

MUSEUM IN MEMORY CULTURE

Piotr Majewski

National Institute for Museums and Public Collections
ORCID 0000-0002-0951-2825

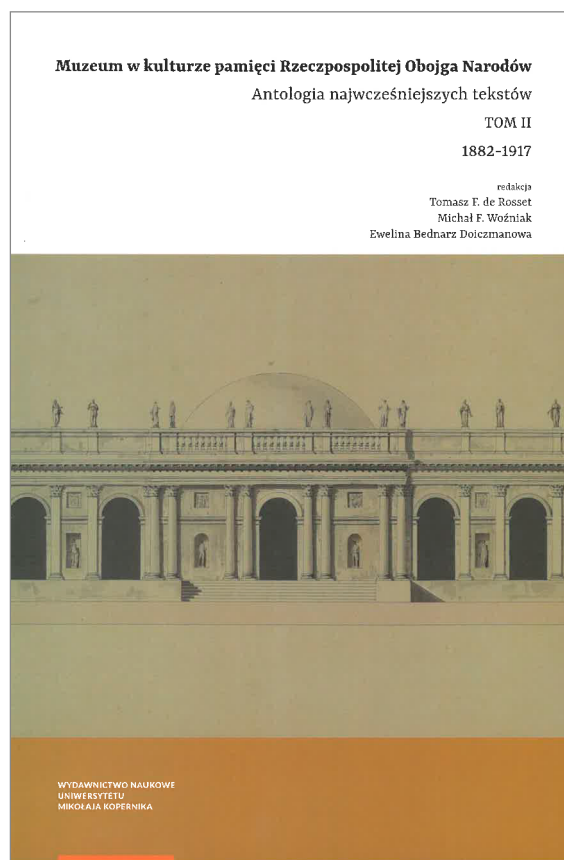
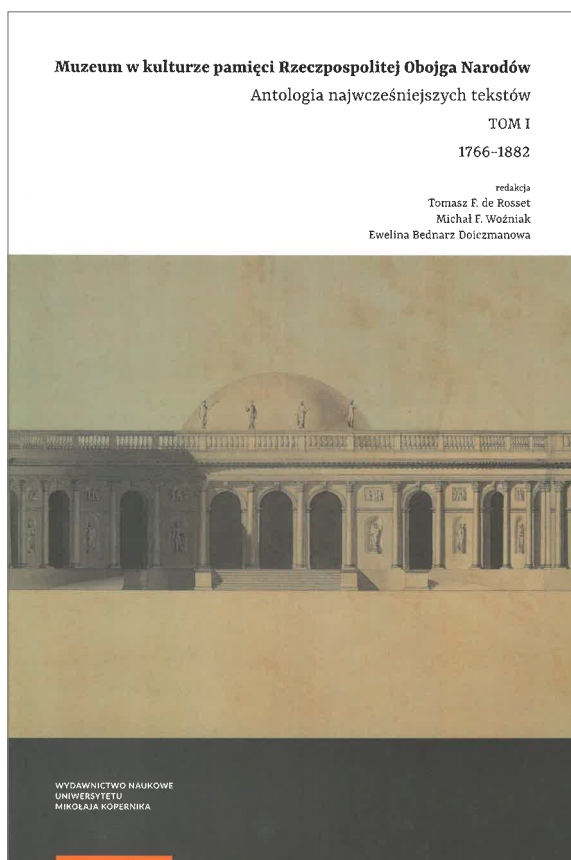
Muzeum w kulturze pamięci Rzeczypospolitej Obojga Narodów. Antologia najwcześniejszych tekstów [Museum in Memory Culture of the Polish-Lithuanian Commonwealth. Anthology of the Earliest Texts], eds. Tomasz F. de Rosset, Michał F. Woźniak, Ewelina Bednarz Doiczmanowa, Vol. 1: 1766–1882, pp. 340, Vol. 2: 1882–1917, pp. 369, Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, Toruń 2020

The discussed anthology of texts was created as a part of the *Museum in Polish Memory Culture (until 1918): Early Museum Institutions versus Digital Museology Programme*, one of the more inspiring research programmes dedicated to museology and implemented recently in Poland (National Programme for the Development of Humanities). The Programme in question actually covers approaches characteristic of several disciplines included in humanities: history, art-related disciplines, or those connected with culture and religion. This interdisciplinary character corresponds with the research tradition of the former Museology Unit at the Faculty of Fine Arts, Nicolaus Copernicus University in Toruń; both the Project and the discussed publication form a worthy continuation of this tradition.

