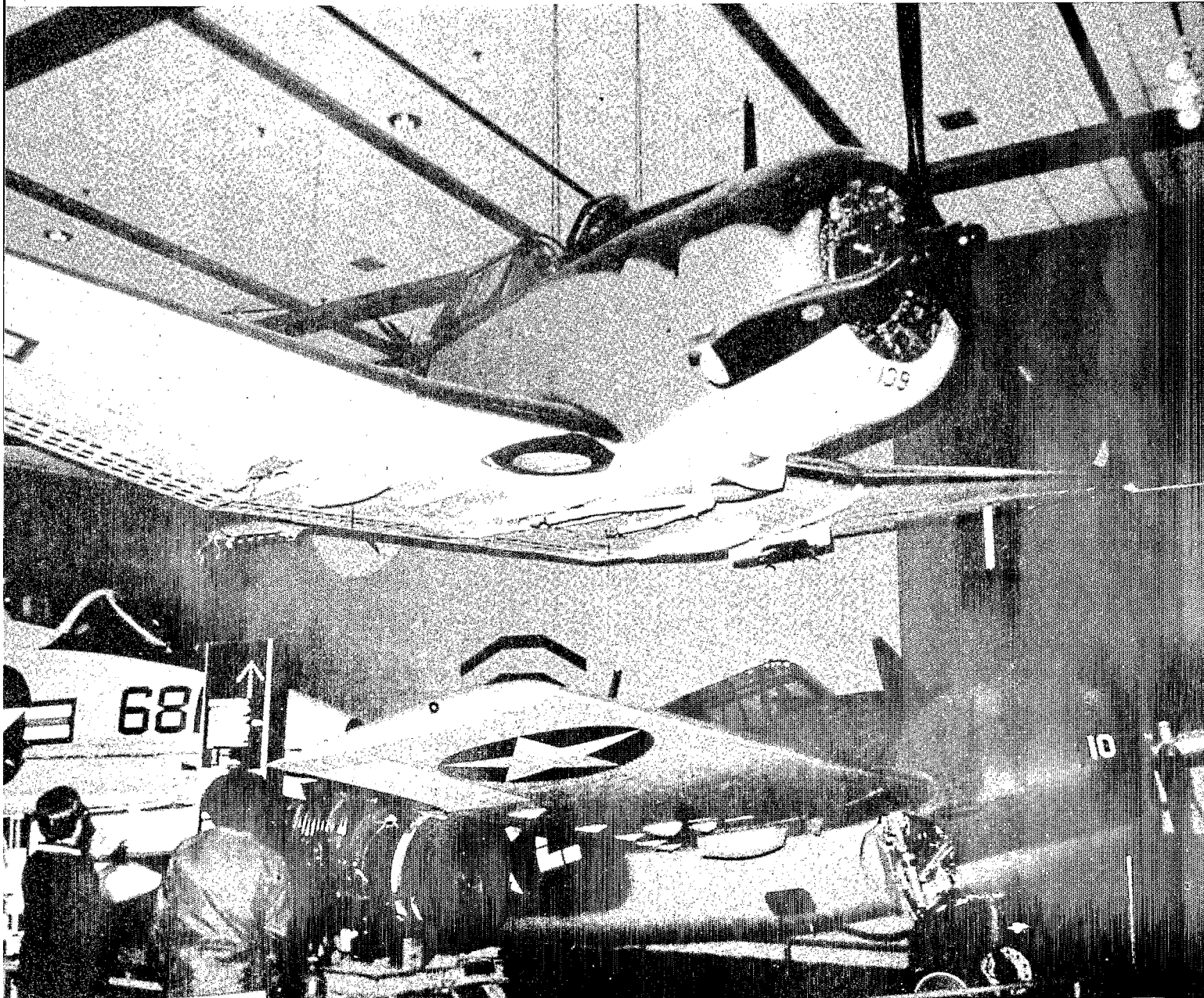
The National Air and Space Museum is committed to communicating to its visitors the story of flight. This is a multidimensional, multidisciplinary communication, but one laden with the promise of education, adventure and inspiration. From the onset of planning for the new building, the goal was to avoid a total dependence on artefacts

and labels, and to use our information and objects in a comprehensive plan that would both involve and inform the visitor. We tried, wherever possible, to make the museum experience both pleasurable and profitable for the visitor. We are gratified that visitor acceptance has been overwhelming. Since the opening of the building, the visitor count

The human conquest of the stratosphere and the cosmos

86

Sea-air operations gallery: the aircraft displayed on the hangar deck.



has averaged nearly 1 million people per month with as many as 87,000 visitors on a peak day.

Since we have concentrated on developing a totally integrated exhibits complex, it is impossible in this brief article to convey an adequate idea of the whole by describing a part here and a part there, and yet there is no room for a comprehensive description. Rather than confuse the reader with a disconnected pot-pourri of samples out of a carefully integrated exhibits complex, we have chosen to describe our approach to two of our twenty-three exhibit galleries after some introductory material describing the building.

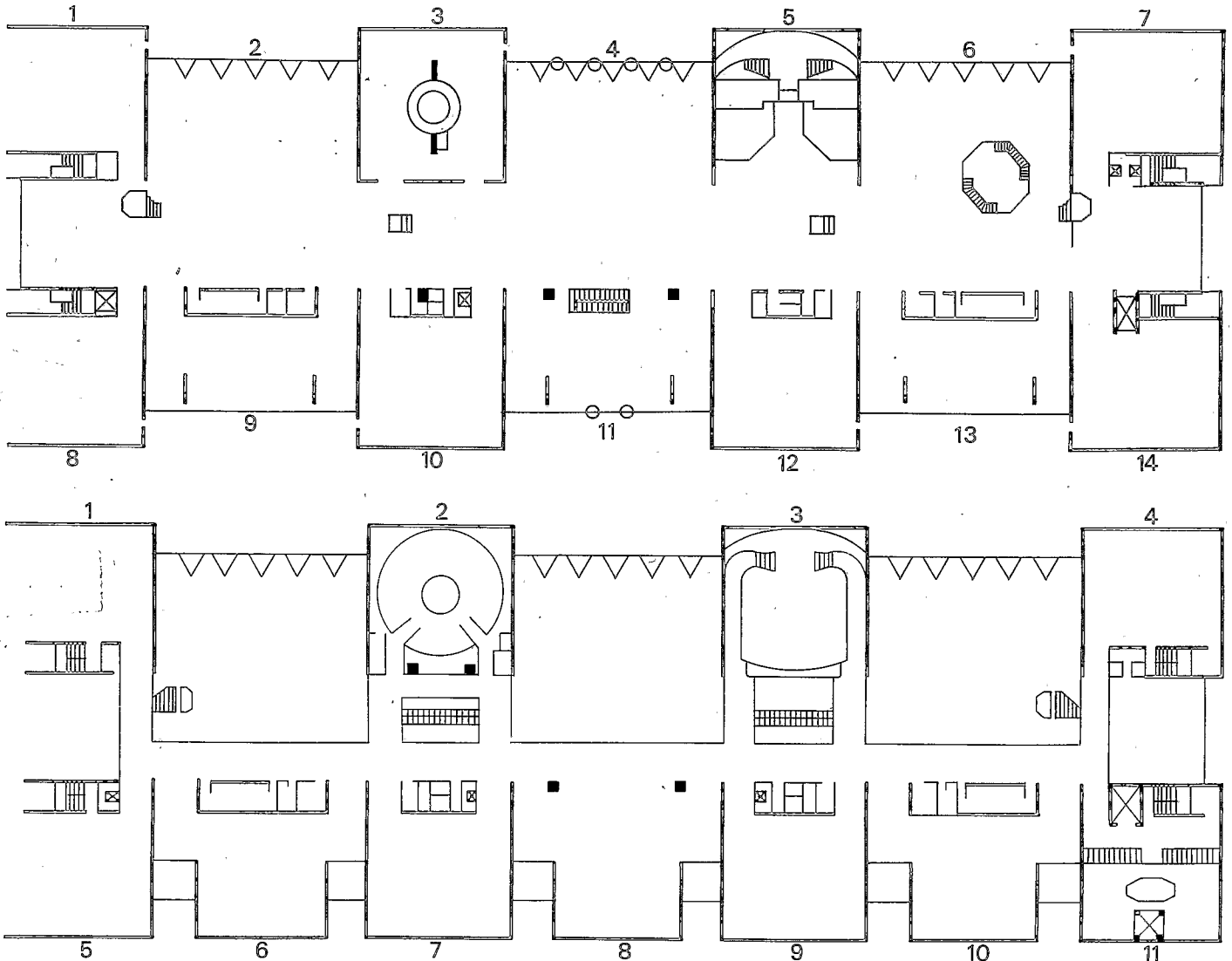
The new National Air and Space Museum building is 685 ft (209 m) long and 225 ft (69 m) wide. The exhibits area of the building consists of two levels of galleries, all accessible from a central corridor. Great care has been taken to give each one of the galleries its own personality while maintaining a carefully unified appearance in the central corridor and those galleries opening widely into it.

The first of the two galleries to be described here is one that is concerned

with the technology of flight. In this gallery, we have created five fictitious people whose life-times span the brief epic of heavier-than-air flight. These 'made up' people are your hosts to the Flight Technology Gallery, and they appear in many aspects of the gallery such as labels, films, automated shows, experiments, etc. The fictitious hosts are: Bulldog Powers, Propulsion Engineer; Smedly 'Slick', Camber-Aerodynamicist; Wheller King, Project Engineer; Reginald Pick, Structures Engineer; and Ace Blue, Test Pilot. The visitor enters the gallery in a period dedicated to the early years of flight technology, say between 1900 and 1935. A group of films is available to the visitor presenting the basics of flight: lift, drag, flight control and propulsion. Some wind tunnels are available to those visitors who would like to perform some pre-developed wind tunnel experiments. A cross-section of a radial aeroplane engine with all moving parts is explained. Naturally, many aspects of this initial period of flight technology are presented via graphics and labelled artefacts. The visitor is invited to attend a continuously running automated pup-

87 (a, b)

- Plan of the museum: (a) first floor:
 1. Vertical Flight; 2. Air transportation;
 3. Museum shop; 4. Milestones of flight;
 5. Theatre entrance; 6. Space hall;
 7. Rocketry and space flight; 8. General aviation;
 9. Exhibition flight; 10. Life in the universe;
 11. South lobby; 12. Flight testing; 13. Satellites; 14. Benefits;
 (b) second floor:
 1. Sea-air operations;
 2. Spacearium; 3. Theatre;
 4. Flight technology;
 5. Second World War aviation;
 6. Balloons and airships;
 7. Air-traffic control;
 8. Special exhibits;
 9. First World War aviation;
 10. Apollo to the moon;
 11. Flight and the arts.

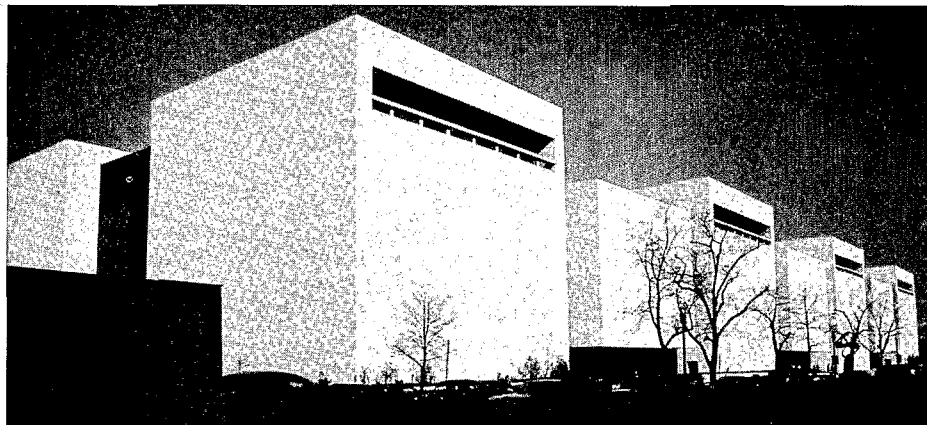


pet show, in which the guides to the gallery are the puppets. They are gathered together to begin the design of a new aeroplane. The visitor can not only listen to the conversation of these puppets, but can also see their thoughts which are projected on to thought balloons over their heads. The gallery continues, describing flight technology through the 1940s and 1950s, including a section on supersonic flight. We come to another automated presentation in which two of the five hosts to the gallery present a fable which conveys much information on how jet propulsion really operates. Advancing through the gallery, the visitor is led to the modern period in which various exhibits illustrate the space technology of today. The centre area of the Flight Technology Gallery is a tribute to the people who were and are the world's great flight technologists. Most of these distinguished individuals are presented to the public by name for the first time.

The second gallery to be described here is the Sea-Air Operations Gallery, a tribute to flight over water. The entire gallery is designed to simulate the hangar deck of an aircraft carrier; not any particular aircraft carrier, but an aircraft carrier for all times. The visitor enters through the ceremonial quarter-deck and sees displayed realistically some of the great airplanes of aircraft carrier operations. As the visitor passes a large hatch in the side of the hangar deck, the ocean is seen to be streaming by. Occasionally a helicopter or another ship is seen through the hatch. This effect, of course, is provided by rear-projected motion picture film. Our aircraft carrier has a small ship's museum in which the visitor is shown some high points of the history of flight over water. In the island of the aircraft carrier is a ship's bridge, realistically simulated. The view forward from this bridge shows the visitor the ship's forward flight deck where airplanes are being catapulted continuously. In the aft part of the island is the ship's primary flight control centre or 'PRIFLY'. Looking toward the stern of the ship, through the windows of the 'PRIFLY', our visitor can see and hear airplanes landing on the angle deck of our aircraft carrier. Naturally, the bridge and 'PRIFLY' effects are also supplied by giant rear-screen projections of specially made motion-picture film.

The two galleries which have been described here are only two of twenty-three galleries. We have tried to make each of our exhibit areas as different from each other as those described here are different from each other.

In all of our efforts, there have been several common principles. We have striven to communicate facts to our

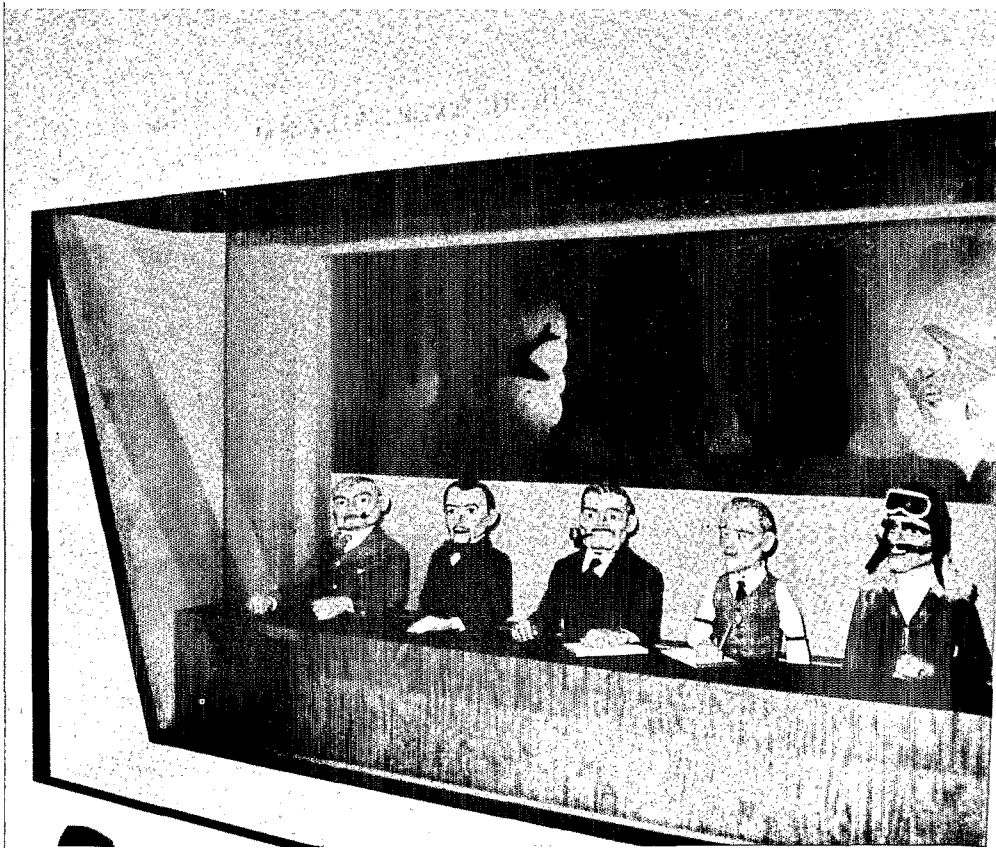


visitors in the best possible way, rather than deciding in advance to employ any specific techniques. Sometimes this has led us to conventional exhibit approaches, and sometimes it has led us to very innovative techniques. We are quite pleased with the way our efforts have turned out, and we look forward to meeting the readers of this distinguished publication when they visit our museum.

88

NATIONAL AIR AND SPACE MUSEUM, Washington, D.C. Exterior view of the museum.

