

MUSEUM OF THE MISSED OPPORTUNITIES (60 YEARS OF THE REGIONAL MUSEUM IN BARLINEK, P. 2)

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Flukowski, Witkacy, and... the first missed opportunity

A great opportunity to extend the museum-related attraction of the town and provide a stimulus for the dynamic development of the Regional Museum in Barlinek was found in acquiring the legacy of Stefan Flukowski, member of the pre-WW II 'Kwadryga' literary group. The Warsaw writer and poet died in Świnoujście in 1971, however, he had earlier visited Barlinek (most likely twice), and was under its spell. His sudden death during a meeting with the public made his widow Maria Flukowska and daughter Halina Leszczyńska face the problem of dealing with the writer's tangible legacy. The choice of Barlinek for the purpose was also supported by one more argument: it had been at nearby Dziejzice that Flukowski was liberated in January 1945 by the Red Army from the Oflag II C Woldenberg POW camp (currently Dobiegniew).

Talks between Czesław Paśnik, Head of the Barlinek Museum, and Mrs Flukowska related to the prepared display began several months after the poet's death. In a letter of October 1972 Paśnik asked the widow to help him organize a 'memorial section' dedicated to Flukowski. The plan was for it to include *some photographs, letters, or recollections of the Woldenberg camp*,¹ this clearly showing great caution and a relatively simple idea how to commemorate the poet.

Maria Flukowska's response can be deduced from the further correspondence addressed to her, today found at the Pomeranian Library in Szczecin. On 21 January 1973, Tadeusz Michalczyk, President of the Association of Barlinek

Enthusiasts (TMB), thanked Flukowska for the greetings she had sent (*on a postcard*) together with the information on her husband's mementoes. At that stage most likely the widow had made no definite promises, meanwhile Michalczyk informed that he himself had donated to the Museum the letters Flukowski had sent him and his books with Flukowski's personal dedications.²

The letter-exchange must have been intense, and Flukowska may have finally made some promises, since on 20 February, Paśnik wrote: *If it is your desire, Madam, to provide us with some assistance in preparing the display commemorating Stefan Flukowski in our town, we would like to kindly ask you to specify the size of this assistance and the quality of the documents so that we could reserve space for the display of the materials in question.*³ As a result of these arrangements the small space originally planned for the display in one of the rooms grew to an entire room (out of the two display rooms the Museum had).⁴

Flukowski's widow visited Barlinek in May 1973 on the occasion of unveiling a commemorative plaque on the building in which her husband had stayed when in the town. It was her first visit to Barlinek. The overall atmosphere and the commitment of TMB members to commemorating her husband must have impressed her to the extent that in May the following year she donated the priceless mementoes of her husband to the Barlinek Museum. The 100 items included, e.g., works by Xawery Dunikowski and Witkacy, the correspondence of the latter, the furnishing of the poet's study, the book collection, and many more.⁵ The donors stipulated that the collection

had to be displayed in an independent Stefan Flukowski Museum, with TMB, and not the Regional Museum being its administrator. The donor thus specified that the collection should form the resource of a separate newly-established institution: *I wish the Stefan Flukowski Museum to be property or to be at least administered by and under permanent supervision of the SOCIETY OF BARLINEK ENTHUSIASTS, and not of any Museum authorities, since the latter do not guarantee preserving the collection in the same order in which they will be taken to the [Flukowski] Museum, neither can they provide diligent care. (Obviously, I do not mean here dear Mr Paśnik, but various future curators).*⁶ In the very same letter Maria Flukowska expressed her wish for the opening of the Museum dedicated to her husband to coincide with his death anniversary (between 8 and 12 May). Unfortunately, the date wished for was not kept.

According to Czesław Paśnik, the opening of the Stefan Flukowski Museum took place on 3 June 1974, however, the whole project had not been completed at that stage.⁷ This can be read from the letter sent to Flukowska by Waldemar Patrzalek, Governor of the Town and County of Barlinek. On 3 November 1976, he wrote as follows: *In relation to the approaching date of the opening of the Stefan Flukowski Museum in Barlinek, we would like to kindly ask you, Mrs Flukowska, to come to Barlinek, in order to personally supervise the display of the exhibits you have donated.*⁸ The letter may have referred to the opening of the new Museum premises at 17 Strzelecka Street. This was the address mentioned in his letter by Władysław Filipowiak, Director of the National Museum in Szczecin, following his visit to Barlinek in the letter sent to the Governor of the Town of Barlinek of 5 April 1974.⁹ Filipowiak's letter, in turn, was a reaction to Paśnik's request who was intensely trying to acquire new premises, while those in Strzelecka Street ('a little palace') could be ideal for the purpose.¹⁰ Nonetheless, the premises in question were never taken over either by the Regional Museum or the Stefan Flukowski Museum.

