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METHODICAL AND INFORMATIVE TEXTSZBYNĚK ZBYSLAV STRÁNSKÝ, ICOFOM
AND THE MUSEOLOGY

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Zbyněk Stránský was without any doubt a very important expert on the museums – specialized on all of the problems in museology. I met him sometimes on the occasion of ICOFOM Annual Meetings, as for example 1997 in Paris and Grenoble. Particularly I remember the visit to the Ecomusée Pierre de Bresse together with Vinoš Sofka. Vinoš was on the occasion of a reception after the visit to the museum-area playing the piano in a nice room of the small castle, while Stránský was leaning on a windowsill contemplatively. This was a situation that shows also the different opinions of both of them according to Museology. Both of them were companions coming from Brno (former Czechoslovakia) – the Moravian Museum and Masaryk University. Brno and Praha played an extraordinary important role for Museology, cities where it was more or less “created” on a socialistic (Marxist-Leninistic) source.

After the Second World War and the foundation of ICOM Museology as the science became – from my view – a new trend in the Museum landscape. As we can read in another paragraph the theory and the interdisciplinarity were thereby the decisive factor.

Peter van Mensch describes in his PhD thesis from 1992 *Towards a Methodology of Museology* the steps for the development of Museology in ICOFOM (International Committee for Museology in ICOM (International Council of Museums), the “pre-history”, the first period

(1977–1982) and the second period (1983–1989).¹ I would like to add a further period from 1990 until now (2016). My own experience in ICOFOM goes back to the General Conference of ICOM 1983 and the Annual Meeting of ICOFOM in Barbican Centre of London/GB. All what happened before I can only take from talks with friendly colleagues or publications.

Stránský was on the one hand a unique and extraordinary personality in Museology. On the other hand he mentioned himself the importance from colleagues of Masaryk University and the motivations of other museum experts from home and abroad who were interested in ICOFOM and Museology.² Therefore, I will try to perform the relationship to some of his colleagues.

The founding period of ICOFOM was characterized by a few personalities, as Jan Jelínek and Vinoš Sofka from Brno and Jiří Neustupný from Praha, and of course, Stránský as a student and follower of Jelínek.

Jan Jelínek (1926–2004) graduated as anthropologist from the Brno University (1949), became

¹ MENSCH, Peter van. Towards a methodology of museology. PhD thesis. Zagreb: University of Zagreb, 1992. In *eMuzeum* [online]. Praha: Centrum pro prezentaci kulturního dědictví, 2007, pp. 25–33 [cit. 2016-09-10]. Available from www: <<http://www.emuzeum.cz/admin/files/Peter-van-Mensch-disertace.pdf>>.

² STRÁNSKÝ, Zbyněk (ed.). *Museology for Tomorrow's World. Proceedings of the international symposium held at Masaryk University, Brno, Oct 9–11, 1996*. Munich: Verlag Dr. Christian Müller-Straten, 1997.

1951 curator and 1958 director of Moravian Museum in Brno/Czechoslovakia (on January 1, 1993 the state was divided into two States: Czech Republic and Slovakia). From 1971–1977 he was President of ICOM, afterwards he served as Chairman of the Advisory Committee. His opinion was characterized by an interdisciplinary approach.³ Probably van Mensch relates in this view to MuWoP no 2 (Museological Working Papers) with the headline *Interdisciplinarity in Museology*.⁴

Vinoš Sofka (1929–2016) came also from Brno. He had graduated on the laws. Because of political conditions in the socialistic Czechoslovakia he emigrated in the 1960s from Czechoslovakia to Sweden (Stockholm/Uppsala) and worked as Deputy Director at Stockholm Museum of History. In the years after the founding of ICOFOM 1976 both of them became successively the Chairmen and formative personalities of this at that time most important Committee of ICOFOM – Jelínek from 1977–1983, Sofka from 1983–1989.

Sofka became “*appointed Chairperson of the schools Scientific and*

³ MENSCH, Peter van. Towards a methodology of museology. PhD thesis. Zagreb: University of Zagreb, 1992. In *eMuzeum* [online]. Praha: Centrum pro prezentaci kulturního dědictví, 2007, p. 25 [cit. 2016-09-10]. Available from www: <<http://www.emuzeum.cz/admin/files/Peter-van-Mensch-disertace.pdf>>.

⁴ Museological Working Papers – MuWoP no. 2/1981. In *ICOM International Committee for Museology: Our Publications* [online]. Paris: ICOM, 2010 [cit. 2016-09-24]. Available from www: <[http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/MuWoP%202%20\(1981\)%20Eng.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/MuWoP%202%20(1981)%20Eng.pdf)>.