MELVIN B. ZISFEIN



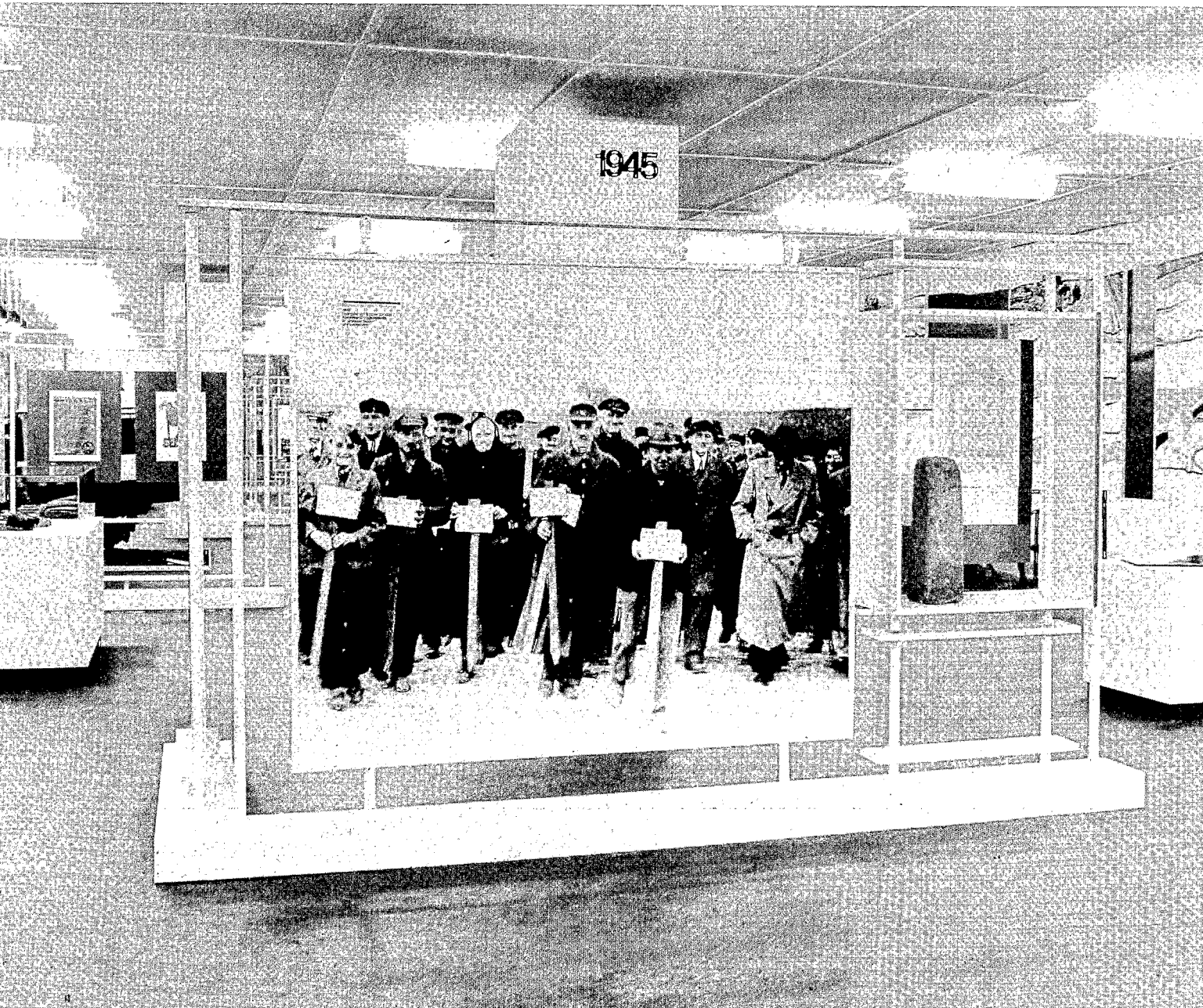
89

Flight-technology gallery: the Design Conference Theatre in which specialists gather to study the scale models and in which conferences are held and opinions are voiced.

The Museum of Agrarian Productive Forces, Wandlitz

What was once a former local history museum and research collection devoted to agricultural implements and machinery from the nineteenth century to the present socialist era, at Wandlitz near Berlin, has been transformed into a Museum of Agrarian Productive Forces. Here, to celebrate the thirtieth anniversary of the introduction of the Democratic Agrarian Reform, an exhibition entitled *From 'I' to 'We': the Development of Productive Forces in Socialist Agriculture from 1945 to 1960*, has been mounted.

The exhibition has been arranged to illustrate the course of social history from an ethnographical standpoint, the exhibits being chosen and presented in such a way as to concentrate on historical events and periods which marked turning-points in the development of socialist agriculture, with attention



focused primarily on the working man as the most important of the productive forces operating in society.

With the defeat of Fascism in 1945, the introduction of Agrarian Reform became possible (Fig. 90). This section of the exhibition shows that the relatively low level of productivity and the consequently low standard of living were to be accounted for by the old-fashioned tools still in use. The new agricultural-machinery industry had yet to be established, and village craftsmen and the farmers themselves improvised essential tools from the debris of war. Under the leadership of the party of the working classes, city-dwellers came out to help farmers and workers newly settled on the land to gather in the harvest from land newly freed by the Agrarian Reform from the overlordship of the *junker* class.

The creation of the German Democratic Republic in 1949 laid the foundations for a socialist organization of agriculture, which became more firmly established through the working of the agricultural production co-operatives.

Overcoming all obstacles, these co-operatives, assisted by deliveries of machinery from the Soviet Union, set the scene for the emergence of an agricultural population which was well qualified to carry out its specific tasks and, for the first time in German history, socially active and ready to take an active part in the cultural heritage of mankind.

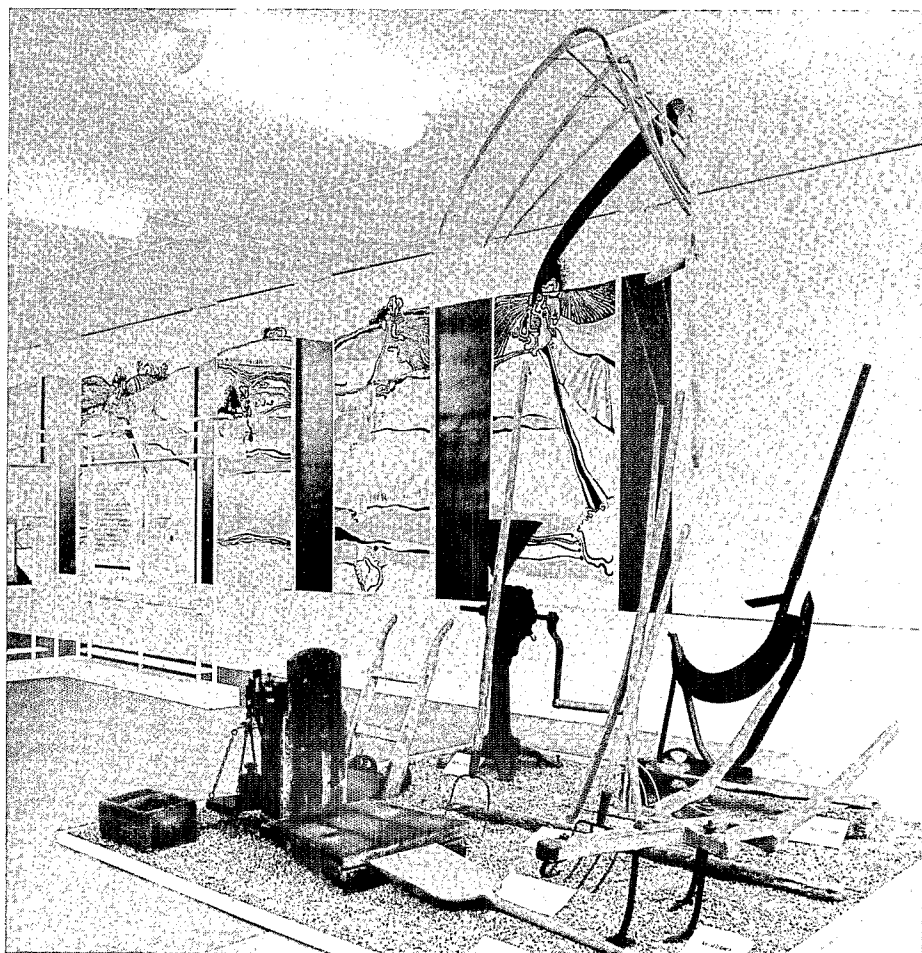
In 1960-61, with the application of socialist production relationships to agriculture which was now organized on a fully co-operative basis, the process was practically complete. The way was open for the development of more sophisticated, industrial types of production and for rural living conditions

to improve in relation to those of the working classes in the towns. The relationship between the use of labour-saving equipment, higher productivity and an increasing amount of free time for intellectual and cultural pursuits is clearly demonstrated in this part of the exhibition.

The resolutely progressive historical theme of the exhibition, *From 'I' to 'We'*, will be followed to the present day, and will govern the reorganization of the periods prior to 1945. One day it will therefore be possible to trace at Wandlitz the historical evolution of productive forces on the land from the end of the eighteenth century up to the present (1976) socialist era.

WOLFGANG JACOBETT
AND SIGFRID PAPENDIECK

German Democratic Republic



90
MUSEUM DER AGRAREN PRODUKTIVKRÄFTE,
Wandlitz. Exhibition entrance room:
agricultural and construction workers
moving on to arable lands, promised to
them at the time of the democratic reform
of land-redistribution in 1945. On the
right, an old land marker and a document
dealing with land judgements dating back to
the time when the agricultural property
of the great land-owners and agricultural
exploiters was redistributed.

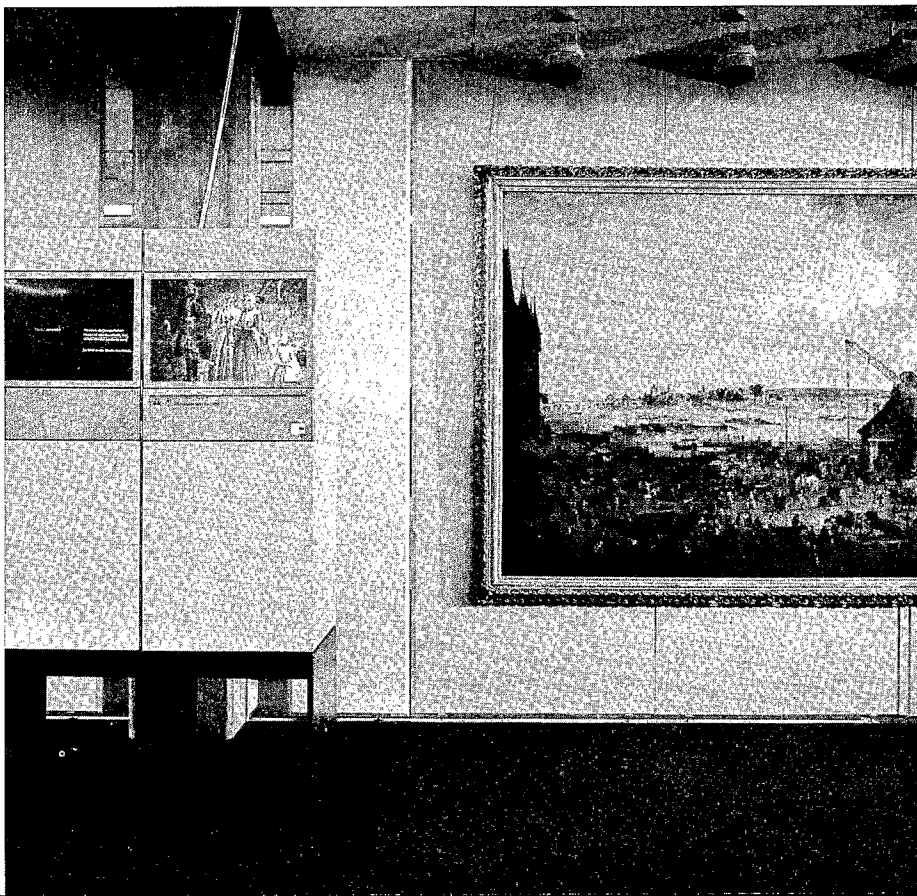
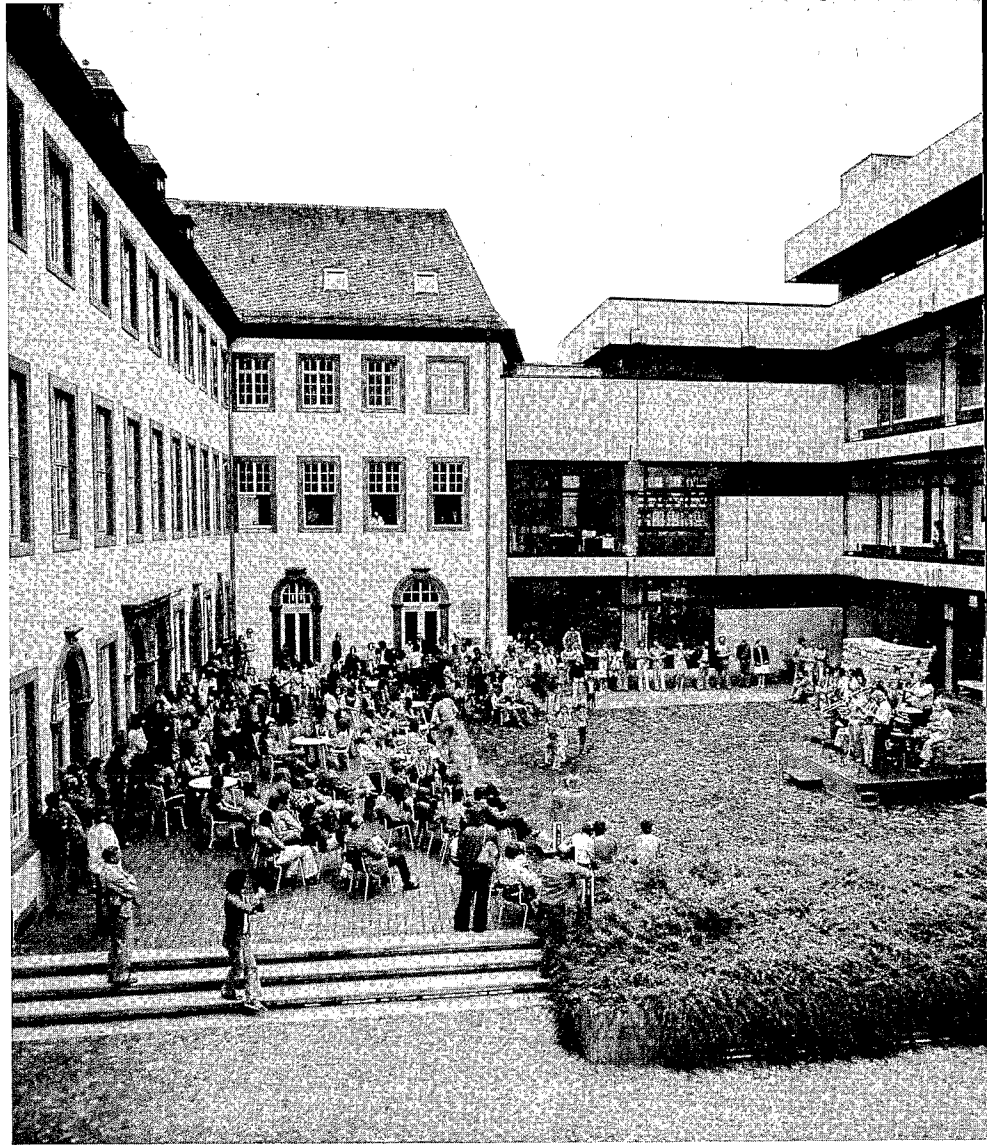
91
Collection of tools with which work on
the land was recommenced in 1945. They
show the mediocre techniques of cultivation
at that time, and bring to mind similar
difficulties in reconstruction at the same
period, after the destruction of fascism
in Germany.

Federal Republic of Germany

92
HISTORISCHES MUSEUM, Frankfurt am Main.
Jazz concert in the museum courtyard.

93
Documents from the sixteenth to eighteenth
centuries. Subject 19.00—'Transports,
Techniques, Communication'; 19.06—*The
Hand* at one of the city gates, painting
by Friedrich Wilhelm Hirt, 1757. On the
screen to the left are found details of the
painting with explanatory notes.

94
Documents from the seventh to fifteenth
centuries. Subject 4.00—'The Bourgeois
Donor of Property to the Church';
4.07—private altar of the patrician Jacob
Heller; 4.12—protective statue of a bour-
geois household.



The new History Museum in Frankfurt am Main was opened on 13 October 1972; it consisted at that time of two departments but has since been enlarged. It is situated on one of the main squares in the centre of the city, the Römerberg, not far from the Town Hall. The new wing, and the historic buildings of the Saalhof that have been either preserved or restored, together form an unbroken square enclosing an inner courtyard.

The design and construction of the building were handled by the municipal works department, while the museum layout was entrusted to Professor Herbert W. Kapitzki of the Institute of Visual



The History Museum, Frankfurt am Main

Communication.¹ Maximum flexibility and adaptability were aimed at in the planning of new premises, so as to allow for future technical and educational developments in museology.

The basic objective, in the light of which the museum authorities formulated their approach, had been laid down as far back as 1968, when the future of museums in general was under discussion:

The historical museum cannot simply present a well-arranged and attractive display of objects built up over the years, and leave it to the visitor to get what he can out of it, depending on how well he has been edu-

cated. Our aim must be to offer him a coherent picture of historical and social relations, thereby enabling him to grasp the mutability of the present social situation. In this way the museum can become an integral part in a democratic system of education.