In autumn 1975, the Voivodeship and Municipal Public Library in Szczecin mounted an exhibition commemorating Stefan Flukowski.¹¹ Almost the whole Barlinek collection was rented for the display. Unfortunately, as it was found out shortly, never to return. The collection became a major component of the Museum of Literature founded many years later at the Szczecin Library, however already as of May 1977 it operated as an independent display.¹² The legal status of the rented collection was later legitimized by Maria Flukowska in a hand-written note of 25 September 1976 addressed to Stanisław Krzywicki, Library Director, which transferred the ownership of the collection rented from Barlinek to the Library in Szczecin. Following the death of Flukowska (in April 1977) her daughter Halina Leszczyńska gave further manuscripts, books, and mementoes, also those connected with Stanisław Witkiewicz, to Szczecin.¹³ Regrettably, Paśnik was not informed about Flukowska's latter donation. This became the source of a long-lasting conflict between the Library and the Museum, involving the administration of Barlinek and of the Voivodeship.

After Czesław Paśnik retired (1979) for almost a year the Museum did not operate, since there was a vacancy on the position of its manager.¹⁴ On 2 January 1980, his scope of responsibilities was taken over by Józef Krupa, an artist and

poet, author of, e.g., museum book plates.¹⁵ On 28 October 1980, he addressed Director Krzywicki the request to return the collection previously borrowed because of the conducted inventorying.¹⁶ In this letter the Stefan Flukowski Museum was defined as a branch of the Regional Museum, not an independent institution. The reply from Szczecin was brief, not leaving room for doubt as for the future of the collection in question. Krzywicki referred to Flukowska's decision (Krupa was unaware of), and decided that any future correspondence on the matter was 'pointless'.¹⁷ The Director of the Barlinek Museum first turned to the Town administration for assistance,¹⁸ and as their intervention was ineffective (their letter remained unanswered by Krzywicki), he wrote to the Voivodeship authorities in Gorzów Wielkopolski (in 1975, Barlinek was incorporated into the newly-formed Gorzów Voivodeship), requesting them to present a legal opinion on the contentious issue.¹⁹ The opinion was to become grounds for requesting the Minister of Culture and Art to issue an administrative decision for the Szczecin Library to return the borrowed materials. As a part of evidence recordings of statements made by Halina Leszczyńska and Aleksandra and Józef Lenart (Flukowski's friends) were attached. It can be suspected that even if the Voivodeship Office (UW) in Gorzów Wielkopolski had intervened, in view of the last decision of Maria Flukowska any efforts to solve the matter were fruitless.

The losing of the Stefan Flukowski collection did not close the battle to commemorate the poet in Barlinek. In 1986, Halina Leszczyńska, daughter of the Flukowskis, donated some modest remains of the collection (124 items) to the Barlinek Museum. Following her mother's death she became the only administrator of her parents' legacy, particularly of that of her stepfather.²⁰ On 15 June 1981, she confirmed the transfer of the 'Barlinek' collection to the Szczecin Library. Later, when talking to Krupa, she sided with him to finally donate the remains of her family's legacy to Barlinek. She may have regarded this as a form of compensation to the Regional Museum.

Furthermore, a question arises about Maria Flukowska's motivation to finally donate the Barlinek collection to Szczecin. Agnieszka Borysowska suggests that the writer's widow judged the Szczecin Library a more worthy a place where *the Flukowski collection* would form part of a larger collection dedicated to the 'Kwadryga' writers.²¹ In his turn, Zdzisław Linkowski, former Director of the District Museum in Gorzów Wielkopolski, claims that Flukowska's decision was influenced by the promise of her potential move to live in Świnoujście made to her by Director Krzywicki.²² Regardless of what the actual motivation was, it seems most surprising that no relevant information was provided to Czesław Paśnik who showed real deference to the Flukowski legacy, while in the correspondence he maintained with Flukowska much respect for each other and mutual friendliness could be felt. The last letter (or one of the last) sent to Flukowska by Paśnik written in February 1977 bears some less optimistic undertones (the sender's health condition, un lively activity of TMB, dissatisfaction with the cooperation with 'Gorzów'), yet it contains no mention of the collection rented to Szczecin which actually Maria Flukowska had officially donated to the Library not fully six months earlier. The sources for her decision may be sought in the letter she received from Halina Wasecka from