The major quality of the publication is its source-providing quality, since it is impossible to imagine humanistic reflection without resorting to sources, formulation of the synthesis of the history of Polish museology and responding to continuously topical questions posed in the era of defining the Positivist research tools without resorting to sources; in their majority actually the sources known to historiographers, though only from fragmentary quotes, secondary discussions, or copied interpretations. Source studies and the provision of their results in the form of an anthology allows the oncoming generations of researchers into the past, particularly those interested in museum operations within Poland's territory, to perceive museum history anew, formulate their own evaluations, conduct their historiographic and historiosophic investigation, or finally, this being of particular importance in contemporary museological operations, commit a frequent error of regarding currently formulated theses as intellectually innovatory. The reviewed publication constitutes a source of extensive knowledge, while its reading can make us feel really humble *versus* the Past.

The texts that compose the anthology render the reality of museology within the territories of the Polish-Lithuanian Commonwealth: museology not necessarily connected with the Polish ethnos and ethos, since also the sources related to museum projects implemented under the auspices of the partitioning powers or created by Lithuanian or Ukrainian circles: as an emanation of parallel independence aspirations, sometimes even competitive with Polishness, are provided. The source materials contained in the anthology form an almost complete image of Polish museology, operating either contrary to or beyond the agency of state authorities not regarded by Poles as their own; museology (and collecting forming its primordial form) based on the activity of private individuals and societies as well as scientific circles; museology which despite unfavourable political conditions shaped its organizational and legal models securing long lasting to the collections (e.g., the legal format of an entail); museology, which although delayed versus the European museological reflection, skilfully implemented its practical solutions, to mention only the expansion of local or tourism museology or the visions of a modern cultural institution: museum, formulated at the threshold of Poland's independence by Mieczysław Treter.

The variety of the recalled sources, their genre diversity, different literary attributes, form the logics of cause-and-effect relations, determinants and contexts, whose continuation can be observed in the contemporary museological discourse, not always conducted with the awareness of the pre-sources. Within the range of this timeless reflection we can find, for example, terminological considerations dedicated to the museum concept, its changes throughout the 19th century, emphasizing to either different or temporarily altering degree the collecting, educational, and scientific-research responsibilities, commemorating the national and local past, therefore close to memory policy contemporarily defined and practiced.



An innovative quality of an anthology usually stems from the fact that it is the first compilation of source texts representative of the era in which they were produced. However, although the majority of the writings included in the discussed anthology have been published before, such a comprehensive approach favouring a synthetic one, is provided to readers for the first time.

To conclude, we cannot help suggesting that the discussed

anthology should find practical application in scholarly centres and cultural institutions dealing with research into cultural heritage and managing culture from a historical perspective; it should also form part of the readings advisable as part of the canon of museology and akin disciplines. (<https://nimosz.pl/baza-wiedzy/bazy-danych/baza-studiow-dla-muzealnikow/studia-w-polsce> [Accessed: 17 January 2022]).

Abstract: The revised publication *Muzeum w kulturze pamięci Rzeczypospolitej Obojga Narodów. Antologia najwcześniejszych tekstów* [Museum in Memory Culture of the Polish-Lithuanian Commonwealth. Anthology of the Earliest Texts], Vol. 1: 1766–1882, Vol. 2: 1882–1917, eds. Tomasz F. de Rosset, Michał F. Woźniak, Ewelina Bednarz Doiczmanowa, Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, Toruń 2020, prepared as part of the

research project financed with a grant from the National Programme for the Development of Humanities, constitutes a valuable example of primary source analyses which form grounds for the reflection on the history of Polish museology, particularly during Poland's partitions, consistently leading to its synthesis. The publication is a precious reading supporting the research programme and the curriculum in disciplines related to museology and preservation of cultural heritage.

Keywords: heritage, museum, culture, memory, independence.

Prof. Piotr Majewski

In 1995–2009, he worked at the Royal Castle in Warsaw. Since 2011 he has co-created the concept of the National Institute for Museums and Public Collections (NIMOSZ), and has served as the Editor-in-Chief of the 'Museology' Annual. He is interested in the management of cultural institutions as seen from a historical perspective and involving the category of memory policy. He has published e.g., *Czas końca, czas początku. Architektura i urbanistyka Warszawy historycznej*

1939–1956 [Time of the End, Time of the Beginning. Architecture and Urban Layout of Historic Warsaw] (2018); *Muzealna twarz Klio (wybór tekstów z lat 1999–2019)* [Museum Facet of Clio (Selection of Texts from 1999-2019)] (2020); e-mail: p.majewski@uksw.edu.pl.

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