The visitor is provided with ample information regarding the various exhibits in the form of explanatory panels, diagrams, maps and models, in addition to slide- and film-viewing screens. Audio media are used more sparingly because of the difficulty of adapting them to the varying receptive capacity of the visitors. Organized groups, particularly those

from schools, are normally given a 'guided tour' with talks on special topics by qualified members of the museum's staff. Printed pamphlets are available as preparation or follow-up material for such visits. Children of pre-school and junior school age have their own children's museum, which is being extended. The museum also regards co-operation with adult education bodies as an important part of its duties.

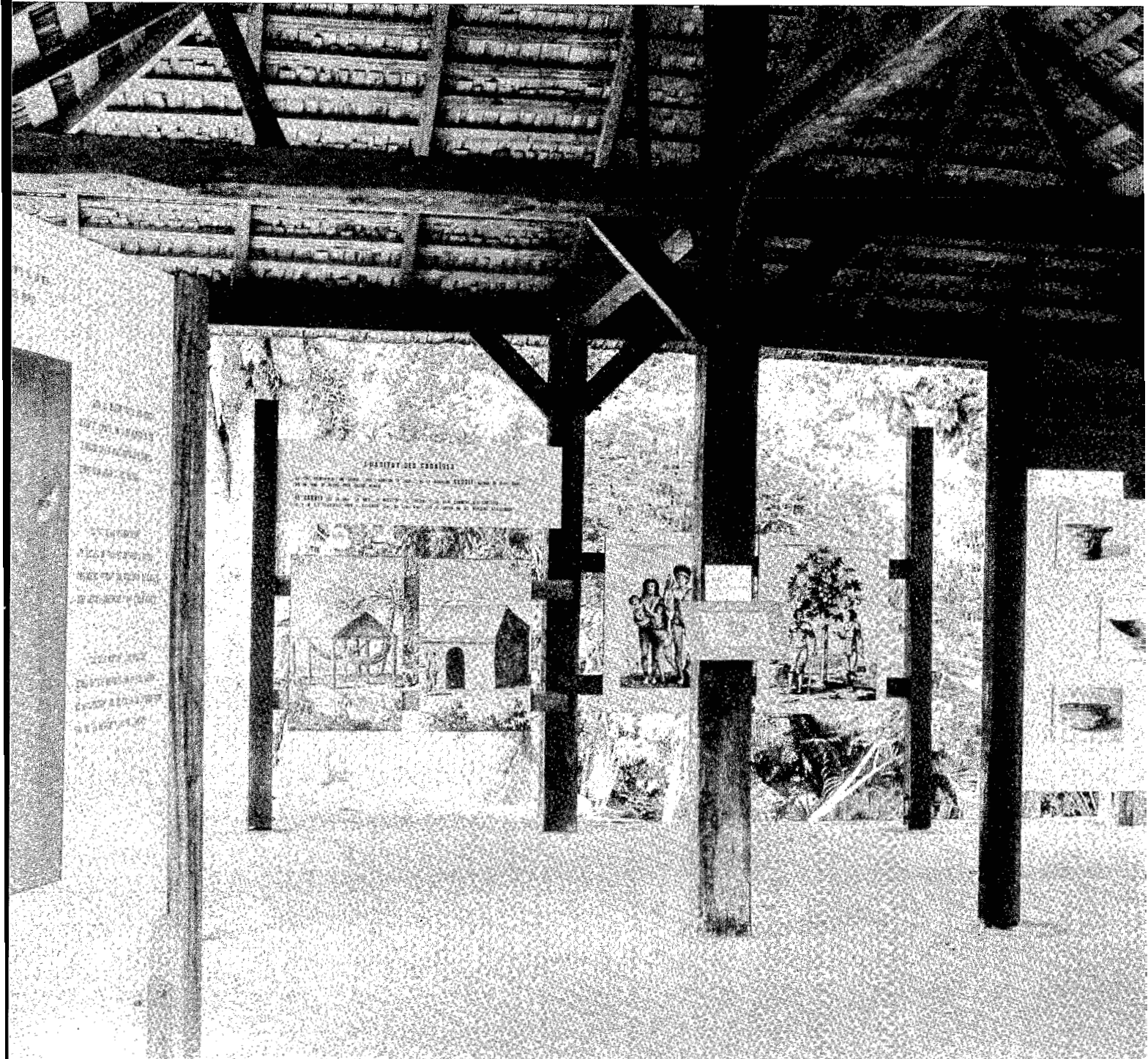
HANS STUBENVOLL

1. Institut für Visuelle Kommunikation.

France



95



96

'Les Roches Gravées' Archaeological Park, Guadeloupe

A setting has recently been provided in which one of the rare spectacular archaeological relics in the West Indies can be seen to advantage: it is a group of engraved stones of the Arawak period, near Trois-Rivières in the French West Indian island of Guadeloupe.

The site was originally purchased by the Guadeloupe Historical Society, which had been the first to recognize its importance. In close contact with the society, the Guadeloupe Natural Park planned a setting for the stones as part of a broad programme of 'Pavilions in the Park', which were to present to the public the various natural and human resources of Guadeloupe and its archipelago (the Forest Pavilion was opened in 1976, the Coffee Pavilion is now being erected, the Timber Pavilion is in preparation, etc.).

The site of the future Archaeological Park contained treasures of several kinds which merited exhibition: first and foremost, the fifteen petroglyphs (whose meaning is still unknown); a wide variety of commercial plants (coffee, banana, cacao, pimento, calabash); an impressively chaotic, volcanic landscape on which the 'accursed fig trees' have settled, gripping the rocks with their innumerable roots; and remarkable views over the Iles des Saintes archipelago.

It was because of the variety of these resources that Georges Henri Rivière, who visited the area in 1973, proposed a comprehensive setting in which due emphasis should be placed on each of the above-mentioned features in such a way that an overall impression of the site would also be obtained.

Integration of the various facilities therefore became essential: this task was entrusted to Jean-Michel Guibert, a qualified architect, who succeeded in maintaining a close connection between the exhibition building, the reception premises, the footpaths and bridges along which the visitors were to pass, and the natural environment.

The arrangement makes use of two basic elements. The first, an exhibition which the visitor finds near the entrance to the park, presents simply general information on West Indian archaeology by means of photographs, maps and—occasionally—texts; all the display boards are arranged in a single building of traditional local style (wooden framework and lath ceiling but otherwise entirely open). The second basic element is the walk, which enables visitors to see the various parts of the park, particularly the 'graven stones'; all along the pathways wooden markers point to notices which give explanations on particular plants, their origin, history, traditional use, etc. Among the plants described are those such as the arborescent fern which preceded the arrival of man on Guadeloupe; others such as manioc which the Indians brought and yet others which date from colonial times. Boards have been placed at three points in the park. The first describes the various kinds of petroglyph to be found, another describes the island's vegetation before colonization, and a third deals with the volcanic character of the region, which has caused the displacement of huge, spectacular blocks of andesite.

The Archaeological Park was inaugurated in June 1975 and is run jointly by its two initial sponsors, the Guadeloupe Historical Society and the National Office of Forests (which operates the Guadeloupe Natural Park). During the first twelve months after opening, 17,000 people visited the Archaeological Park; 5,000 of these were young people on school trips. For every visitor, whether a native of Guadeloupe or a transient tourist, the park offers a means of appreciating some of the elements which create the country's wealth.

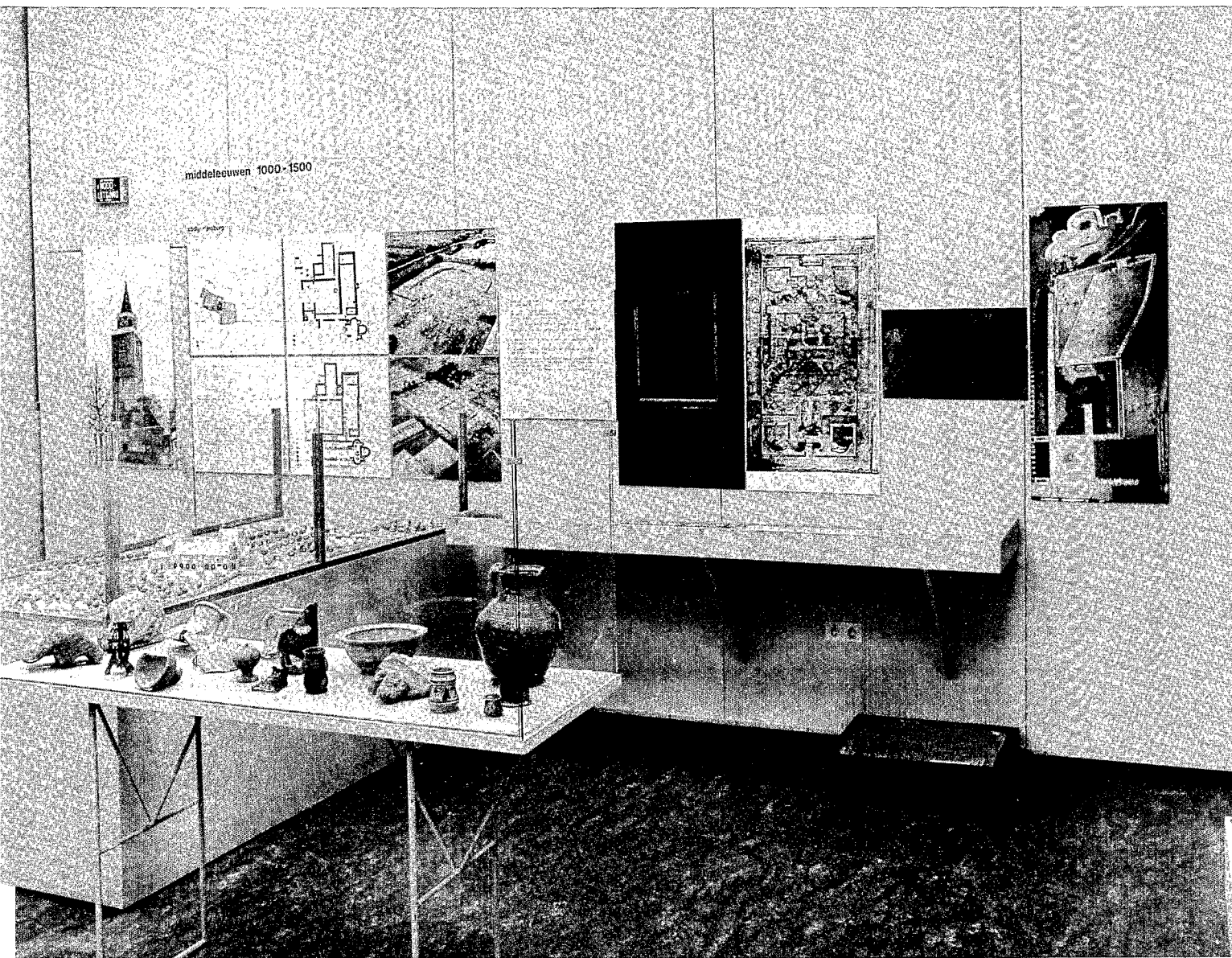
95

PARC ARCHÉOLOGIQUE DES ROCHES GRAVÉES, Guadeloupe (French West Indies). View of one section of the rocky area, showing some of the carved stones.

96

Inside view of the exhibition looking down the path of discovery, framed by an arbour of traditional style.

YVES RENARD



National Museum of Antiquities, Leiden

Exhibition of Archaeological Field-work in South Holland

Early in 1975 it was decided that on the occasion of the National Dutch Monuments Year public attention should also be drawn to the many less-spectacular archaeological monuments in the Netherlands. This would also make known, outside specialist circles, the results of the various excavations which have been undertaken over the past fifteen years and dispel the legend that the Dutch Lowlands are a very poor region as regards archaeology.

Because of its location, the National

Museum of Antiquities (Rijksmuseum van Oudheden) has served as a collecting-point for the province of South Holland since its establishment nearly 160 years ago. By way of official recognition of this function the museum was recently made a 'provincial records office'. There was a desire on the part of various public authorities to somehow emphasize the museum's new status. The idea of organizing an exhibition for this purpose originated with Dr H. Sarfatij, Provincial Archaeologist, who, as it happened, was

celebrating the completion of his first five years in office, and he found an enthusiastic supporter in the author of the present paper. The third member of the operational team was the designer Aart Verhoeven, whose great experience of archaeology museums was essential to the success of the exhibition.

It was not possible to make a detailed project first of all, nor was that considered necessary. It sufficed for the team to agree on a number of ideas which were translated into directives

for the collection of material and the execution of the displays. These ideas may be formulated as follows: archaeological field-work must be represented factually, as a job divested of all its often false glamour, and shown to be a natural and necessary component of modern society. The professional and the amateur each has a valuable part to play in it. The exhibition was to show what happens, and how the work is done, under present conditions.

Eleven digs which had been undertaken in the last ten to fifteen years were selected and a 'news report' on each one was compiled in the form of photographs, maps, real finds and texts. In every case the discovery and notification of the 'find area' served as introduction (this is a phase of field-work in which the amateur can play an important part). At the same time reasons for undertaking the dig were provided. That such work is of interest to everybody was made clear and the contributions of archaeology 'fans' were made evident. The results of the digs were naturally the main exhibits. Where possible, photographs indicated what monuments are still to be seen on the spot.

The exhibition hall of the National Museum of Archaeology is not very big (6 by 32 m) but it is entirely modernized: clear, light grey walls, a suspended ceiling with floodlighting, and arrangements by which the windows can be masked by panels attached to wall rails.

The exhibition comprised twenty showcases (ten high and seventeen low), each 55 by 165 cm, and two high stands—all containing real objects. A reconstructed neolithic grave, two big ma-

quettes and the mediaeval pottery which filled one stand to the brim were the main attractions for young and old alike.

Furthermore, 147 square panels, each 55 by 55 cm, formed a frieze along the walls, along with sixteen others twice or four times as big. The contents of each panel were varied: photographs, maps or cross sections, texts and a few real exhibits. The maps were photographic copies of line drawings on which were stuck cards whose colour had been previously chosen according to a standard scheme. This made the maps attractive, intelligible and informative for a wide public. The very hard work involved was done entirely by the technical staff of the museum. The texts were drafted in a sober journalistic style, typed on an electric typewriter and enlarged to two and a half times the original size.

The eleven selected areas covered by the exhibition were demarcated by the familiar red and white surveyor's stakes—the symbol of a dig. Titles were made up by plastic letters fixed to the walls. The general intention of the exhibition, to show the everyday, unromantic reality of a dig in progress, was achieved.

Working with separate panels made a previous layout plan superfluous: only rather vague ideas about it had existed beforehand. The exhibition took form only during its installation. Thanks to the experience and ability of the designer, solutions—often unexpected and original—were found for all the problems that arose.

A sixty-page booklet accompanied the exhibition.

LEENDERT LOUWE KOOIJMANS

Netherlands

97
RIJKSMUSEUM VAN OUDHEDEN, Leiden.
Exhibition: *Archaeologists at work in Southern Holland.*

Display showing many aspects of the dig at the abbey of Rijnsburg. Research work on a castle at Rotterdam and on the beginning of the Dordrecht section.

98
RIJKSMUSEUM VAN OUDHEDEN, Leiden.
View of the second half of the exhibition. To the left, a Roman encampment and a Roman fort with relics of sailing ships. To the right a panoramic view of the excavations of the Dordrecht site. A model of the town can be seen in a glass case.





99
MUZEI ISTORII AZERBAJDZANA, Baku.
Members of the museum's scientific
personnel in the restoration workshop.



Union of Soviet Socialist Republics

100
MUZEI ISTORII AZERBAJDZANA, Baku.
Reconstruction of Narimanov's study,
first president of the Sovnarkom (National
Soviet Committee).

Museum of the History of Azerbaijan, Baku

The Museum of the History of Azerbaijan was founded in 1920, and is an institution of the Academy of Sciences of the Azerbaijan Soviet Socialist Republic. It has exhibition space in thirty-five rooms with a total floor area of more than 2,000 m². The museum has displays concerning the following: primitive community life; earlier slave period; Azerbaijan slave State era; origin and development of feudalism; origin and development of capitalism; victory of Soviet power in Azerbaijan; and socialist and communist construction in Azerbaijan. There is also a special room devoted to 'Friendship and Co-operation Between the Peoples'.

The museum brings together and studies relics of the history and material civilization of Azerbaijan from the earliest times until our own. Work is done on the restoration and conservation of rare objects; problems of history, archaeology, ethnography and numis-

tics are studied; and publications are prepared and issued.

The museum was the first to make a scientific study of Yaloil, the ancient Tepe civilization. It also took part in the excavations at the sites of Gianji and Mingechaur. These digs were remarkable achievements of Soviet archaeology. The museum arranges underwater expeditions to study the Caspian Sea from the historical and archaeological viewpoints, and is a member of the Oceanography Commission of the Academy of Sciences of the U.S.S.R.

The museum's collections comprise about 300,000 objects. Its collection of coins is particularly comprehensive (about 85,000 items), and it has the second largest collection of oriental coins in the U.S.S.R., after the Hermitage Museum.

The museum is in touch with similar institutions in many countries. It has sent objects on loan to international

exhibitions held in the Soviet Union, Canada, Romania, Bulgaria, the German Democratic Republic, France, Algeria, Iraq and elsewhere. It is a member of the Soviet committee for international contacts between museums and also of Unesco's International Council of Museums.

Objects provided by the Museum of the History of Azerbaijan have helped to establish the collections of the Zardabi Museum of Natural History, the Nizami Museum of Azerbaijan Culture, the Mustafaiev Museum of Fine Arts, the museum and conservatory known as the Palace of the Shirvanshahs, the oriental-manuscripts section of the Azerbaijan Academy of Sciences, the Museum of the Theatre, the Museum of Atheism, and seventeen museums for district studies situated in the various towns and regions of the republic.