Barlinek in March 1976 (thus before her decision to take away her husband's collection from Barlinek).²³ Wasecka was a TMB activist, member of the Board, and employee at the Town and County Office. In it she mentions the so-far cooperation with Flukowska, while also very emotionally complaining about a very poor health and problems with other employees. These were to account for her decision to leave the job and cease her activism. As it turns out the reason for her pessimism was the attitude of the town authorities of the time to Maria Flukowska and her legacy, and not fulfilling the commitments made (Flukowska with her daughter were aspiring to get a two-room council flat in Barlinek).²⁴ Józef Krupa, in turn, suggests that the decision to transfer the collection to Szczecin was made by Romana Kaszczyc on behalf of TMB.²⁵

The lost battle for the Former Woldenberg POWs museum

Regardless of the attempts to regain the Flukowski collection, the new Director undertook another challenge. As of the early 1970s, a group of POWs of the former Oflag II C Woldenberg (currently Dobiegniew) were attempting to commemorate their past. The group particularly active in this respect were the former Woldenberg POWs associated with the Voivodeship Board of the Society of Fighters for Freedom and Democracy (ZBOWiD) in Szczecin headed by Waclaw Kotański. They established contact with Józef Krupa who became actively committed to campaigning for locating the museum dedicated to the soldiers of the September 1939 campaign precisely in Barlinek. This lobbying was factually supported. Firstly, the former camp buildings at Dobiegniew could not be used for the purpose (they were part of the local State Agricultural Farm, PGR); secondly, it was at Dziedzice, located about 10 km from Barlinek that the POWs from Woldenberg made march towards Szczecin were liberated in January 1945, while the local primary school bore the name of Cadet Tadeusz Starzec, Woldenberg POW murdered by the Nazis. It was around that event that the local identity was consolidated, actually cherished until this very day by the Society of Dziedzice Enthusiasts.²⁶ The school inaugurated in 1970 housed a memorial hall commemorating Woldenberg POWs.

On 20 October 1981, Kotański, Chairman of the former Woldenberg POWs in Szczecin, sent a letter to the Voivodeship Office Department of Culture and Art in Gorzów Wielkopolski pointing to Barlinek as the place where the Museum of Polish Soldiers should be located; the Museum's goal was to cultivate and disseminate memory of, e.g., clandestine activity, and cultural, artistic, and academic life in the POW camp. The letter contained one more important piece of information: the first talks about establishing such a museum in Barlinek had been held already in 1975, namely when Paśnik still served as Director.²⁷ The letter was attached a concise 'Project on the Organisation and Thematic Profile of the Museum of Polish Soldiers in Barlinek'. When reading it one can undeniably judge that it had been agreed with Krupa, and the plan actually provided an idea for a new profile of the Barlinek Regional Museum, since it shows that apart from commemorating the Woldenberg POWs the Museum was to amass archaeological heritage testifying to the *Slavic origin of the region*, and document *the struggle*

against Germanization of the territory until 1945 as well as the pioneer years.

The initiative of the Szczecin former Woldenberg POWs aroused opposition of their colleagues from the Warsaw Board who wanted the museum to be located at Dobiegniew, namely where the camp had been placed. As observed by Zdzisław Linkowski, the veteran community clearly reflected the political divisions visible already during their camp days, while making any decision necessarily followed long debates and disputes.²⁸ The conflict echoed in the next letter, dated September 1982, this time addressed directly to the Gorzów Voivode. It explicitly expressed the Szczecin community's protest against the plan to place the museum at Dobiegniew. The argumentation claimed that Dobiegniew would mean locating the institution *close to the pig herd* (as mentioned above, a PGR operated there, and more precisely a piggery), the fact which in itself made it an undignified spot. Furthermore, the letter raised the issue of a harmonious cooperation with the administration of Barlinek, good tourist facilities there, and more importantly, the fact that the building of the dormitory of the former Complex of Vocational Schools had been allocated for the purpose of the discussed museum.²⁹

