nach denen sich verschiedene Inhalte immer wieder strukturieren. Zu dieser Gestalttendenz gehört auch, was ich als die "latente Bereitschaft zur Mythisierung" zu bezeichnen pflege. Selbst auf dem Gebiete der Tracht gibt es "Ganzheiten", in denen kein Stück willkürlich austauschbar ist, wie F. Lipp etwa bei der "Bänderhuttracht" in weiten Teilen Österreichs gezeigt hat. Eine Forschung, die ihr Augenmerk auf diese Kräfte und Gegliedertheit richtet, kann wahrscheinlich manchen Schritt weiter in der Erkenntnis der geheimnisvollen Kräfte vordringen, welche das Leben gestalten.

MARIA ZNAMIEROWSKA-PRÜFFEROWA

Ethnomuseology and its Problems

Culture must be maintained by work, sometimes by struggle
Sigurd Erixon

YEARS OF EFFORT BY PEOPLE DISPERSED all over the world lie behind the term ethnomuseology. They are the people who came to regard the elements of folk culture as precious historical remnants, valued not only from the artistic and scientific point of view but also from the educational one.

We understand ethnomuseology as a science covering the theoretical and practical problems of organization and activity of those museums whose aims are the collecting, conserving, describing and analysing of the objects of folk culture. Apart from the scientific work ethnomuseology deals with the problems of popularizing these collections and with the didactic and educational work of the museums.

The development of ethnology has greatly contributed to a manysided progress in the activities of ethnographical museums[1].

A new branch of knowledge, ethnomuseology[2], is being developed against this background. The discipline serves not only cognitive and artistic purposes, those being covered by ethnology and the fine arts: there are also normative aims to be accomplished through didactic and educational work. Appropriate methods should be exploited in order to coordinate all these tasks and aims. Contemporary ethnographical museums offer many creative solutions to these problems.

They have considerably widened the scope of their activities in the past ten years. Ethnographical museums strive to comprise within the area of their research all the complex problems concerning the culture of the chosen ethnic, social or professional groups of people. The traditional culture which until recently was the sole interest of ethnologist-museologists (and even they were mainly interested in arts) is particularly stressed here.

Many collectors of old, fascinated with the beauty of exotic folklore, depreciated the everyday objects of their native material culture. These objects were perhaps less spectacular but it caused many European countries, otherwise rich in non-European collections to lose forever the full documentation of their own 18th—19th century folk traditions.

Ethnographical museums as scientific and research institutions take into consideration the geographical and demographic milieu, the history of a region or a group and the material culture as well as the old and present oral, musical and dance folklore.

Along with scientific, didactic and educational purposes they have a valid role in storing and conserving collections together with the corresponding documentation.

Ethnographical museums collect, as is widely known, direct historical and social sources pertaining to folk culture. They are either in the form of remnants or of various written records of the activity of man as a producer of certain objects and at the same time a receiver and carrier of a given tradition.

Folk culture having been more and more dependant on industrialization and urbanization against the background of economic, social and political changes, has supplied the museums with new, special aims. Unification and universalization of culture as well as the disappearance of its traditional forms is a well known and

1. See eg. the annals *Museum* (Paris).
2. I am not dealing with the use of other terms, as Museumskunde, museography etc.

understandable process due to the spread of education and such mass-media as radio, television and so on.

Changes in the structure of a village community, eg. in Europe, disintegration of family ties, emigration to towns, contempt for old ways of life as well as for the idea of returning to a native village on the part of those who had left it — all these are well known phenomena. They bring destruction to the products of culture such as folk art, home-made tools, folklore etc.

The present state of ethnographical museums is therefore hardly satisfactory.

The Scandinavian countries, as is widely known, were not only the first to understand the value of disappearing folk culture but they also managed to gather gigantic collections and millions of folklore remnants.

There are many countries, however, that still lay behind in ethnographical research and have scanty, incomplete collections poorly supported by documentary evidence. There are still rich countries in both hemispheres in which the ethnographical departments of museums are understaffed or lack ethnologists altogether. Very often their collections are without proper documentation. There are still urgent needs within the international ethnographical museum organization. In many countries collections are supplied with neither general nor specific records. Not all of the museums have a complete documentation covering their collections.

Questionaries used in research work and in gathering collections and also entries in catalogues are not standardized. Tools, household effects and other objects lack generally accepted systematisation. All these shortcomings make the ethnographical materials in the museums of different countries impossible to compare.

The problem of allotting some museums for specialisation in accumulating comparative materials of a given form of economy, craft or art is still valid (it has already been started by some museums).