PIOUSTA AZIZBEKOVA

Museum of the City of Osaka

Japan

The Museum of the City of Osaka was founded on 1 October 1960 to commemorate the seventieth anniversary of this ancient town's attainment of full city status in the year 1890.

The inhabitants of a great city, where life is increasingly complicated by a growing population and urban re-organization, gradually lose consciousness of the links which bind them to their native soil. One object of our museum is to set up a new tradition of love of country and a sense of community among the citizens of Osaka by reminding them of their cultural and historical heritage. In order to do so we have indefatigably collected all that could be found relating to that heritage: archaeological remains (11,628 items), objects pertaining to arts and crafts (1,419), old maps and public records (6,288), and we now have a great store of objects relating to the life of the people, particularly relics of entertainments and festivals (1,626) and utensils of everyday life (3,320).

The museum building was originally intended for another purpose and subsequently converted. It has a ground

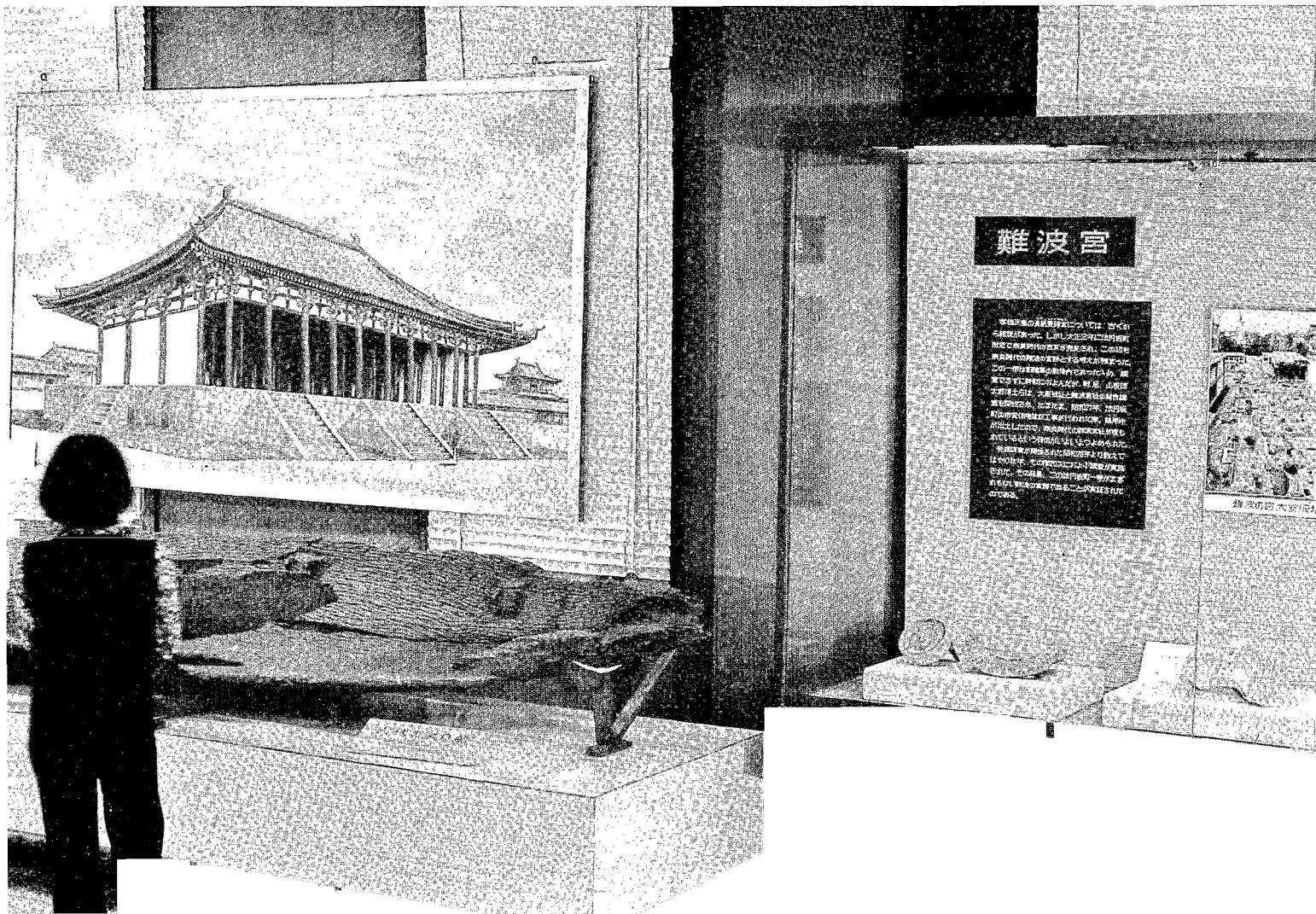
floor, two upper floors and a basement. The basement is used for reserve storage, a repair workshop, an examination (valuation) room and machinery, while the ground floor and two upper levels contain exhibition rooms, studies, a library, administrative offices and the publicity service.

Three exhibition rooms (488.4 square metres) on the ground floor trace the history of the city. The first room (Prehistory and Early Middle Ages) contains objects of the Jomon period which have been dug up at various points in the city of Osaka, and which illustrate life 2,000 years ago. There are tiles from the roof of the Shiten'noji (sixth century), the oldest Buddhist temple in Japan, some of which are as old as the temple itself; there are superb relics of the Naniwano-Miya (eighth century) as well as utensils used by country people of the same period (Fig. 101).

The Middle Ages room contains many objects dating from mediaeval times, which recall that Osaka, which is situated at the mouth of the Yodo river, was a major port and maritime commercial centre. There are relics from the cultural

101

MUSEUM OF THE CITY OF OSAKA, Osaka Castle. Prehistory and High Middle Ages. First exhibition room on the ground floor: a painting of the old main palace (Daigoku-Den) of Naniwano-Miya hangs on the wall. The palace site, which is classified as a historical monumental garden, is kept under guard. The back part of the palace is still open to public view.



heritage of the powerful provincial family of Osaka, and objects relating to the Ishiyamahonganji (sixteenth century, near Osaka Castle), which was a religious precinct covering several districts. Documents concerning the construction of Osaka Castle by Toyotomi Hideyoshi (1536-1598) are also on display.

In the room devoted to modern times we see relics of the Osaka which prospered for 250 years (from the seventeenth century onwards) as a bourgeois city and economic centre. It contains a reconstruction of a money-changer's shop front, woodcuts showing the prosperous fish, rice and vegetable markets or depicting fine ships on their way to Edo with cargoes of merchandise, and gold and silver coins of the period, etc.

Documents concerning the social disturbances caused in 1837 by Oshio Heihachiro (1796-1837), who was a municipal officer at the beginning of the nineteenth century, are found here.

The first floor has nine exhibition rooms (1,038.2 m²) and a small council chamber (121.5 m²). Heads and dresses from *bunraku* dolls (Japanese traditional puppets), objects left by Yoshida Bun-goro (1869-1962) who was a virtuoso among puppeteers, a reconstruction of a *bunraku* scene, exhibits from the *kabuki* (Japanese traditional theatre) and cars

used at festivals are all displayed on this level.

On the same floor is a reproduction of the 'time capsule' (with its contents) constructed at the time of the 1970 Osaka exhibition with the object of bearing witness to our present way of life in 5,000 years' time.

The second floor is divided into three exhibition rooms (1,078.3 m²) and a lecture hall (372.5 m²). In the two biggest rooms several exhibitions are held every year on particular subjects. The smallest is kept for photographs showing places of significance in the history of Osaka.

Further exhibits include originals, copies, facsimiles, models and painted panels. To give a clear picture of daily life in the eighteenth century, there are reconstructions of the front of a merchant's house in Osaka and the kitchen of a country farmhouse near the city (Fig. 103).

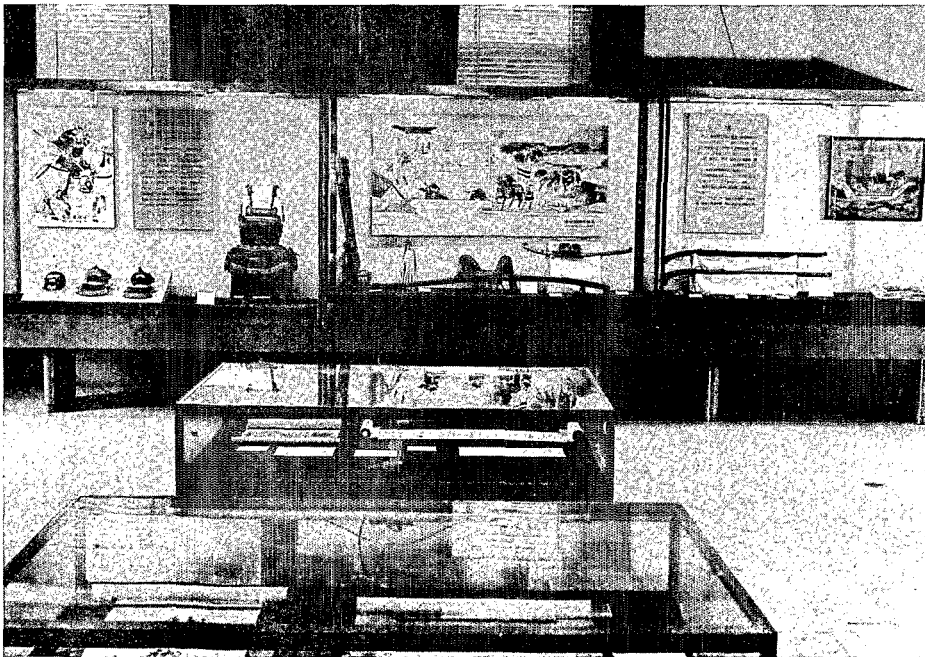
Apart from its own premises, the museum is also responsible for the upkeep of Sempu-Kan, the oldest European-style wooden house in Osaka, which was once used as a town residence by the Emperor Meiji.

In order to make its public display and research work better known, the museum issues an illustrated handbook to accompany each special exhibition and arranges lectures, including talks

open to the public every Saturday. It also issues an annual bulletin in which the research workers present the results of their work and an illustrated catalogue of its treasures. In this way, it contributes to the spread of culture not only in learned circles but also among the general public.

We intend in future to make the photographs and documents collected by the museum accessible to the public and, by co-operating with other institutions of the same kind, to give users positive advice and guidance so that the museum can fulfil its role as a 'home of history' for the citizens of Osaka.

T. HIRAYAMA



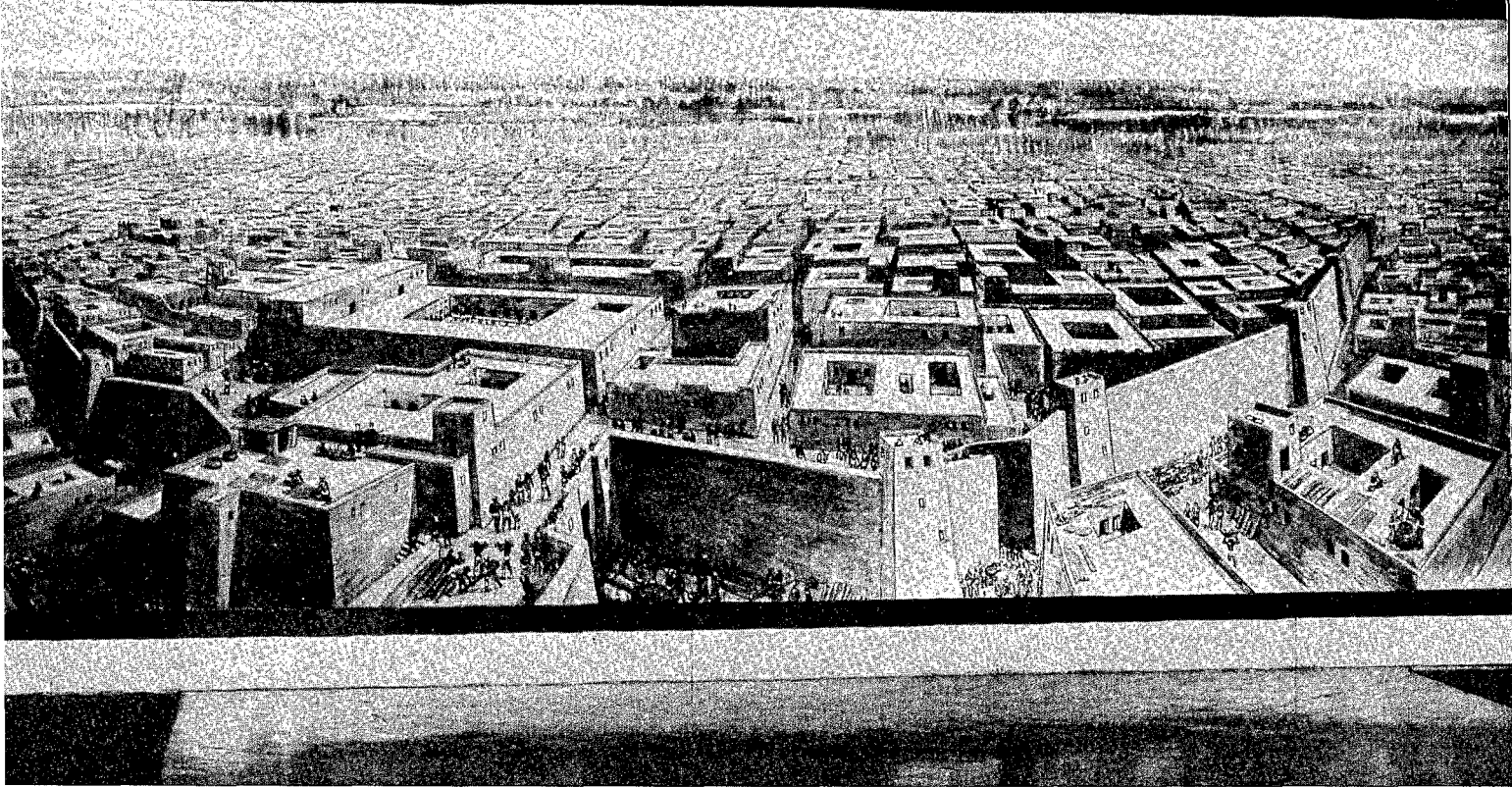
102

Middle Ages. Second exhibition room on the first floor: on the back wall, thirteenth- and fourteenth-century roller paintings show the residence of an influential provincial family (samurai) and the life of its inhabitants, lords and servants. A collection of genuine arms, sabres, etc., is exhibited in front of these pictures.



103

Modern times. On the first floor, a reconstruction of a farm kitchen near Osaka. This kitchen is typical of villages found in the north of Osaka. In the middle of the floor of one room a hearth, used for burning logs, has been dug. A hook is fixed above the hearth, to which can be hung a cauldron or pot. In the evening and on rainy days the family gathers around the fire.



104

The Mohenjo-Daro Museum

The remains of Mohenjo-Daro, the urban centre of the Indus Valley civilization, are located some 250 miles north-east of Karachi in Pakistan. The remains unearthed here during the large-scale excavations begun in 1922 have opened up a hitherto unknown chapter of the history of South Asia dating back to the third millennium B.C. The wide streets dividing and subdividing the city into square blocks, the underground drainage system and well-planned houses make the town-planning of Mohenjo-Daro a landmark in the evolution of human civilization.

To house a representative collection of the antiquities brought to light there, a small museum comprising two display galleries and two rooms for reserve collections was established at Mohenjo-Daro in 1924-25. This building collapsed in 1953, damaging a number of valuable relics. The salvaged objects were re-displayed in a temporary building until a proper new building could be provided. The museum in the new building, designed by M. Ecochard (France), was inaugurated on 20 January 1967 by the President of Pakistan. It is a two-storey building, in which ancient bricks are used in the construction of the vertical sections and cement concrete slabs in

all the horizontal parts. The building covers an area of about 1,000 m². The unplastered brick piers (or short walls) supporting the upper floor produce the effect of narrow lanes similar to the ruins¹ (Fig. 105).

The arrangement of the galleries—their nature and size, the type of show-cases and the method of lighting—plays a vital role in determining the display techniques of that museum. Because the relics of Mohenjo-Daro are distinguished for their refinement of detail rather than their size, great care must be taken in organizing the displays. The ceiling of the first floor, which is the main exhibition area, has been kept low (slightly over 3 m) to give full value to the show-cases containing small objects. The show-cases have been indirectly lit from the outside, with natural light used to maximum advantage while avoiding unpleasant reflections in the glass panes.

The Mohenjo-Daro museum houses antiquities of an extinct culture (c. 1500-1200 B.C.). The collections comprise statuary, seals, gold and silver jewellery, stone tools and implements, personal ornaments and toilet articles, copper and bronze household objects, toys and games, weights and measures, beautifully decorated ceramics, plain earthenware

and large storage jars, etc. The culture represented by small objects removed from their setting and context cannot be easily understood by an ordinary visitor. The evidence, together with the ecological environment, geographical conditions, associated fauna and flora and living conditions, must be pieced together and presented coherently. The thematic display of the museum thus needs supplementary material to augment the original objects. For this purpose, paintings depicting the conjectural restoration of the city, etc., dioramas, models to display jewellery and personal ornaments, photographs of the excavated remains, maps showing the extent of the civilization in comparison with contemporary civilization, and a stratigraphic section of techniques showing the use of tools, etc., have been used.