The positive opinions on the cooperation with the Barlinek administration were justified, since in February that year a meeting had been held in Barlinek participated by, e.g., representatives of the Voivodeship administration and Director of the UW Department of Culture and Art in Gorzów Wielkopolski Edward Korban. According to him, UW had secured resources to renovate the dormitory, while the decision to establish the museum dedicated to Woldenberg POWs had been made during the talks at the Ministry of Culture and Art on 10–11 February 1982, namely not a full week before the Barlinek meeting.³⁰ Regrettably, Governor of the Town and County of Barlinek Julian Sawaściuk dampened the enthusiasm: the dormitory had already been allocated to serve educational purposes (it was to be used by early-primary education pupils). The First Secretary of the Polish Communist Party (PZPR) in Barlinek Jan Kopij stated that the issue seemed to have been decisively resolved, while the dormitory building *would be allocated to serve socially-justified goals*. A similar undertone could be traced in the statements made by all the remaining meeting participants, e.g., Zdzisław Linkowski of the Gorzów Museum and Kazimierz Zimnal (Chairman of the Krakow Community of Former Woldenberg POWs). The minutes ended with a quotation from Lenin, yet with no definite conclusion.³¹ Further attempts were made to solve the problem with the premises by allocating the so-called Onions Palace to serve the future museum with a resolution adopted on 5 June 1982; however, the Palace was to be used only until 1985.³² As we know, the Palace was never taken over by the museum.

Aware of the dilemmas of the community of the former POWs, Krupa launched actions aimed at promoting the idea of establishing the museum in Barlinek. On 31 May 1982, he opened an exhibition dedicated to the camp, apparently, according to Kotański, extremely successful.³³ From Barlinek the exhibition reached Szczecin, from where it was supposed to travel to Piła and Słupsk. In order to promote the idea even more widely, on 10 October 1982, Krupa sent an article authored by Szczecin-based

Joanna Kurdus titled 'The Museum of the 1939 September Campaign Polish Soldiers Is Awaiting Its Premises' with the request to be published in *Ziemia Gorzowska*.³⁴

Finally, Barlinek lost the battle for the Museum of Woldenberg POWs which was founded in September 1987 at Dobięgniew.³⁵ When the Dobięgniew Museum was created a part of the Barlinek exhibits were lent to them in deposit, yet all the later requests to regain them by Barlinek were left unanswered.³⁶ It was thus the same story as with the museum exhibits lent earlier to Szczecin.

Conclusion

The 1980s were a period of stagnation and a gradual appeasement of ambitious plans. Józef Krupa who directed the Barlinek Regional Museum over that decade had to face day-to-day challenges, thus to wage the 'battle' for new premises for the Museum (e.g., the building at 4 Rynek), salary increase (in 1981, he made 5,100 zlotys monthly), staff shortages,³⁷ and last but not least, proper securing of the Museum rooms against weather factors and burglaries.³⁸

The daily challenges were additionally exacerbated by the critical remarks formulated by the Gorzów Museum management. Almost all throughout the decade controlling committees visited the Barlinek Museum pointing to defaults and deficiencies in Museum's operations. Since they were not satisfactorily eliminated, in May 1985, the Director of the District Museum in Gorzów Wielkopolski submitted intervention to the Governor of the Town and County of Barlinek (via the UW in Gorzów Wielkopolski) to dismiss Krupa. The argumentation supporting this move pointed to Krupa being unfit to supervise work organization, preserve the museum exhibits, and to failing to fulfil *the statutory museum responsibilities*.³⁹ The letter was unanswered, and Krupa held the director position until the late 1980s.

The current shape of the Regional Museum owes a lot to Halina Fijałkowska who managed it succeeding Józef Krupa. The décor of both the Barlinek and the Dżidzice Museums follows her ideas which bestow both with very special ambience. Fijałkowska directed the Museum until 2008.

Currently, the Regional Museum in Barlinek is a flourishing institution, well-managed, and cooperating with the local community. However, for not being formally independent (as already mentioned, it operates as part of the Barlinek Cultural Centre) its operations are strongly restricted. It displays mainly collections dedicated to the town's history, as well as exhibits related to the outstanding chess player Emanuel Lasker who came from Barlinek.