The reasons for our struggle should be known all over the world, wherever people with understanding in these matters can be found why do we struggle to preserve documents and remnants illustrating the changing scene of man's life? Why do we call for emergency action — the most rapid research, collecting and delivering these objects to society? Why do so many countries lack understanding for these matters and not give any financial help? Should we not make the reasons for our struggle clear and firm?

The reasons are manifold: if we do not save and protect the documents of passing forms of life they will disappear for good, thus leaving blank spots in the cultural history of a country. Then there are scientific reasons too. Research work throws light upon the progress of human thought, the moulding of man's views on life creative processes, organization of social life, acculturation etc. Without these data it is simply impossible to draw any conclusions about the theory of culture.

All this material is especially valuable because it pertains to the history of the latest period which is changing the life of so many people so quickly (especially people living in the countryside or in provincial towns). These are the very last years of existence for such documents.

There are still many non-theoretical ends which are being accomplished by ethnographical museums. Research work in folk culture supplies us with many

valuable materials concerning folk knowledge eg. biology, medicine or navigation. So far as didactics is concerned the analysis of the development of tools and other accesories may well serve to demonstrate in museums the idea of evolution.

There are still no proper conditions in museums to enable one to perceive the most popular folk arts — sculpture, painting and textiles — as the official objects d'art.

After all an authentic object created by man's thought and effort will remain forever one of the most suggestive elements of emotional experience, the more so because the author of the object is usually a man without official education.

The high qualities of oral, musical and dance folklore, which still inspire the world's greatest artists, are obvious to everybody yet even these invaluable elements are perishing irretrievably, unrecorded.

Remarkable traditions of construction and form in folk architecture, situated in a most harmonious way in the landscape, are extremely valuable for contemporary science within the sphere of architecture and town-planning.

The realization of cultural individuality is of great consequence to the struggle for independence and people's attachment to their own country and tradition induces a socially valuable patriotism.

To present in the museums the problem of the family as an important unit in society is still another task for ethnographical museums. It can be performed by means of lectures, films, tape-recordings and above all by means of Skansen-type museums.

Ethnographical museums will go a long way towards the development of culture by organizing small open-air museums in addition to the large ones which already exist. They could be situated in ancient buildings left in situ or in some sort of country reserves. They are already being organized but usually they are neither active enough nor satisfactorily adapted to serve their purpose.

The organization of such museums should be preceded by a thorough examination of a given micro-region. It would enable us to maintain or to reconstruct most faithfully not only the interior of a cottage or a whole farm but also to create a theatre-like image of a given epoch.

Setting up the museums in the old traditional buildings would enable one to create and keep up more authentic images of the differentiated forms of folk culture, the differentiation depending on the regions and their economy, as well as on their wealth and tradition. The crafts, folk-arts, music, dancing and oral folklore peculiar to the inhabitants of the region would, if possible, capture the very atmosphere of bygone life. It seems right that in every country such museums should develop, illustrating the specific activities of the given regions, e.g. their pastoral life, fishery, navigation, different arts and crafts etc. They would perform definite cultural and economic tasks, among others providing employment for old experienced people.

It is difficult to foresee the outcome of this sort of activity in different countries. A wide scope however for various creative works would be opened up. There might be formed traditions of peasant families, (such as do exist in some countries), whose representatives hand down their skill and knowledge to their successors at some sui generis theatre-reserves.

The movement for improving rural areas might be faced with tasks not met

before, like introducing ancient forms into the active body of the progressive or developing village, and so forth.

This type of museum system spreading all over the country, representing micro-regions or macro-regions, should be supplemented by well documented and abundantly illustrated monographs on the respective villages. These papers should be published in various languages; they should describe the past of the given villages and micro-regions together their inhabitants, and bring out, in strong relief, the changes that have been taking place all along.

Small museum centres of this kind differentiated according to their types of culture and stage of development, could play an important didactic and educational role for the village, its neighbourhood and for tourism.

Ethnographical museums are faced here with the need to seek and introduce new methods, both didactic and educational.

The growth of sight-seeing would gain novel, more attractive possibilities for tourists to become acquainted with the culture of other countries. Here too, modern methods tending to deepen the nature of sight-seeing should be sought.

Would not this form of museum be the right one, or at least one of the most appropriate? It would enable one to retain the traditional forms of buildings, tools and household effects, thus offering a wide field for restoring arts, crafts and customs, illustrating the history of culture of a chosen region. The present situation encourages ethnologists in research work and ethnomuseologists to increase their efforts in collecting remnants and supporting them with documentation. A new periodical *Ethnologia Europaea* brings hope of the further coordination of work on the international scale.