The Indus Valley civilization, as brought to light by the archaeologist's spade, was at a fully developed stage. Very little of its earlier phases, or of cultures antedating it, was known until recently. In order to provide a suitable background, it was therefore considered useful to show some of the known earlier stages of evolution of society in Pakistan. For this purpose, two dioramas depicting the stone-tool industry of the Soan

Valley and the Rohri region have been provided. The dioramas represent the ecological conditions and tool-making of the prehistoric era. Two models of the excavations at Ket Diji and Amri sites which antedate the Indus Valley civilization have also been displayed.

The largest of the three mural paintings in the museum faces the visitor at the top of the stairs as he reaches the first floor. Prepared jointly by a Pakistani and an Italian artist, it represents the conjectural restoration of the city of Mohenjo-Daro (Fig. 104). The second, depicting the main entrance of the city from the river, shows the population dressed in typical attire and busy in export of cotton to distant lands; it gives an idea not only of the town layout but also of the means of communication and different items of trade (Fig. 106). As public wells had special significance in the social life of the city, one is depicted in the third painting. Together these paintings provide an insight into the life of Mohenjo-Daro which no object or description could match.

Already more than a hundred sites of the Indus Valley civilization have been charted. In order to bring out the true significance of Mohenjo-Daro as a metropolitan centre and its relations with other contemporary civilizations, maps showing the extent of the Indus Valley civilization and its trade with the ancient civilization of Iran and Mesopotamia have been prepared.

Some of the objects unearthed at Mohenjo-Daro, such as mace-heads or axes without holes for a handle, are no longer used today. In order to make their use understood by the visitor, these have been properly mounted.

Similarly, some of the personal ornaments and jewellery of that period are no longer in use. In order to explain them, clay models of the human figure have been utilized. The excavations at Mohenjo-Daro as well as other sites of the Indus Valley civilization have yielded some objects associated with indoor games of leisure. A replica of an original plan drawn on a burnt brick helps us understand the use of games rules to a certain extent.

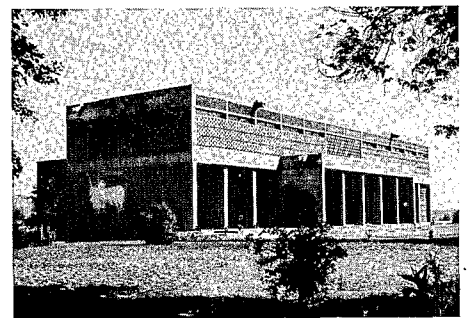
The steatite seals of animal figures cut in intaglio represent the finest art of carving in the most minute detail. Similarly, the small inscriptions on the seals depict a mature pictographic writing which has so far eluded all attempts at decipherment. But for an enlarged figure of the typical Indus bull and the pictographs these details would go unappreciated by the visitors.

It is obvious from the above that a number of display devices have been used by the museum to augment the message of its original antiquities and to convey it in terms that can be understood by the ordinary visitor. The techniques have not, however, been allowed to be more conspicuous than the objects themselves, and the sovereign rule that art should conceal art has been properly observed.

MOHAMMED ISHTIAQ KHAN

1. Michel Ecochard, 'The Mohenjo-Daro Museum, Pakistan', *Museum*, Vol. XVII, No. 3, 1964, p. 141-5.

Pakistan

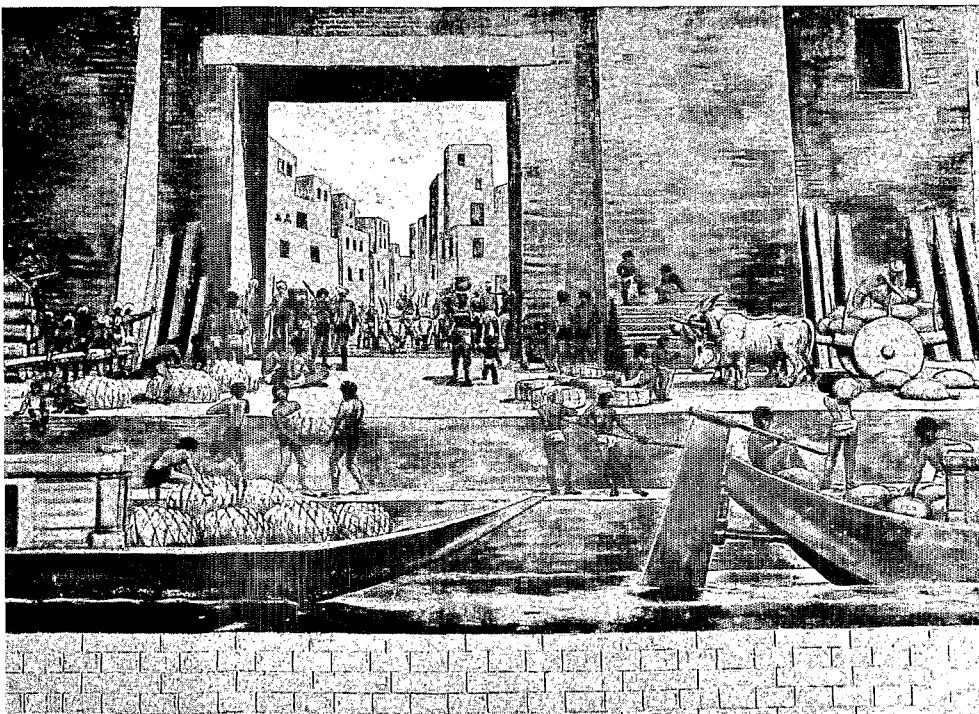


105

104
Mural painting of the city of Mohenjo-Daro, in so far as it could be reconstructed.

105
MOHENJO-DARO MUSEUM, Mohenjo-Daro.
Exterior view of the museum.

106
Mural paintings showing the loading and unloading of goods exported on boats typical of the Indus Valley.



106

The National Museum of the Moudjahid

Algeria

The present brief account of the main objectives of a new and important Algerian institution, the National Museum of the Moudjahid, leaves aside all questions of dimension, layout, etc. These could be the subject of another article in due course.

The main purpose in establishing the museum was to fill an imperative and sacred duty towards the million and a half who gave their lives in the struggle for national liberation. The museum also seeks to illustrate the decisive contribution made by the revolutionary experience of the Algerian people to the wider movement of emancipation and to the overthrow of colonialism. Third, in order to complete the process of decolonization, it was important to give Algeria its full importance as a nation, by supplying one of a nation's fundamental needs—that of identifying, reconstituting and cherishing its authentic historical heritage.

But over and above these initial objectives the National Museum of the Moudjahid aims to reflect the collective memory of the Algerian people as they take note of their history of yesterday and earlier ages.

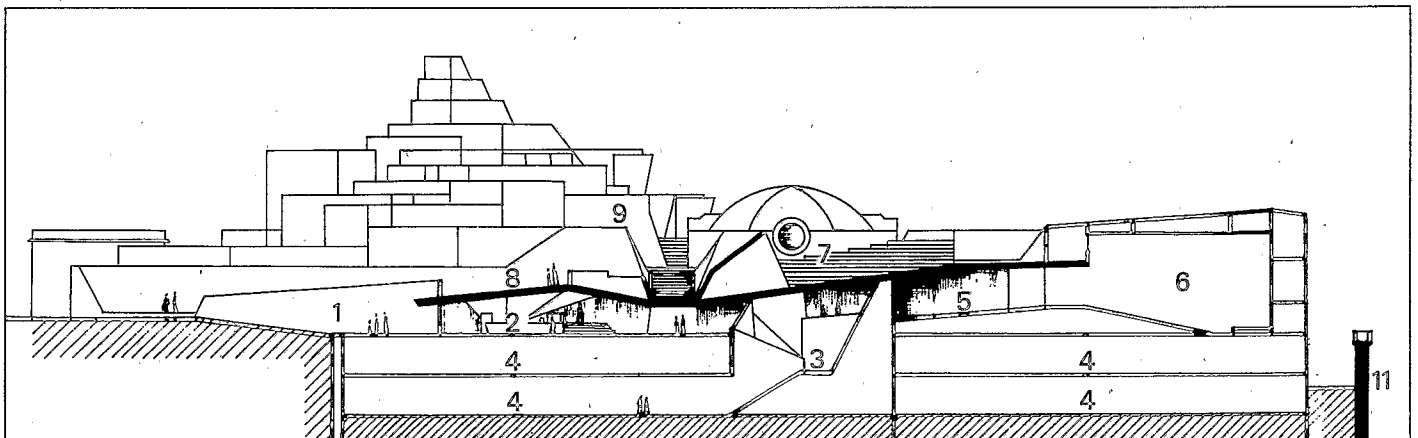
Still suffering from the traumas of the past, the people want their history cleansed of every vestige of the colonial period, because it has for too long been written by and for the aliens of its soil—and rearranged and falsified for longer still. Having won back, by single-minded sacrifice, the right to a history of their own, Algerians now need to recount it for the present and future generations.

Such a task requires attentive study of the history of the liberation struggle, which clearly reveals a logical progression as armed revolution was transformed into democratic, economic and social revolution and then into the irreversible process of constructing socialism. Indeed, national liberation and social liberation are part and parcel of a single process: the conditions in which national self-awareness develops are the same as those in which socialist awareness may also develop. The Algerian revolution—achieved by the mass of the people—postulated from the outset the social and political transformations which it has since introduced and implemented. Our historical gains cannot be dissociated from the gains of our revolution or from the victories of the people in the

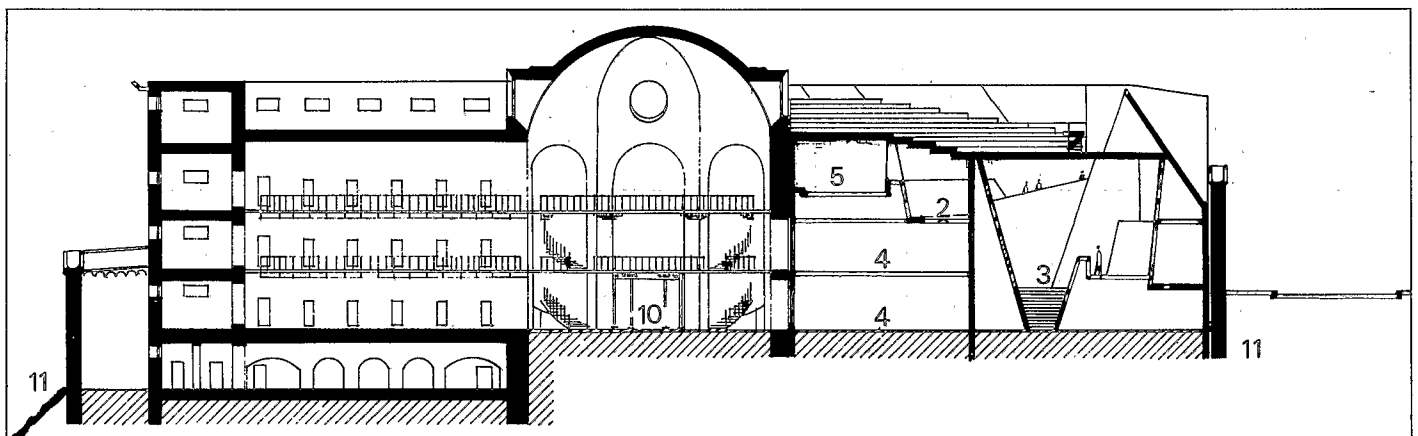
107 (a), (b)

MUSÉE NATIONAL DU MOUDJAHID, Algeria. The museum is now being installed in a building recently constructed around the former prison, which is situated between the casbah and the sea. East-west sections (a), and north-south (b): 1. Public entrance; 2. Hall; 3. Staircase leading to galleries; 4. Permanent exhibition galleries; 5. Foyer; 6. Auditorium; 7. Open-air theatre; 8. Ramp leading to the terrace; 9. Terrace restaurant; 10. Old prison; 11. Boundary wall of the old prison.

07 (a)



07 (b)



march towards socialism, prepared by our history and now revealed in their full significance. It is this dialectical character of the struggle for national liberation which the Museum of the Moudjahid has to bring out in its task of reconstituting history.

While recalling the recent and remote past, the museum seeks also to project the past into the future: for it is by reference to the history of its revolutionary struggle for independence that Algeria asserts its will to exist, illuminates its vision of a general revolution— industrial, agrarian, cultural—and states its aim to raise man, in Algeria, to 'that full human stature which the West has proved unable to achieve'.

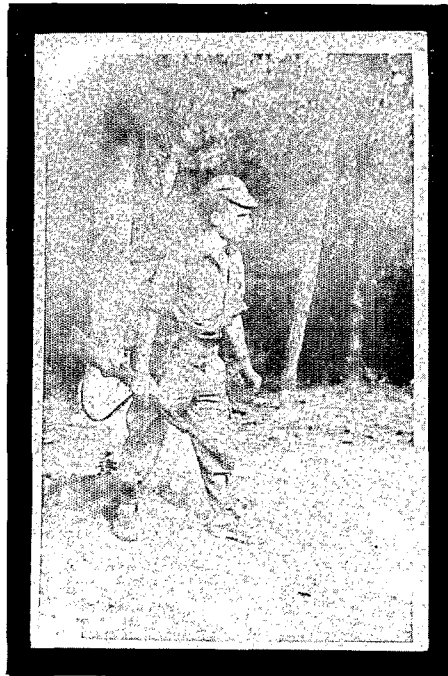
Accordingly, Algeria's museum policy, of which the National Museum of the Moudjahid is to be the main expression, strictly precludes the classical kinds of presentation and necessitates the complete rethinking of organization and practice in this field, along the lines dictated by Algeria's revolutionary choice—to construct a socialist society. It also means that the task of reconstituting the history of the struggle for national liberation, an enormous task embracing several generations, will involve all our people and their institutions, beginning with the principal actors in the Algerian epic. Finally, the reconstitution of our historical and cultural heritage—identified and entered into—leads naturally to the planned and organized dissemination among the general populace of all the close analysis and study of that heritage has been able to extract by way of its deeper meaning.

The National Museum of the Moudjahid has accordingly a leading role to play in the task of socialist revolution: it contributes to the process of elaborating an authentic model of Algerian society, enriches our historic and cultural heritage and helps to lay the basis for a genuine cultural revolution.

TAYEB MOULEFERA



108



109

108
Rotunda in the heart of the old prison.

109
Photo-souvenir of a young Moudjahid in full battledress preparing for a long march (supply convoy). Photographed in 1961 in the stronghold of Aurès-Nemenches.

West African Historical Museum, Cape Coast

Ghana

110

WEST AFRICAN HISTORICAL MUSEUM, Cape Coast. Plan of castle which is in the course of being completed: 1. Principal entrance; 2. North-west courtyard utilizable for the exhibition of works of art; 3. North round tower; 4. North-west battery; 5. West round tower; 6. South-west battery; 7. South round tower; 8. Central wing; 9. East courtyard; 10. Temporary open-air stage; 11. South-east battery; 12. Toilets; 13. Restaurant for the visitors; 14. Door giving on to the sea; 15. East bastion; 16. North-east wing ((a) offices; (b) laboratory; (c) exhibition halls)); 17. West courtyard, cultural centre, open-air theatre; 18. Private car park; 19. Public car park.

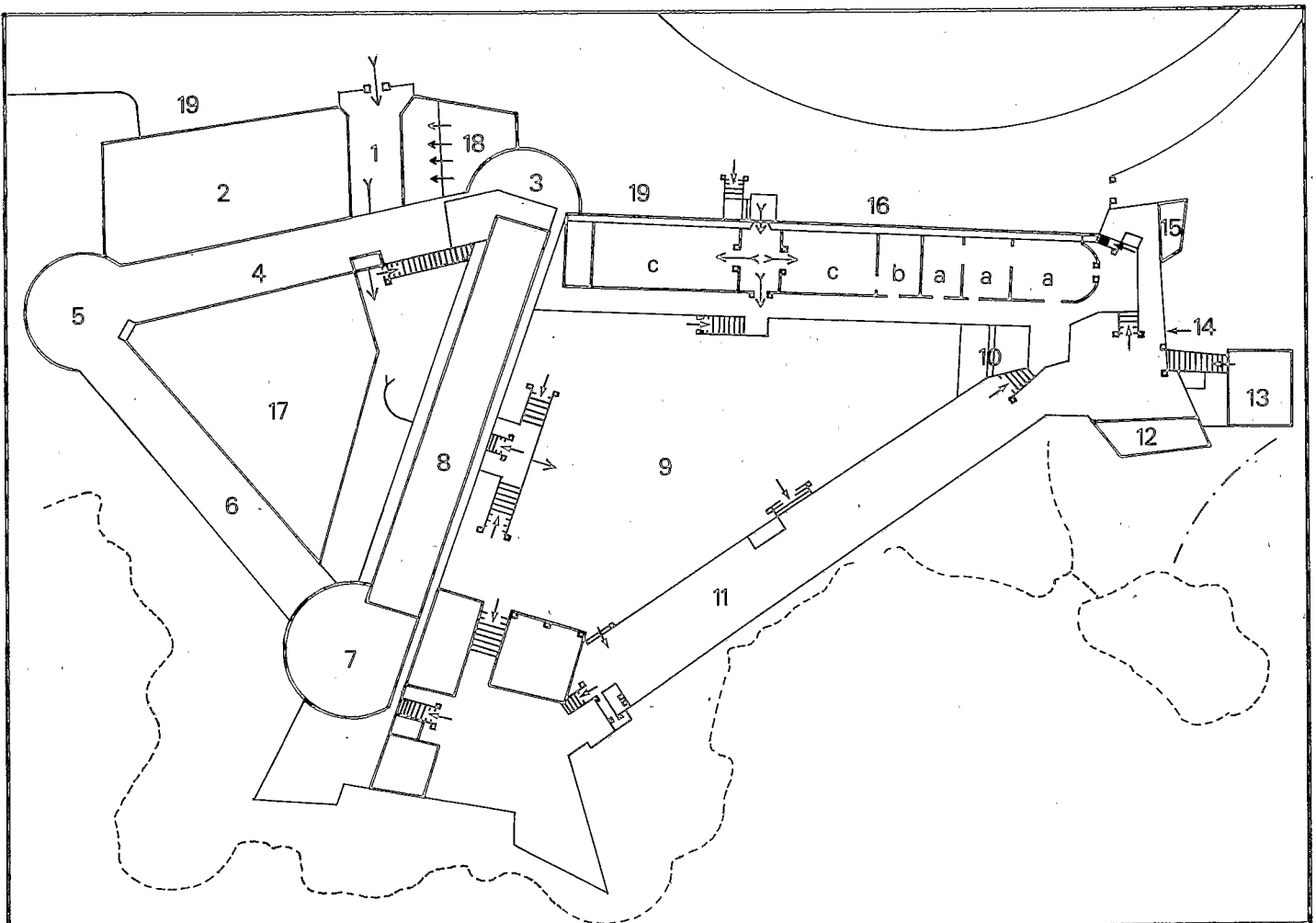
The West African Historical Museum is situated in the castle of the large town of Cape Coast, once capital of the former Gold Coast and still frequented by visitors from all over the world for its historical significance as an important base of colonial trade. The idea to establish a museum in the castle was conceived in the early sixties to take advantage of the special position and facilities potentially offered by the castle, which was built by the Swedes in 1657.