The story of the Museum is a sad one about appeasing enthusiasm, patronizing and haughty treatment on part of the institutions superior to it in hierarchy, or an almost model lack of interest and support on part of the local government.⁴⁰ The Museum about which national and regional press wrote in the 1960s and 1970s under two subsequent managers (Paśnik and Krupa) could have reached the status of a thriving cultural institution, with excellent resources and unique, even on a larger than regional scale. Regrettably, the clearly felt dislike of Director of the National Museum in Szczecin Władysław Filipowiak, the appropriation of the Flukowski collection by the Szczecin Library, the location of the Woldenberg POWs Museum at Dobięgniew, and finally the taking over of the camp-related exhibits by the latter, happening under an irrational inactivity of the town authorities, gradually deprived the Barlinek Museum of its most precious exhibits. This had its social impact. *The Stefan Flukowski Museum was taken over by the Pomeranian Library, and the people lost enthusiasm for acting*, recalls Romana Kaszczyk.⁴¹

Abstract: The paper's first part spoke about the founding of the Regional Museum in Barlinek and the first 15 years of its operation as seen against regional museology. The Museum's operation was based on the activity of its founder Czesław Paśnik. Over the last period under his management, and subsequently under his successor Józef Krupa, the Museum was given the opportunity to acquire a unique collection and become an institution of a national impact: by acquiring the legacy of the writer, member of the pre-WW II 'Kwadręga' literary group Stefan Flukowski. Subsequently, an attempt was made to mount an exhibition and a museum of

the Woldenberg Prisoners (Polish officers from Oflag II C in Woldenberg/Dobięgniew). In both cases the attempts were thwarted by 'central' institutions: the District and Municipal Public Library in Szczecin and the organization representing former Woldenberg prisoners. These institutions evidently patronized the Barlinek Museum, failing to take local needs as well as historical and social contexts into consideration. The ambiguous attitude of those centres accompanied by untransparent circumstances of acquiring the collections had their short- and long-term impact, essentially leading to the limitation of the Barlinek Museum's offer.

Keywords: museology in Western Pomerania, Museology in the Lubusz Land, Barlinek Museum, Barlinek's history.