*Pedagogical Council in 1990*⁵ and 1994 Professor at the UNESCO Chair for Museology and World Heritage in Brno and finally initiated together with Stránský the International Summer School for Museology (ISSOM). From this time on he returned for the periods of Summer- and Winter-Semester at any time from Stockholm to Brno.⁶

Another personality in Czechoslovakia I would like to introduce was Jiří Neustupný (1906–1981), a curator of Prehistory at the National Museum in Praha, the Director of the Center of Education and Museology, and a professor of Prehistory and Museology at the Faculty of Philosophy at the Charles University in Praha. He also particularly dealt with terms as Museography, Museumkunde, Museology and others. Museology for him can be described as “*a theory and methodology of museum work*” and he speaks in support of German museologists about “*Museumswissenschaft*” as a “*Querwissenschaft*” (interdisciplinary science).⁷ As far as I see, he never held an official post in ICOFOM. In MuWoP no 2 Neustupný continues the idea of interdisciplinarity and describes “*the participation in research activities as well as in the popularization of knowledge*” as a most striking fact and as “*mul-*

tivarious and heterogeneous”, “*on several different levels, each of which incommensurable with the other.*”⁸

There was another personality who influenced the development of ICOFOM and Museology, Georges Henri Rivière (1897–1985) from France. Rivière at first studied Music (until 1925) and then worked as a pianist in Paris. Because of his contacts to George Gershwin, Josephine Baker and representatives of the performing arts he was getting interested in the Arts of non-European cultures. Already by the end of the 1920s he developed ideas and conceptions for a contemporary type of a museum.⁹ Finally Rivière founded 1937 the *Musée National des Arts et Traditions populaires* in Paris, and presented it as a kind of “*ideal-village*” on the World Fair. Finally the Ecomuseum resulted from the Musée de Bretagne in Rennes, an Environmental Museum dating from the year 1940.¹⁰ Rivière had already discovered the “*ethnographic*” museology, and after the Second World War he established the *Centre d’Ethnologie Française*. The conception of Ecomusée was described as “*civilizations in their Natural Environments.*” A very important example in this concern became the Ecomusée Pierre-de-Bresse, situated not far from Grenoble that was already mentioned before.

1948–1965 he had been the first chair and acting director of ICOM, the International Council of Museums (and permanent adviser) since 1968.

For Stránský Rivière was of importance for ICOFOM as he in a great measure felt responsible for the development of the Ecomusées and New Museology, tasks to which Stránský also paid attention.

The term “*Ecomusée*” that was later characterized as “*A center of this idea of a museum lie not things, but people*”¹¹ is more a result of coincidence.

On an international Conference 1971 the former environmental minister Poujade used in attention to Hugues de Varine-Bohan (1891–1967)¹² this term that was combined between musée and écologie. 1972 this was on the occasion of an ICOM Conference in Lourmarin/France described more precisely. The first international workshop about this topic took place in Quebec/Canada (1984). One of the basic principles and aims was the decentralization of the museum-landscape that in previous times as e.g. in France was concentrated to the capital of Paris.¹³

In his role as ICOM’s acting director Rivière visited Jelínek in the Moravian Museum Brno 1964, was very interested in Jelínek’s “*multi-disciplinary approach*” to Anthropology and Palaeontology and tried to take influence on Museology. In van Mensch’s estimation years later, on the occasion of the Annual Meeting of ICOFOM in Mexico (1980), “*Rivière tried to manipulate the meeting, which was chaired by Sofka since Jelínek was unable to attend.*”

5 SOFKA, Vnoš. My adventurous life with ICOFOM, museologists and anti-museologists, giving special reference to ICOFOM Study Series. April 1995. In *ICOM International Committee for Museology: Our Publications* [online]. Paris: ICOM, 2010 [cit. 2016-09-30]. Available from www: <http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/ISS%20HISTORRY%201995%20V.%20SOFKA.pdf>.

6 Neustupný, Jiří. Museology as an academic discipline. See *Museological Working Papers – MuWoP no. 1/1980*. In *ICOM International Committee for Museology: Our Publications* [online]. Paris: ICOM, 2010, p. 28 [cit. 2016-09-24]. Available from www: <[http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/MuWoP%201%20\(1980\)%20Eng.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/MuWoP%201%20(1980)%20Eng.pdf)>.

7 Neustupný, Jiří. Museology as an academic discipline. See *Museological Working Papers – MuWoP no. 1/1980*. In *ICOM International Committee for Museology: Our Publications* [online]. Paris: ICOM, 2010, p. 28 [cit. 2016-09-24]. Available from www: <[http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/MuWoP%201%20\(1980\)%20Eng.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/MuWoP%201%20(1980)%20Eng.pdf)>.

8 Neustupný, Jiří. On the homogeneity of museology. See *Museological Working Papers – MuWoP no. 2/1981*. In *ICOM International Committee for Museology: Our Publications* [online]. Paris: ICOM, 2010, p. 46 [cit. 2016-09-24]. Available from www: <[http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/MuWoP%202%20\(1981\)%20Eng.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/MuWoP%202%20(1981)%20Eng.pdf)>.