The creation of this museum corresponded to a basic need for a study and research centre to investigate the period of European contact with West Africa from the fifteenth century onwards. This need was felt because data, including objects from Africa's West Coast, were found piecemeal, here and there, all over Western Europe and America. In no one place existed sufficient material to warrant a special exhibition. Research workers and students of the history of West Africa had been growing in numbers, yet had to travel to many different foreign institu-

tions in order to study this aspect of history. In addition to these Ghana was one of the most important countries involved with developing trade between Africa, America and Europe, and it seemed therefore right and proper that a centre should be created to assemble much of the valuable material scattered in other places. This would eventually create a comprehensive research centre for the whole of West African history. The country's importance is indicated by the fact that out of the forty-six trade forts and castles along the West African coast thirty-seven lie along the coast of Ghana.

The museum was finally inaugurated in 1974. Its opening, however, necessitated hectic contacts between national and international bodies.

The University of Cape Coast, which now jointly manages the museum with the Ghana Museums and Monuments Board, was actively involved in its development. Much help has been received from individuals in the Danish, Netherlands and British embassies and

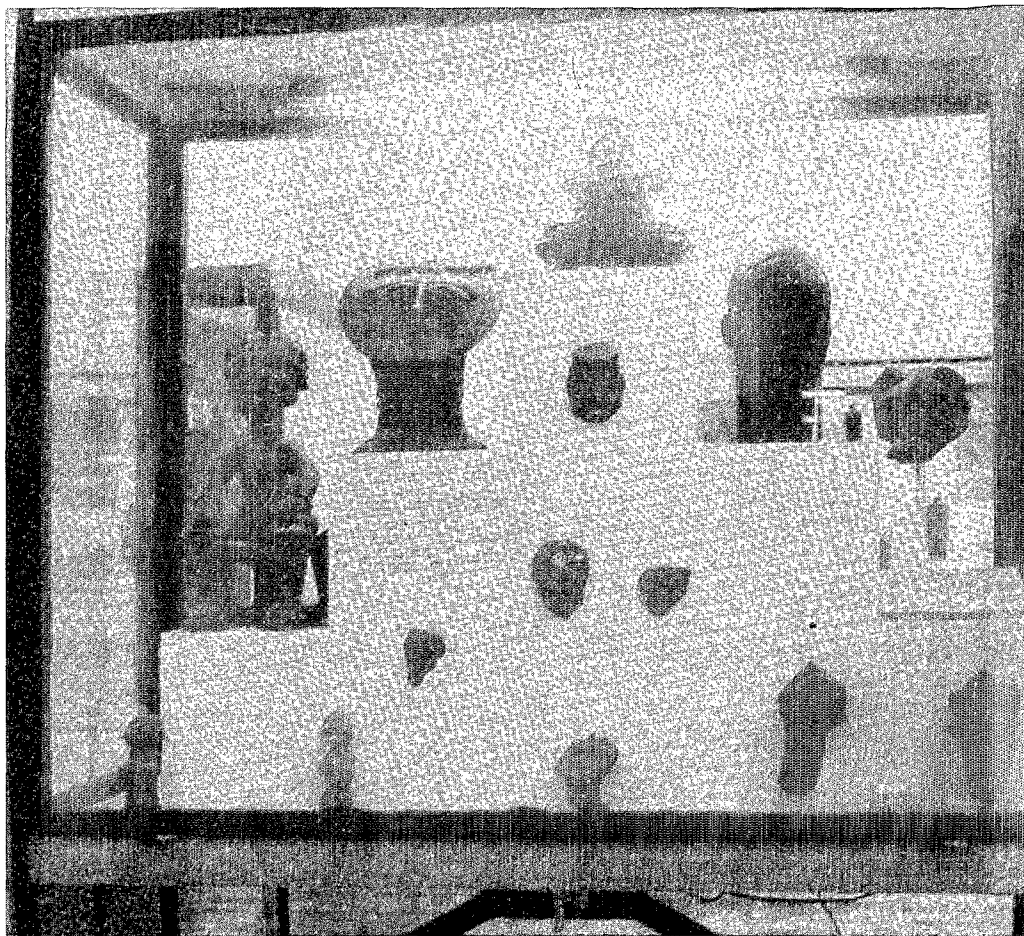


also from the departments of Arabic studies, archaeology and history at the University of Ghana, Legon.

The Cape Coast castle is also an important national monument. An assistant keeper is responsible for the museum section and an inspector of monuments looks after the monuments section. There are in addition other supporting staff such as technicians, guide lecturers, office staff, masons, painters, carpenters and the like.

The fortified castle contains some ninety rooms, some of which served as dungeons or for salt storage (Fig. 110).

The first exhibition hall features historical aspects of the trading forts and castles along the coast of Ghana; the activities of the main European traders—Portuguese, French, Dutch, English, Danish, Swedish and German; the result of cultural contact between these people and the indigenous population (material, religious and social); trade routes and trade items. Exhibits include old pictures, maps and documents (originals and reproductions), modern maps, models and photographs of the most important forts and castles, trade objects such as ceramics or stoneware, jewellery, manillas, beads, ornaments, clay smoking-pipes. The slave trade, formerly important as a mode of exchange, is illustrated by pictures, maps, statistics, foot fetters, models of slave ships, newspaper cuttings and bills of sale.



In the same exhibition hall can also be found earlier archaeological exhibits dating back to the Ashanti wars or internal feuds, as well as arms and ammunition (Fig. 111).

111
First exhibition room.

The second exhibition hall features contemporary European objects such as restored furniture, cutlery, utensils, carpets, uniforms, and sculpture pieces representing some important personalities.

The research library, yet to be completed and equipped, will provide research material such as documents concerning the transatlantic trade between Europe, America and Africa, documentary films and photographic slides, works of reference and early publications. Material on traditional customs and practices will also be stocked in the library.

Other services offered to the public by the West African Historical Museum include guided tours of the castle and of the exhibitions, and assistance to research scholars and other investigators.

The encouraging progress and development of the museum makes it evident that the continued support and sympathy of many organizations such as Unesco, embassies and governments to enable the project to be well completed, will be thoroughly worth while.

Bicentennial exhibition: 'XIXth-century Boston'

United States of America

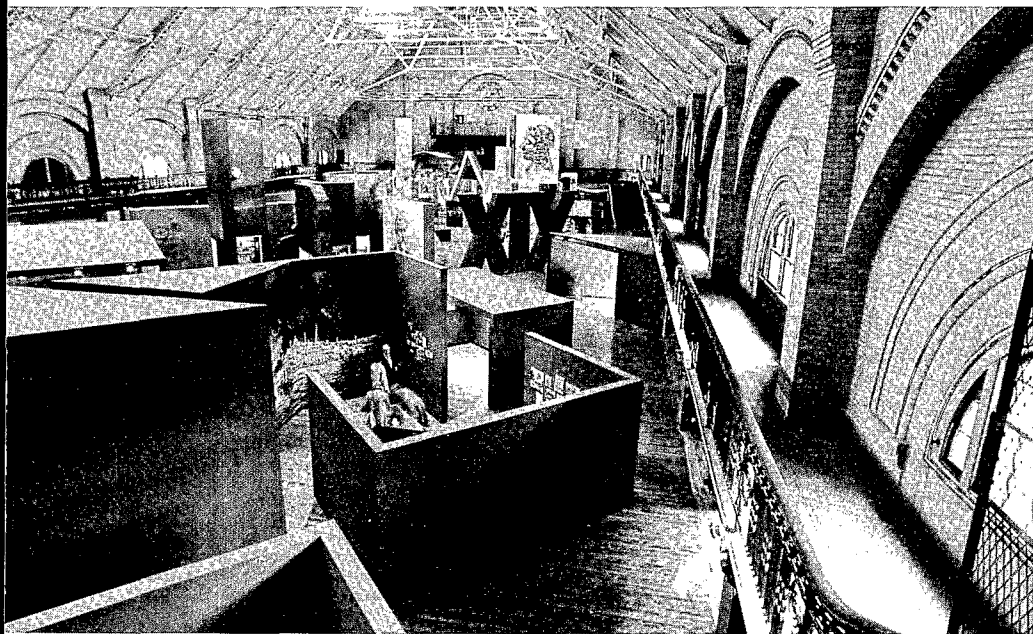
Boston, where it all started, was, logically, the first city to launch its bicentennial celebration. An exhibition of monumental scale¹ depicted the life of the city during the last half of the nineteenth century—a period of frantic optimism, growth and expansion generated by the Industrial Revolution. Boston was the Athens of America, the centre of culture, the cradle of invention (from pie-crimper to telephone) and a favourite city of Charles Dickens. The bicycle was the Bostonian's favourite means of transport.

The exhibition concentrated on five

major themes: people, technology and invention, topography, the bicycle, and textiles. The budget was low, fire regulations strict and the exhibit space huge: 20,000 square feet in the Arlington Street Armory, which with its 65-ft ceilings, decorative ironwork and original maple floor provided an authentic period setting.

The narrow budget and vast space worked against each other and necessarily influenced the design approach, which demanded large-scale and inexpensive construction. Initially a cluster of giants succeeded in creating a monumental

112

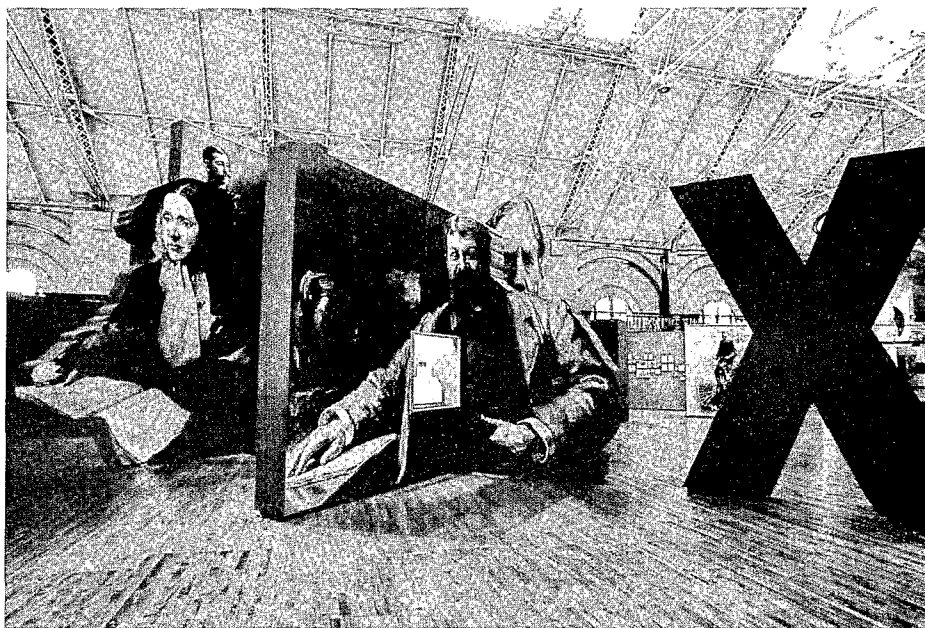


112

XIXTH-CENTURY BOSTON, Boston. The exhibition (Spring 1975 to Autumn 1976) covered some 2,000 m² of floor space under a 20-m ceiling in the old Boston arsenal—a real Victorian fortress with its turrets, loop-holes, fortifications and drawbridge.

113

These portraits of nineteenth-century Boston personalities are mural photos stuck on to plastered panels. A giant 'XIX' in royal purple served as the exhibition symbol and indicated the orientation of the visit.



1. Designed by Carlos Ramirez & Albert H. Woods Inc.

impression in the huge space. Near the ticket window, a 13-ft, three-dimensional, purple 'XIX' opened the exhibit, followed by John L. Sullivan, 23 ft tall with fists at the ready. In all, there were ten Bostonians looming up from the armoury floor, each representing a significant aspect of Victorian life. An illuminated port in each figure held detailed information and artefacts, and helped to maintain a human scale.

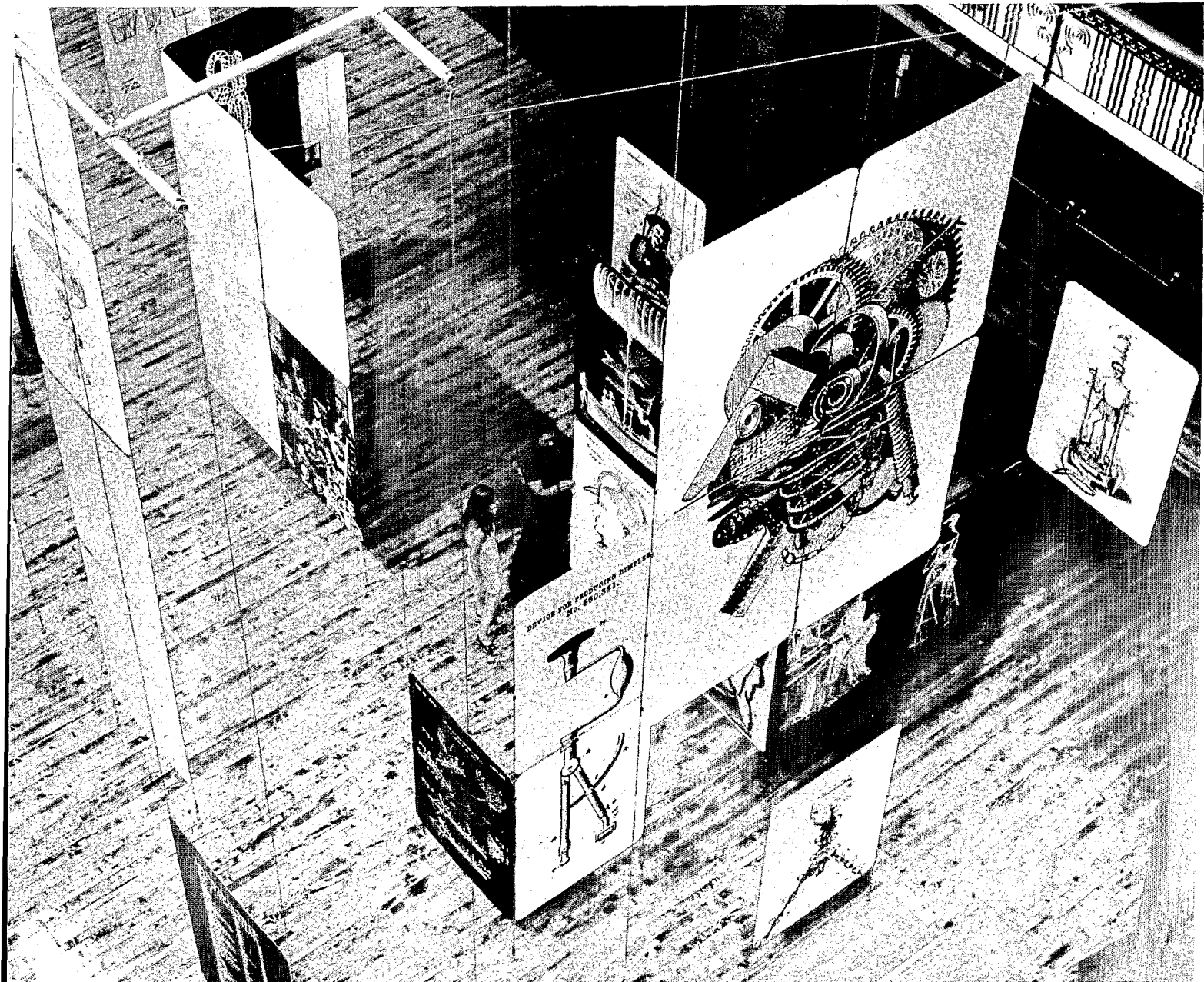
To keep costs down, the designers bypassed the specialized and high-priced services of an exhibit contractor and worked, instead, with a local Boston building contractor who was totally unfamiliar with exhibit fabrication. They designed in terms of inexpensive stud wall-construction techniques for the portrait figures and the catacomb of interior walls. Frames were covered with $\frac{5}{8}$ -in gypsum board, taped and finished. Electrical lines were snaked through the