Endnotes

- ¹ Pomeranian Library in Szczecin (below: KP), Maria Flukowska Portfolio. Barlinek Museum (below: TMF), ACNO 2135 (respective manuscripts unnumbered), Czesław Paśnik's letter to Maria Flukowska, 9 Oct 1972.
- ² *Ibidem*, Tadeusz Michalczyk's letter to Maria Flukowska, 21 Jan 1973.
- ³ KP, Maria Flukowska collection (below: MF), ACNO 2135, Czesław Paśnik's letter to Maria Flukowska, 20 Feb 1973.
- ⁴ KP, MF, ACNO 2135, Czesław Paśnik's letter to Maria Flukowska, 29 Nov 1973. It was in this letter that Paśnik used for the first time the concept of the 'Stefan Flukowski Museum'; shortly afterwards he began using the book plates: 'Stefan Flukowski Museum in Barlinek' executed as lino prints by Józef Krupa (future Museum's Director after Paśnik's retirement).
- ⁵ Archives of the Regional Museum in Barlinek (below: AMRB), Fonds: 'Materials Related to the Stefan Flukowski Collection', Minutes recorded on 31 May 1974 at the Office of the Town and County of Barlinek of the handover-takeover of the Stefan and Maria Flukowski collection.
- ⁶ *Ibidem*, 'Ringbinder Materials Related to the Stefan Flukowski Collection', Maria Flukowska's letter to Czesław Paśnik of 28 Jan 1974.
- ⁷ C. Paśnik, 'Kronika XX-lecia Barlinka (ważniejsze wydarzenia okresu powojennego)', *Jantarowe Szlaki*, 5 (143) (1975), p. 19.
- ⁸ KP, MF, ACNO 2135, Waldemar Patrzalek's letter to Maria Flukowska, 3 Nov 1973.
- ⁹ State Archives in Szczecin (below: APS), National Museum in Szczecin (below: MNS), Supervision over and correspondence with regional museums 1967-1979, ACNO 189, Letter of MNS's Director to the Governor of the Town of Barlinek of 5 April 1974.
- ¹⁰ *Ibidem*, Czesław Paśnik's letter to MNS's Director of 2 April 1974. The facility in question is the Onions Palace in Strzelecka Street (today not at No. 23), currently in private hands. The Stefan Flukowski Museum was soon prepared a room in the former Communist Party Town Committee building in Lipowa Street, however, a small display surface and the takeover of the collection by the Pomeranian Library in Szczecin jeopardized the project. See R. Kaszczyk, *Towarzystwo Miłośników Barlinka 1969-2009. Fakty, wspomnienia, refleksje...*, (Barlinek 2009), p. 12.
- ¹¹ Józef Krupa had a different vision; in a letter Krupa wrote to the Voivodeship Office in Gorzów (mentioned below) he stated that the collection had been rented in 1976 on the occasion of the Day of Education, Book, and Press.
- ¹² A. Borysowska, 'Z kolekcji domowych do zbiorów publicznych – księgozbiory pisarzy w Muzeum Literackim Książnicy Pomorskiej w Szczecinie', *Prace Filologiczne. Literaturoznawstwo*, 9 (12) (2019), part 2, p. 86. Here the Author erroneously gives the name of the thematic portfolio related to the mounting the Stefan Flukowski Room.
- ¹³ KP, Thematic Portfolio 'Materials Related to Mounting Stefan Flukowski Room' (ms), no ACNO, List of S. Flukowski's legacy received from Dr Halina Leszczyńska in 1979.
- ¹⁴ Paśnik retired on 28 February 1979. On 1 March, Iwona Mantaj was employed in his place, which actually caused a certain reaction of the Museum in Gorzów Wielkopolski. On 30 March, the Director of the Gorzów institution Zdzisław Linkowski sent two letters: to the Voivodeship Office in Gorzów (Department of Culture) and to the Governor of the Town and County of Barlinek with the reprimand that each such appointment should be consulted with the management of the Voivodeship museum. See Jan Dekert Lubusz Land Museum in Gorzów Wielkopolski (below: MGW), Portfolio of the Museum in Barlinek 1979-81, ACNO 15/7, pp. 109, 110. Mantaj did not work for long, having been replaced by Józef Krupa.
- ¹⁵ Józef Krupa executed his first lino prints for the Museum on the occasion of publishing *Jantarowe Szlaki* dedicated to Barlinek (1975). Talk to Józef Krupa, 4 June 2021 (recording in the Author's collection).
- ¹⁶ KP, Thematic portfolio 'Stefan Flukowski Room' (ms), no ACNO, Józef Krupa's letter to Stanisław Krzywicki of 28 Oct 1980.
- ¹⁷ *Ibidem*, Thematic portfolio 'Materials Related to Mounting the Stefan Flukowski Room' (ms), no ACNO, Stanisław Krzywicki's letter to Józef Krupa of 4 Nov 1980; see also: AMRB, 'Ringbinder Materials Related to the Stefan Flukowski Collection' no ACNO (in the letter the date of the correspondence with Barlinek was confused).
- ¹⁸ KP, Thematic portfolio 'Materials Related to Mounting the Stefan Flukowski Room' (ms), no ACNO, letter of the Governor of the Town and County of Barlinek to Stanisław Krzywicki of 22 May 1981. The letter confirms that the Barlinek activists were unaware of Flukowska's donation: [...] *the collection was officially handed over by Mrs Maria Flukowska to the museum in question. Meanwhile, your library does not have any document that sanctions the handover of the museum exhibits from Barlinek to Szczecin.*
- ¹⁹ AMRB, 'Ringbinder Materials Related to the Stefan Flukowski Collection', no ACNO, Józef Krupa's letter to the Voivodeship Office in Gorzów Wielkopolski of 16 April 1984.
- ²⁰ Halina Leszczyńska was Stefan Flukowski's stepdaughter.
- ²¹ A. Borysowska, op. cit., p. 86.
- ²² Talk to Zdzisław Linkowski, 5 June 2021 (in the Author's collection).
- ²³ KP, MF, ACNO 2135, Halina Wasecka's letter to Maria Flukowska, 3 March 1976.
- ²⁴ Talk to Halina Wasecka, 19 May 2021 (in the Author's collection).
- ²⁵ Talk to Józef Krupa, 4 June 2021.
- ²⁶ The Society began acting following the closure of the school in 2004. There the Museum of the Army, Education, and the Countryside was established, covering the whole floor of the former school. Formally, there was never any dependence between the Barlinek Museum and the Dziedzice Museum, however, owing to similar interests and closeness the Barlinek institution from the very beginning factually 'looked after' Dziedzice. As the token of appreciation for its participation in establishing the Dziedzice institution, on 26 January 2006, the Barlinek Museum received a distinction for 'mounting the Museum Branch at Dziedzice' from the Mayor of the Town and County of Barlinek (the diploma in the collection of the Barlinek Museum).
- ²⁷ MGW, Portfolio of the Barlinek Museum 1984-85, ACNO 15/6, Letter of the Former Woldenberg POWs in Szczecin to the Voivodeship Office in Gorzów of 20 Oct 1981, pp. 12-14. See also P. Słowiński, 'Ocalić pamięć. Muzeum Woldenberczyków w Dobięgniewie – organizacja, działalność, zbiory', *Język. Religia. Tożsamość*, 5 (2011), p. 210. The Author does not dedicate more than a brief mention to the Museum in Barlinek and its plans.
- ²⁸ Talk to Zdzisław Linkowski, 5 June 2021.
- ²⁹ MGW, Portfolio of the Regional Museum in Barlinek 1983-88, ACNO 15/10, Letter of the Former Woldenberg POWs to the Gorzów Voivode of 27 Sept 1982, unnumbered page.
- ³⁰ An essential fragment of his address was an explicit opinion that the Flukowski legacy had to return to Barlinek.