Contemporary ethnomuseology must face the important task of establishing a set of most important problems concerning both the research work carried out by museums and their services for society. Among them we may choose the following:

1. Museum research work and its documentation (archives).
2. Specialization of ethnographical museums on an international scale.
3. Keeping of precise records on the actual state of ethnographical museums and their collections.
4. Introducing one common systematisation of tools and utensils on account of comparative work.
5. Help in organizing ethnographical museums in countries where their development is still in the initial stage.
6. The development of Skansen-type museums including the organization of active museums on farms in situ.

On account of an increasing need for the most precise examination of the history of folk culture, these problems require the closest possible coordination on an international scale. The more so, since ethnographical museums have joined the struggle for the accomplishment of the elementary principles of humanism, so much needed nowadays.

Acquaintance with the folk cultures of the world, their common ground and laws, with the history of man's struggle for existence and his highest achievements in the field of culture — will not these be essential for spreading the idea of fraternity throughout the world?

THÉRÈSE DE ROHAN-CSERMAK

Traditions françaises du Moyen-Mississippi

Rapport préliminaire d'enquêtes ethnologiques

SUIVANT LA CHRONIQUE, le Mississippi a été découvert par un Espagnol, Hernando de Soto. Toutefois il appartint aux Français d'en explorer la vallée entière et d'y implanter une culture européenne dont les vestiges ont subsisté jusqu'à nos jours.

Deux grandes expéditions furent à l'origine de l'installation française sur les rives du Mississippi. En 1672, dans l'espoir de trouver un passage vers l'Asie, vivement souhaité par Louis XIV, le comte de Frontenac, gouverneur de la Nouvelle France (actuellement les six provinces orientales du Canada et une partie nord-orientale des Etats-Unis), chargea Louis Jolliet de découvrir si le Mississippi se jetait dans l'Océan Pacifique, comme la rumeur en courait chez quelques tribus indiennes. Accompagné d'un jésuite, le père Jacques Marquette, et de cinq autres compagnons, Jolliet atteignit le 7 juillet 1673 les eaux du Mississippi sur lequel il s'embarqua, et qu'il descendit presque jusqu'au confluent de l'Arkansas. Là, ayant acquis la certitude que le fleuve aboutissait au Golfe du Mexique et non à l'Océan Pacifique, et craignant l'hostilité des Indiens, il prit le chemin du retour. En remontant le cours de l'Illinois, il découvrit un village d'Indiens Kaskaskias. Le père Marquette promit de revenir les instruire, tint sa promesse en 1675, et fonda la célèbre mission de l'Immaculée Conception qui fut à l'origine de la ville de Kaskaskia. Grâce à ses notes de voyage (celles de Jolliet disparurent dans un naufrage alors qu'il allait atteindre Québec), l'on connut l'importance de la vallée du Mississippi et les possibilités de la coloniser. C'est alors que Robert Cavelier de La Salle fut chargé de revendiquer sur elle les droits politiques des Bourbons. Il organisa plusieurs voyages. Le troisième et plus important le conduisit à l'embouchure du Mississippi, et, le 9 avril 1682, il prit possession, au nom de la France, de tout le territoire arrosé par le fleuve, le baptisant Louisiane en l'honneur de son roi. Malheureusement La Salle mourut au cours d'une quatrième expédition, et il s'écoula des années avant que ne soit tentée une nouvelle expérience. Seuls les missionnaires et les négociants en fourrures maintinrent la présence française dans la vallée moyenne du Mississippi. La mission de l'Immaculée Conception fut déplacée à plusieurs reprises. D'abord La Salle rassembla les Indiens Kaskaskias dispersés autour de Starved Rock où il avait construit Fort Saint Louis, et forma ainsi le "grand village des Cascasquias". Puis la communauté descendit l'Illinois, s'installa trois ans à l'emplacement de la ville actuelle de Saint Louis, descendit encore le long du Mississippi et fonda enfin, au sud-ouest de la rivière Kaskaskia, le "village de l'Immaculée Conception de Cascasquias" connu plus tard sous le nom de Kaskaskia. A la même époque, en 1699 et 1700, les pères du Séminaire de Québec fondèrent la mission de la Sainte Famille de Cahokia.

Au cours des années suivantes, les Canadiens français affluèrent de plus en plus dans la vallée du Moyen-Mississippi. Une telle population nécessitait un gouvernement civil et militaire. En 1718, Pierre Duqué de Boisbriant fut nommé lieutenant du roi pour la Louisiane. Il fit ériger, à peu de distance de Kaskaskia, un fort qui fut baptisé Fort de Chartres ou Fort Chartres, en hommage au duc de Chartres, fils du régent de France. En 1733, Boisbriant offrit à son neveu, Jean Sainte-Thérèse Langlois, quelques milliers d'acres à l'est du Mississippi sur lesquels était établi le village de Prairie du Rocher.

La compagnie royale des Indes envoya, en 1719, Philippe François Renault en