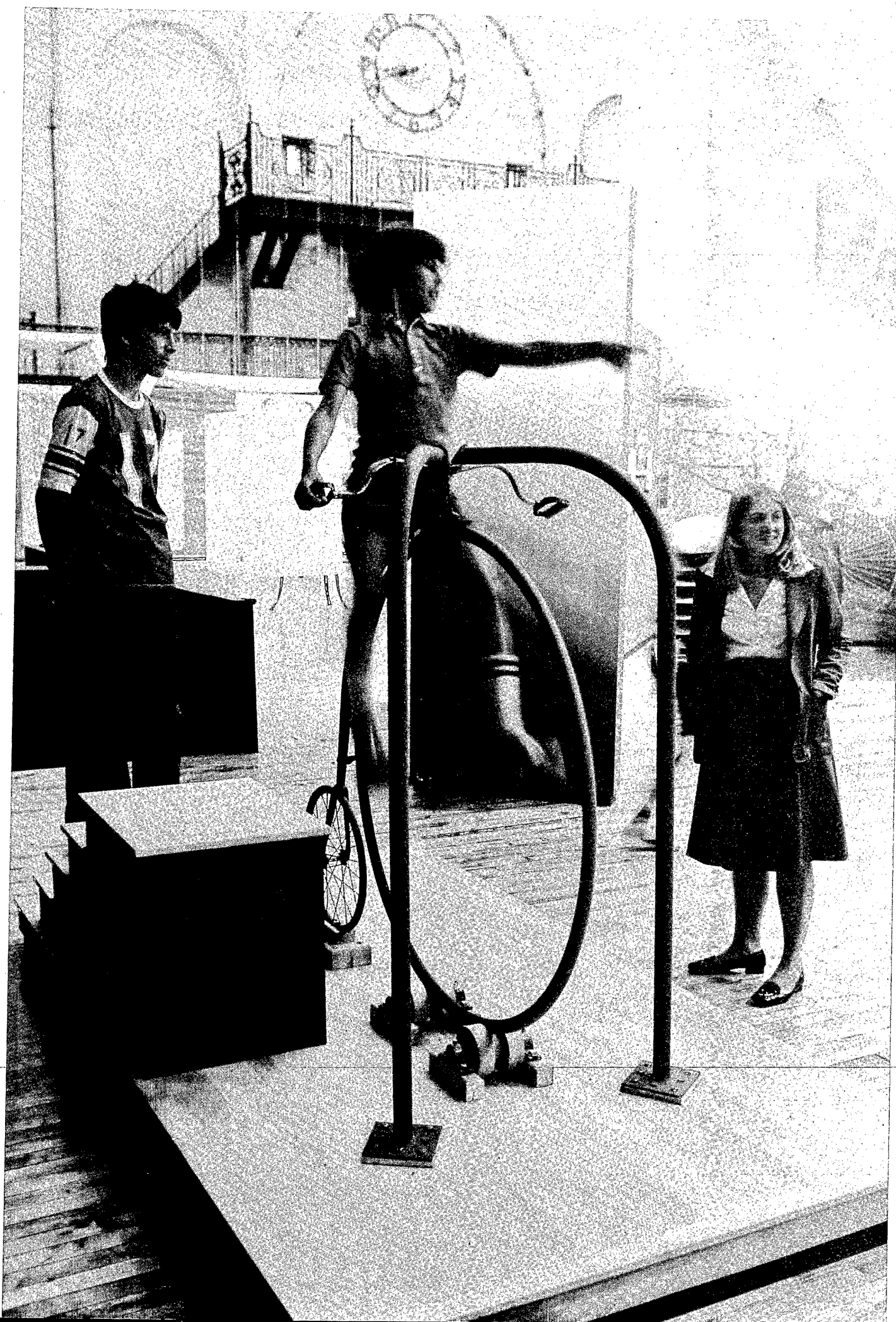
walls. A wallpaper hanger was brought in to mount the photo-murals of the intricately outlined figures.

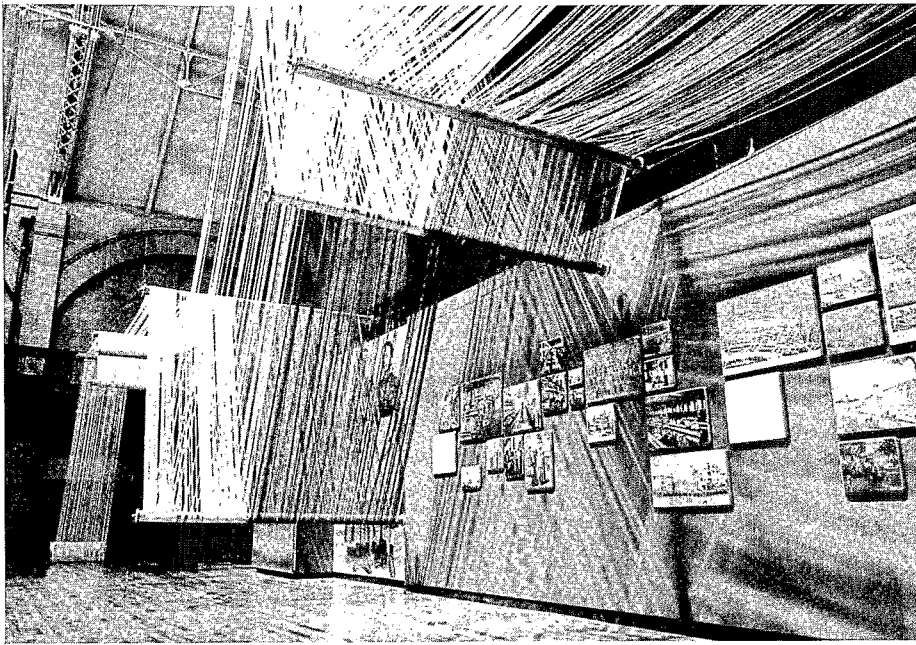
In the 'Invention and Technology' section, an inventive suspension system was devised to make dramatic use of the sky-high ceiling and, again, to meet the fire code: $\frac{1}{8}$ -in braided cable was stretched 36 ft between ceiling and floor in a grid pattern, and 4-ft by 6-ft pre-enamelled aluminium panels with 3-in corner radius were selected to conform to standard 52-in photographic mural paper. Panels were hung between cables with marine clips. Graphics showed patent drawings and photographs of inventions which ranged from the imaginative (a device for escaping from the grave) to the revolutionary (the sewing machine). The system allowed maximum flexibility in vertical and horizontal placement and the panels appeared to float in space (Fig. 114).

114

Contemporary inventions were displayed on aluminium panels attached to floor and ceiling by cables. This system has the advantage of allowing great flexibility.







116

The designers' objective was to recreate the nineteenth-century environment in Victorian Boston and to find participatory ways for the public to discover it. A prototype of a flying machine was built from patent drawings by the general contractor. Visitors are invited to pedal furiously with hands and feet in an attempt to turn six propellers, and thus experience an early dream of flying.

The original string telephone, in use when Bell invented his electrical one, could be operated to produce a raspy sound similar to that made by Bell's first effort.

A study of the revolutionary safety razor, invented by King Camp Gillette, used a split-image screen to illustrate the transition from beard to clean-shaven. When transparency A is lighted, the image of a bearded group is projected. As B is lighted, the beards face away. This dissolve effect is accomplished with split-image glass which is 60 per cent reflective and 40 per cent transparent, allowing A to be reflected and B to be perceived through the glass.

A nineteenth-century loom was canopied by its warp, 6 ft in width, which ran 60 ft from the loom over suspended rollers to form an undulating tent from 8-20 ft high over the textile exhibit. Finished yardage, woven specifically for the purpose, completed the tent at the other end of the loom. Graphic material examined the hand production of yard goods, the early mills and human exploitation in the Victorian industry. An accompanying colour film described in detail the textile manufacturing process, perfected in Boston, which was so important to the city's economic growth.

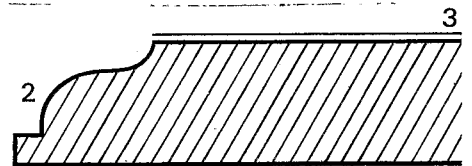
The far-reaching topographical changes brought about by filling in the Back Bay tidal flats were handled graphically

as was the material dealing with popular culture. A 'lifescape' wall was devoted to old photographs and prints which revealed the life styles of Victorian America.

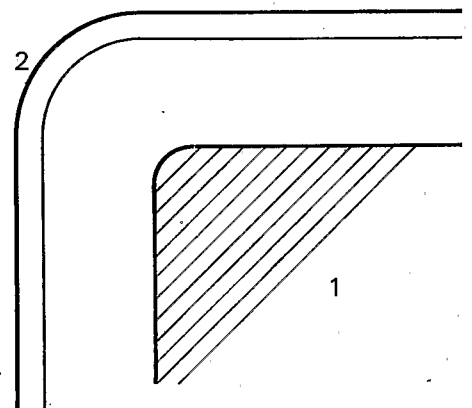
The photographs were mounted on wood panels with a decorative nineteenth-century edge detail: $\frac{3}{4}$ -in fireproof chipboard, birch finished, with 1-in radius corners and edges routed to an ogee-shaped section. The photographs were trimmed to leave an exposed moulded edge suggesting a period frame. Panels were mounted on the gypsum walls with $\frac{1}{8}$ -in doubled-backed foam tape.

The essential character of Boston came through in a film which tied together all the themes of the exhibition. Beginning with the Pilgrims' arrival at Plymouth, it traced the evolution of the city and its people in relation to international and local influences such as the Civil War, westward expansion and the Industrial Revolution, which permanently lined Boston's once provincial face with the marks of immigration and change. An appreciative look was taken at architecture, interiors and objects, most of which could not be physically incorporated into the show. The treasures of Isabella Gardner's Venetian-palace home were juxtaposed with urban smokestacks, and a poetic narration recalled images of an innocent and immensely creative period, fuelled by aristocratic wealth and immigrant muscle.

CARLOS RAMIREZ
AND ALBERT WOODS



117 (a)



117 (b)

115
Visitors were invited to try out this precursor of the modern bicycle.

116

The arm of a nineteenth-century weaving loom (in working order) forms a hanging frame for the section of the exhibition reserved for textiles. To the right are photographs mounted on wood panels.

117 (a), (b)

Diagram for mounting photographs:
(a) cross section: 1. Chipboard; 2. Outlined and varnished edge, natural colour; 3. Photo; (b) front view: 1. Photo; 2. Edge outlined in wood.



...y sobre la isla de los
verdes brillantes de las
aves de irisado plumaje de
las altas palmas de los
muscares y caudalosos
ríos de las flores bellas y
los colorados frutos se
marcó la huella del
conquistador.



History museums and collections in Cuba

Cuba

In Cuba historical museums or historical departments of general museums which have been opened in recent years express new concepts which are faithfully applied in accordance with the interpretation of Cuban historical realities.

There were seven museums in Cuba in 1959. By 1972 there were thirty-six, including sixteen history museums or general museums with historical collections. Among these, the Museo Emilio Bacardi at Santiago de Cuba (1970) and the Museo Ignacio Agramonte at Camagüey (1972) represent recent experiments in the holding of major historical exhibitions in provincial museums.

In many cases, historical collections have been reopened to set the Cuban historical process in world context. Some

attention is paid to regional aspects, in order to show the viewer, step by step, how the Cuban people forged their national identity and obtained complete independence, from the sixteenth century to the present day.

The museum buildings and the space within them are used to enhance the expression and explanation of the historical process. A kind of dialogue is established between the viewer, the fact or event, and the exhibit relating to it. The arrangement of the exhibits in terms of space determines how visitors move about each area and between successive stages of the exhibition.

Traditional methods—the display of objects, photographs, documents, etc.—are replaced by approaches relying on

the use of various techniques which include differential levels of lighting, large-scale mural photographs and texts and drawings conceived as part of the architecture itself.

An essentially didactic intention governs the museographical arrangement of every exhibition room and of each museum as a whole. A historical room in particular cannot be conceived otherwise without the risk of emphasizing persons or objects rather than historical facts. Appropriate didactic material is essential to a scientific approach to history; otherwise, they are only anecdotes and myths, which it is precisely the function of a historical museum to destroy.

The Museo Emilio Bacardi at Santiago de Cuba, founded in 1899, was installed in a specially constructed building in 1928. Work of reconstruction and adaptation has been going on since 1965.

A 600-m² historical section is now established on the ground floor (Fig. 118).

The Museo Ignacio Agramonte at Camagüey is a provincial museum which was started in an 'old' part of Cuba in the 1870s. Restored and reorganized from 1965, it reopened its doors in 1972 (Fig. 119).

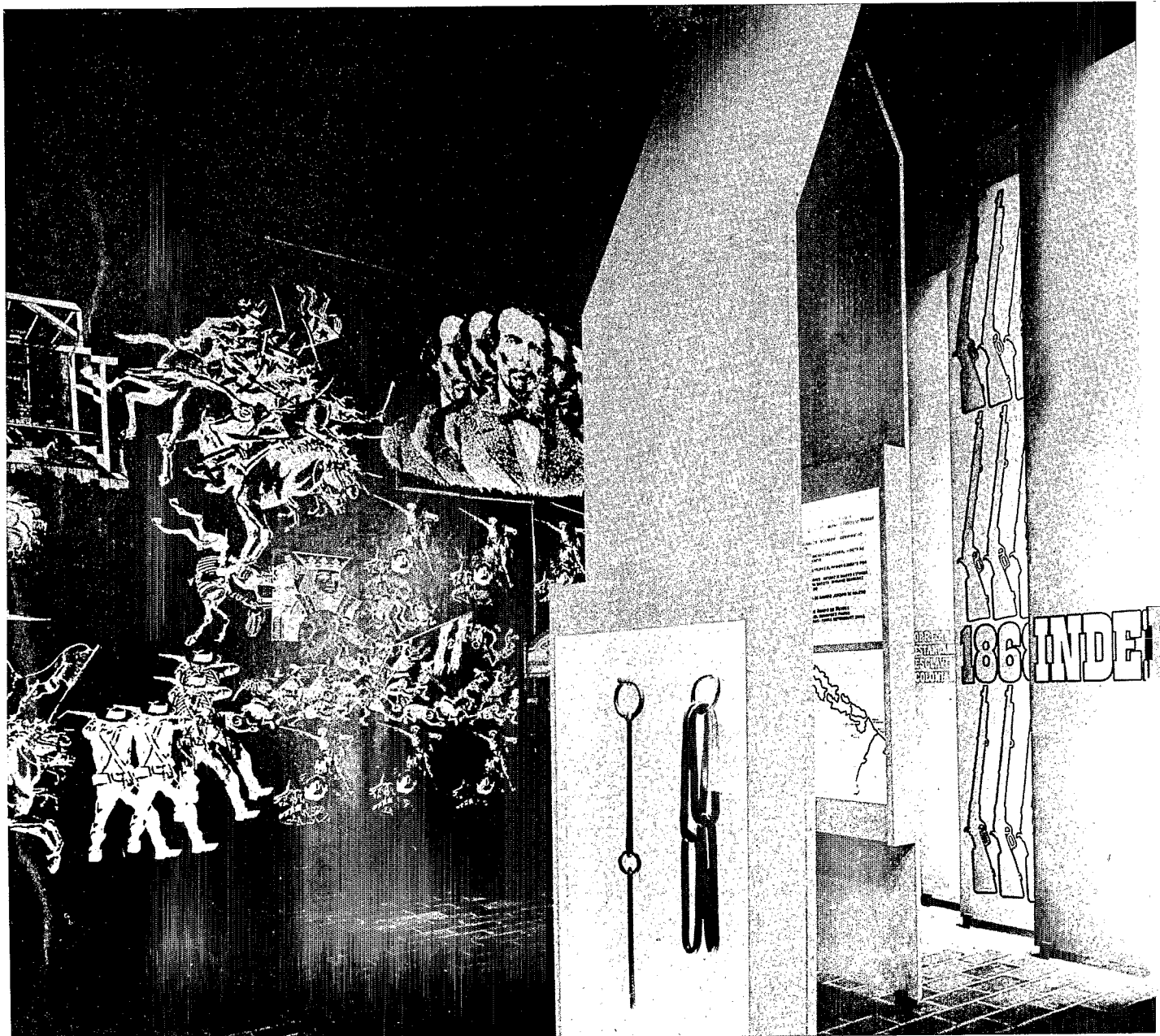
MARTA AJONA

118

MUSEO EMILIO BACARDI, Santiago de Cuba. Historical section. Room 3—'Conquest and Colonization'.