- ³¹ MGW, Portfolio of the Barlinek Museum 1984-85, ACNO 15/6, Minutes no 1/1982 from the meeting of 17 Feb 1982 dedicated the development of the Regional Museum in Barlinek, pp. 63-61.
- ³² We learn that from the Letter of the Committee of International Cooperation of the Former Woldenberg POWs to the UW Director of the Department of Culture and Art in Gorzów of 17 June 1982. See *ibidem*, pp. 47-48.
- ³³ *ibidem*, ZBOWiD Voivodeship Board to J. Krupa, 22 June 1982, p. 46.
- ³⁴ AMRB, Ringbinder 'Chronicle Writing', portfolio 5, J. Krupa's letter to the Editorial Staff of the *Ziemia Gorzowska* weekly of 18 Oct 1982, unnumbered pages. Here also typescript of the article.
- ³⁵ M. Różańska, 'Muzeum Woldenberczyków w Dobiegniewie', *Rocznik Lubuski*, 31 (2005), part 1, p. 137.
- ³⁶ Talk to Wiesława Skierska, 4 June 2021 (in the Author's collection).
- ³⁷ The request to have additional staff employed was sent by Józef Krupa to UW in Gorzów already in February 1981 (MGW, Portfolio of the Barlinek Museum 1979-81, ACNO 15/7, Józef Krupa's letter to the UW Department of Culture and Art in Gorzów of 27 Feb 1981, p. 43. In 1984, Wiesława Skierska (née Stasiak) was employed as the Museum guide, yet she did not work for long. In September 1984, she attended a training at the Museum in Gorzów Wielkopolski, however, in 1988, she left the job to work in a library. In 2008, she returned to the Museum which she has been running until today. Talk to Wiesława Skierska, 4 June 2021.
- ³⁸ On the night of 6 September 1982, a mentally sick husband of a Museum employee broke into the building, and barricaded himself from the inside, subsequently setting newspapers spread on the display cabinets on fire. Fortunately, no major losses to the exhibits occurred. See MGW, Portfolio of the Barlinek Museum 1984-85, ACNO 15/6, Memo on the fire at the Barlinek Museum, pp. 39, 40.
- ³⁹ *ibidem*, Motion to dismiss the Head of the Regional Museum in Barlinek, p. 26.
- ⁴⁰ The lack of 'good atmosphere' in the mid-1970s amidst the Barlinek authorities was mentioned by e.g., the former Director of the Museum in Gorzów Wielkopolski Zdzisław Linkowski. Talk to Zdzisław Linkowski, 5 June 2021.
- ⁴¹ R. Kaszczyk, *op. cit.*, p. 18.

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Maria Flukowska Portfolio. Barlinek Museum

Thematic portfolio 'Materials Related to Mounting the Stefan Flukowski Room'

Jan Dekert Lubusz Museum in Gorzów Wielkopolski

Portfolio Regional Museum in Barlinek 1983–88

Portfolio Regional Museum in Barlinek 1984–85

Portfolio Regional Museum in Barlinek 1979–81

Talk to Halina Wasecka, 19 May 2021

Talk to Józef Krupa, 4 June 2021

Talk to Wiesława Skierska, 4 June 2021

Talk to Zdzisław Linkowski, 5 June 2021

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