119

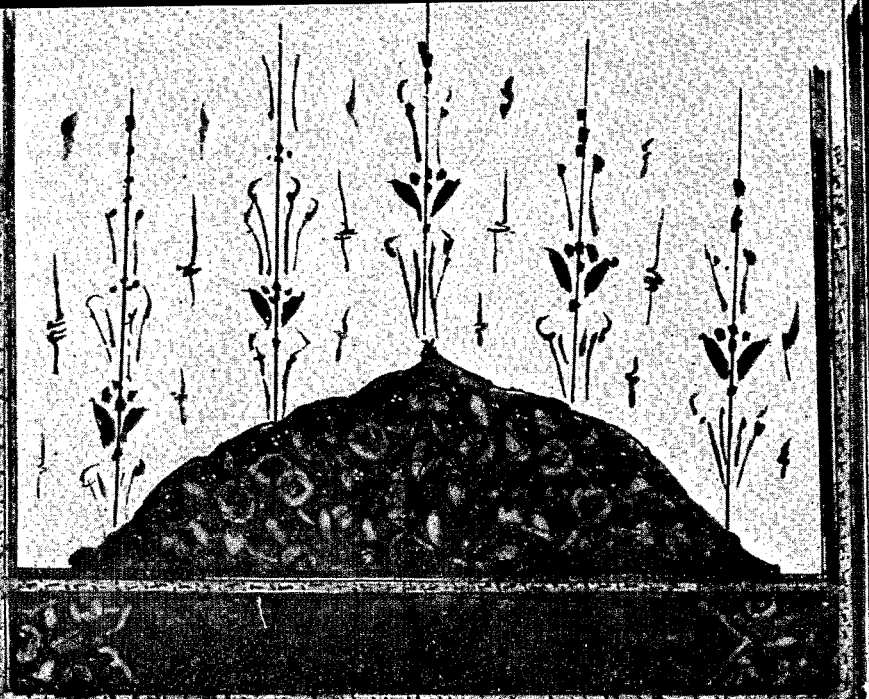
MUSEO IGNACIO AGRAMONTE, Camagüey. Historical section. Room 4—'War of Independence, from 1868 to 1899'. Showcase, mural photos and drawings.



‘...History is a discipline widely cultivated among nations and races. It is eagerly sought after. The man in the street, the ordinary person, aspires to know it. Kings and leaders vie for it.

Both the learned and the ignorant are able to understand it. For, on the surface, history is no more than information about political events, dynasties, and occurrences of the remote past, elegantly presented and spiced with proverbs. It serves to entertain large, crowded gatherings and brings to us an understanding of human affairs. [It shows] how changing conditions affected [human affairs], how certain dynasties came to occupy an ever wider space in the world, and how they settled the earth until they heard the call and their time was up.

The inner meaning of history, on the other hand, involves speculation and an attempt to get at the truth, subtle explanation of the causes and origins of existing things, and deep knowledge of the how and why of events. ([History,] therefore, is firmly rooted in philosophy. It deserves to be accounted a branch of [philosophy]).’



Ibn Khaldûn (1332-1406)
The Muqaddimah
An Introduction to History
 Manuscript on parchment
 1733 (1146 of the Hegira)

Translated from the Arabic by
 Franz Rosenthal

In three volumes

Published for Bollingen Foundation
 Inc. by Pantheon Books Inc.,
 New York, N. Y. (1958)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ وَعَلَى آلِهِ وَصَحْبِهِ وَسَلَّمَ
 يقول العبد الفقير إلى رحمة ربه الغني بلطفه
 عبد الرحمن بن محمد بن خلدون الحضرمي وفقه الله تعالى
 الذي له العزة والجلوت وبيد الملك والملوك وله الاسماء
 الحسنى والنعوت العالم فلا يعزب عنه ما نظهر البجوى او يخفيه السكوت القادر
 فلا يعجزه شئ في السموات والارض ولا يفوت انشا من الارض نسما
 واستعمرنا فيها اجبا لا اوما وبسر لنا منها اوزاقا وقسما كنعنا الارحام
 والبيوت ويكفنا الرزق والقوت وتبلىنا الايام والوقوت وتغورنا
 الاجال التي خط علينا كتابها الموقوت وله البقاء والبقوت وهو المحي الذي
 لا يموت والصلوة والسلام على سيدنا محمد النبي العربي المكتوب في التوراة
 والابجيل والنعوت الذي يخص لفصلا له لكون قبل ان تتعاقب الاحاد والبيوت
 ويتباين زحل والهموت وشهد بصدق الحام والعنكبوت وعلى الله واصحابه
 الذين لهم في محبته واتباعه الاثر البعيد والحيث والشمل الجميع في مظاهرتهم
 ولعدوهم الشمل الشيت صلى الله عليه وعليهم ما اتصل بلا سلام من المبحوت
 وانقطع بالكفر حبله المبتوت وسلم كثيرا ما بعد فان فن التاريخ من الفنون
 التي تتدا وله الامم والاجيال وتشدا اليه الركائب والرحال وتسموا في معرفة السور
 والاعمال وتتنافس فيه الملوك والاقبال وتتساوى في فهمه العلماء والجهال
 اذ هو في ظاهره لا يزيد على اخبار عن الايام والدول والسوابق من القرون الاولى
 تنق لها الاقوال وتصرف فيها الاشال وتطرف بها الاند تير اذا غصها الاحتفال
 وتودي لنا شان الخليقة كيف تقلبت بها الاحوال واتسع للدول النطاق فيها والمجال
 وعمرها الارض حتى نادى بهم الانحلال وحان منهم الزوال وفي باطنه نظر
 وتحقيق وتعليل للكليات ومبايدها دقيق وعلم كينيات الوقائع واسبابها

Selective bibliography on new trends in history museums¹

- BAGHLI, S. A. Les Musées d'Histoire et le Développement des Pays du Tiers Monde. *Cultures—Journal of World History*, Vol. 14, No. 1, 1972, p. 111-26. (Published by Unesco and Editions de la Baconnière, Neuchâtel.)
- BENEŠ, Jozef. Metodika Muzeál'nej Prezentácie. *Múzeum* (Bratislava), Vol. 19, No. 4, 1974, p. 27-36.
- GEORGESCU, Florian. Muzeul de Istorie al Republicii Socialiste România, Probleme da Organizare, Constituire a Patrimoniului, Cercetare Stiintifica. *Revista Muzeelor* (Bucharest), No. 5, 1972, p. 389-90.
- GYULAI, Paul. Original, Facsimil, Fotocopie? O problemă Controversată în Organizarea Expozitivilor de Istorie Medie. *Revista Muzeelor* (Bucharest), Vol. 8, No. 1, 1971, p. 22-27.
- HALE, John. Museums and the Teaching of History. *Museum*, Vol. XXI, No. 1, 1968, p. 67-78.
- HASANAGIĆ, Edib. Istorijski Muzeji i Savremeni Svet. *Muzeologija* (Zagreb), Vol. 17, 1975, p. 14-23.
- HOBLEY, Brian; RYLATT, Margaret. The Lunt Roman Fort Museum and Interpretive Centre 1965-1974. *Museums Journal* (London), Vol. 74, No. 4, 1975, p. 151-5.
- HOMÈS-FREDERICQ, D. Koninklijke Musea voor Kunst en Geschiedenis, Brussel. Didactische en Esthetische Opstelling van de Zalen van het Nabij Oosten. *Museumsleven* (Bruges), No. 2, 1975, p. 15-22.
- ILIESCU, Constantin. Conceptie Tematică si Tehnica Muzeală în Realizarea Muzeului de Istorie al Republicii Socialiste România. *Muzeul National* (Bucharest), Vol. 1, 1974, p. 131-4.
- IONITĂ, G. I. Despre Proportii în Organizarea Muzeelor de Istorie. *Revista Muzeelor și Monumentelor* (Bucharest), No. 1, 1974, p. 59-61. (Seria muzea.)
- LEAHU, Valeriu. Preocupări Tematica și Muzeotehnica în Organizarea Sectiei de Istorie Străveche. *Revista Muzeelor*, (Bucharest), No. 5, 1972, p. 403-6.
- LUPESCU, Ioan. Oglindirea în Muzeu a Istoriei Contemporane. *Revista Muzeelor și Monumentelor* (Bucharest), No. 1, 1974, p. 61-4.
- MUSEUM FÜR DEUTSCHE GESCHICHTE, BERLIN. *Protokoll des Wissenschaftlichen Kolloquiums am 19/20 Januar 1972 'Geschichtsmuseum Sozialistische Gesellschaft'*. Berlin, 1972, 190 p. (Beiträge und Mitteilungen No. 1.)
- Muzealnictwo Historyczne / Historical Museology. *Biblioteka Muzealnictwa i Ochrony Zabytków* (Warsaw), Vol. 36, 1974, 82 p. (Series B.)
- PARR, Albert Eide. History and the Historical Museum. *Curator* (New York), Vol. 15, No. 1, 1972, p. 53-61.
- PAVEL, Anghel. Aspecte Privind Dinamizarea Expozitiilor de Bază din Muzeele de Istorie. *Revista Muzeelor și Monumentelor* (Bucharest), No. 1, 1974, p. 65-8.
- Consideratii Privitoare la Organizarea Expozitiilor de Istorie Contemporană. *Revista Muzeelor* (Bucharest), Vol. 12, No. 1, 1975, p. 29-32.
- In Legătură cu Folosirea Exponatului Etnografic în Expozițiile de Istorie. *Revista Muzeelor și Monumentelor* (Bucharest), Vol. 12, No. 1, 1975, p. 29-32.
- SWINNEY, H. J. Introductory Essay. In: Arminta Neal, *Exhibits for the Small Museum, A Handbook*. Nashville, Tenn., American Association for State and Local History, 1976.
- VALENSI, Louis. Bordeaux. 2000 Years of History. Cultural Action in Support of an Exhibition Relating the History of the Town—An Appraisal. *Museum*, Vol. XXVII, No. 2, 1975, p. 78-89.
- Le Musée d'Aquitaine à Bordeaux. Indications Muséologiques à Propos d'une Ouverture Partielle et Provisoire. *Musées et Collections Publiques de France* (Paris), Vol. 131, No. 3, 1975, p. 107-17.
- VEILLARD, Jean-Yves. The Problem of the History Museum, From an Experiment in the Musée de Bretagne, Rennes. *Museum*, Vol. XXIV, No. 4, 1972, p. 193-203.

1. Prepared by the Unesco-ICOM Documentation Centre, April 1977.

Picture credits

1, Département Photographique des Musées nationaux, Paris; 2, 3, 6 (a), Breitenborn, Berlin, German Democratic Republic; 4, 5 (b), Echt Foto, Berlin; 5 (a), 29, Max Zastrow, Berlin; 6 (b), 7 (a), 7 (b), 26 (a), (b), 27, 28, 29, Museum für Deutsche Geschichte, Berlin, German Democratic Republic; 8, Max Zastrow, Berlin; 9-14, Gosudarstvennyj Central'nyj Muzej Mnr, Ulan Bator; 15-25, Michael Rice & Company, London; 30, 31, Helga Reuter, Berlin; 32, Zentral Bild, Berlin; 33-42, Museum of London, London; 43-51, Service Photographique des Musées de Metz; 52, 55-64, Stedelijk Museum, Amsterdam; 65, G.L.W. Oppenheim, Amsterdam; 66, 67, Palais de la Découverte, Paris; 68-73, Nationalmuseet, København; 74-76, Rijksmuseum van Oudheden, Leiden; 77 b-79, Burgmuseum Wasserburg Kapellendorf;

80-82, Parks Canada Photo, Fortress of Louisbourg National Historic Park, Nova Scotia; 83-85, V. Bogatyrev, Agency Press Novosty; 86-89, Smithsonian Institution, Washington; 90, 91, Helga Reuter, Berlin; 92-94, Historisches Museum, Frankfurt am Main; 95, 96, Parc Archéologique des Roches Gravées, Guadeloupe; 97, 98, 101, Rijksmuseum van Oudheden, Leiden; 99, 100, Agency Press Novosty; 101-103, Musée de la Ville d'Osaka, Osaka; 104-106, Mohenjo-Daro Museum, Mohenjo-Daro; 108, 109, Musée de Moudjahid, Alger; 111, West African Historical Museum, Cape Coast; 112-116, Carlos Ramirez and Albert H. Woods Inc.; 118, Museo Emilio Bacardi, Santiago de Cuba; 119, Museo Ignacio Agramonte, Camaguey; double pages, p. 70-71, Unesco, Paris; p. 126-127, Museum of Fine Arts, Boston; p. 152-153 and p. 179, Bibliothèque Nationale, Paris.

Authors

JULZIITHIN BURNEE

Born in 1926. Since 1956 has worked in the field of museology. During this period he published about thirty articles on this subject. At the present time he works for the Ministry of Culture of the Mongolian People's Republic as museological specialist. Also participated at the Regional Seminar on the Adaptation of Museums to the Needs of the Modern World, held in Tokyo in 1976.

GÉRARD COLLOT

Born in Paris in 1927. First degree and Diploma of Higher Studies in Archaeology and the History of Art at the University of Nancy. Curator of the Museum of Metz since 1957. Fellow of the International Committee of ICOM for the Museums of Archaeology and History, and Chairman of the Presentation Group.

JOHN B. FORTIER

Born 18 August 1942 in Detroit, Michigan, United States. Received B.A. degree in History from Oakland University in 1963, and M.A. degree in History from the College of William and Mary in 1968. Worked as historian on several museum projects including the construction of Fort Massac (Illinois), the restoration of Walker Tavern (Michigan) and the Fortress of Louisbourg. From 1968 to 1975 was Director of Research for the Fortress of Louisbourg. He assumed the direction of reconstruction works and related activities as superintendent of the National Historic Park at the Fortress of Louisbourg. Author of numerous articles relating to history and museology.

WOLFGANG HERBST

Studied history, philosophy, German philology and the history of art and music at the Martin Luther University, Halle. Lecturer at the Arbeiter und Bauernfakultät, 1949-50; became scientific assistant in 1951; in 1952 was appointed to the staff of the Museum of German History on its foundation and has been the director since 1966. In 1971 he obtained his doctorate and in 1972 was appointed Honorary Professor of German History at the Humboldt University, Berlin. Has contributed works on German history and museological problems.

THOMAS ANDREW HUME

Born in 1917 in England. Former Director of the City Museum, Liverpool, and responsible for the planning and reconstruction of the bombed-out museum. Vice-president of the International Association of Transport Museums. Until recently, Chairman of the British National Committee of ICOM. At present, director of the new Museum of London which was opened on 2 December 1976.

JØRGEN JENSEN

Born 1936. Master's degree from the university of Copenhagen, 1965. Gold medal, 1963. Lecturer at the Institute of Prehistoric Archaeology at the University of Copenhagen, 1965-72. Curator at the Danish National Museum, Department of Danish Prehistory, since 1972. Author of publications dealing with the Bronze Age and the theory of archaeology.

ADOLF KLASSENS

Born 1917. Studied classics and Egyptology at Groningen, Leiden, Louvain and Cambridge universities; D.Litt., Leiden, 1952. Has worked with the National Museum of Antiquities, Leiden, since 1945 and became its director in 1959. Professor of Egyptology at Leiden University since 1960. President of the Netherlands Museums Association, 1965-71; Chairman of the International Committee of ICOM for Archaeological and Historical Museums, 1971-1977; member of the National Commission for Unesco. Excavations in Egypt, 1952-64. Author of works on Egyptian magic, archaeology and museology.

INGO MATERNA

Born 1932. Studied history and education at the Humboldt University, Berlin, 1951-55; teacher. Since 1956, member of the scientific staff of the Museum of German History, Berlin; acting director, 1969; doctorate, 1970. Co-operation in and management of historical exhibitions; publications on historical and museological subjects.

CHRISTOPH OSTERWALD

Born 14 October 1940 in Gössitz. 1959-65, studied history and music at the Friedrich Schiller University in Jena; 1965-68, history and music teacher at a general technical high school in the Dresden administrative area; 1968-74, research scholar in the History Department of the Friedrich Schiller University in Jena; since 1974, director of the Museum of Wasserburg, Kapellendorf. Publication (thesis): 'Die Politische Entwicklung Rudolf Breitscheids bis zu seinem Eintritt in die Sozialdemokratie im Jahre 1912 [The Political Development of Rudolf Breitscheid Until 1912, When He Became a Social Democrat]', *Jenaer Beiträge zur Parteiengeschichte* [Studies on the History of Political Parties] No. 36. Jena, 1974, p. 87-132.

MICHAEL RICE

Head of an international consulting organization which specializes in the planning, design and installation of museums, principally in the Arab countries. So far, four museums have been developed under his responsibility, in Bahrain, Qatar and Oman. In Saudi Arabia, where he and his colleagues have just completed the Museum of Archaeology and Ethnography in Riyadh, a further six museums are now planned (as major sites) throughout the kingdom.

JEAN-PIERRE ROUCAN

Born on 5 July 1946 at Saint Ouen. After studying at the Pierre and Marie Curie University in Paris, he obtained his doctorate of geology in 1972. Following that he did field-work in the eastern part of the French Pyrénées and is at present studying the palaeontology of Liguria during the Pliocene Period. Appointed to the staff of the Palais de la Découverte in 1971, he was placed in charge of the Sciences of the Earth Department in 1972. He is a member of various French and foreign geological societies, and the author of a number of scientific notes and many popular articles.

DERK PERSANT SNOEP

Curator of the Historical Department of the Centraal Museum, Utrecht. Studied history of art at the University of Utrecht, and worked for several years at the Research Centre for the History of Art. Publications include a dissertation, *Pomp and Propaganda. Triumphant Entries in the Northern Netherlands in the 16th and 17th Centuries* (in Dutch).

ELISE THORVILDSEN

Born 1916. Master's degree from the University of Copenhagen. Curator of the Danish National Museum Department of Danish Prehistory. Excavations and various publications on Danish prehistory.

MELVIN B. ZISFELD

Born 9 May 1926. Graduated from the Massachusetts Institute of Technology, took a Master of Science degree in aeronautical engineering in 1948. Chief of dynamics at Bell Aircraft Corporation until 1960; general manager of the Astromechanics Research Division of Giannini Controls Corporation until 1966; associate director of the Franklin Institute Research Laboratories until March 1971. Presently deputy director of the Smithsonian Institution's National Air and Space Museum. Associate fellow of the American Institute of Aeronautics and Astronautics, and the author of numerous publications.