9 Georges-Henri Rivière. In *Wikipedia.de* [online]. [cit. 2016-09-20]. Available from www: <https://de.wikipedia.org/wiki/Georges-Henri_Rivi%C3%A8re>.

10 For more information see VIERGE, Hildegard. *Museumswissenschaften. Eine Einführung*. Paderborn: Utb GmbH, 2006, pp. 110–116.

11 HAUENSCHILD, Andrea. *Claims and Reality of New Museology: Case Studies in Canada, the United States and Mexico* [online]. Washington: Smithsonian Center for Education and Museum Studies, 2000 [cit. 2016-09-10]. Available from www: <<http://museumstudies.si.edu/claims2000.htm>>.

12 ROJAS, Roberto, José Luis CRESPIÁN and Manuel TRALLERO. *Museen der Welt. Vom Museum zum Aktionsraum*. Hamburg: Rowohlt Verlag, 1977.

13 HARTEN, Elke. *Museen und Museumsprojekte der Französischen Revolution. Ein Beitrag zur Entstehungsgeschichte einer Institution*. Münster: Lit, 1989, p. 108.

The main problem was the status of ecomuseums and the so-called New Museology within ICOM.¹⁴

In the Museological Working Papers no 1 (MuWoP) 1980 Stránský published one of his first substantial articles relating museum-issues: about the mission and particularly the terms. In this concern Stránský also attracted attention with his systematization according to questions to Museology: “*science or just practical work?*”, terms containing “-logy”, “science” or “practical work”.¹⁵ He also complains in this concern that the trial to define “Museology” (George Henri Rivière/France, Roberto Aloii/Italy, Jiří Neustupný/Charles University Praha/Czechoslovakia, Avram Moiseevich Razgon/Soviet Union, Ellis Burcaw/University of Idaho/USA, Joachim Aue/Museum für Deutsche Geschichte Berlin/GDR) would be only a “metaphorical approach”.¹⁶ This was a serious critique against competent and experienced colleagues. Above that, this critique reveals that the definitions of museum-terms were not given clearly enough. Stránský apparently liked to express the opinions – from his point complicated and in order to outface others. He liked it to express his view with “synthetic” terms. This also relates to his use of Latin language. Although I also like the humanistic education with languages as Greek and Latin very

14 MENSCH, Peter van. Towards a methodology of museology. PhD thesis. Zagreb: University of Zagreb, 1992. In *eMuzeum* [online]. Praha: Centrum pro prezentaci kulturního dědictví, 2007, p. 27 [cit. 2016-09-10]. Available from www: <<http://www.emuzeum.cz/admin/files/Peter-van-Mensch-disertace.pdf>>.

15 See Stránský in Museological Working Papers – MuWoP no. 1/1980. In *ICOM International Committee for Museology: Our Publications* [online]. Paris: ICOM, 2010, pp. 42–44 [cit. 2016-09-24]. Available from www: <[http://network.icom.museum/fileadmin/user_upload/minisites/icomof/pdf/MuWoP%201%20\(1980\)%20Eng.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/icomof/pdf/MuWoP%201%20(1980)%20Eng.pdf)>.

16 See Stránský in Museological Working Papers – MuWoP no. 1/1980. In *ICOM International Committee for Museology: Our Publications* [online]. Paris: ICOM, 2010, p. 43 [cit. 2016-09-24]. Available from www: <[http://network.icom.museum/fileadmin/user_upload/minisites/icomof/pdf/MuWoP%201%20\(1980\)%20Eng.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/icomof/pdf/MuWoP%201%20(1980)%20Eng.pdf)>.

much, I never would expect that all of our readers must master these languages.

Nevertheless, usually the museum experts from socialistic countries were in agreement about research areas and political positions – often controlled by the Party of their States.¹⁷

1980 Stránský asked the same questions as many times before and repeated very often his idea about Museology as a Science or only Practical work.

1981 Stránský published in *Neue Museumskunde*, edited by the “*Rat für Museumswesen beim Ministerium für Kultur der Deutschen Demokratischen Republik*” about theory and practice of the museum work, an article about *Die Prinzipien der musealen Ausstellung* (The Principles of museal Exhibitions) in German language. This was related to a speech at an International seminar for Museology 1977 in Veszprem/UVR, and with the agreement of the author revised for the print edition in *Neue Museumskunde*.¹⁸

1987 the ISSOM Summer School took place in Brno. Zbyněk Stránský was really its founder. In his article *Ten years of the International Summer School of Museology (ISSOM)* 1997 he describes on the one hand the political constraints in Czechoslovakia under the communist regime and the serious intervention of “secret state police”. On the other hand he relates to the important

17 AUE, Joachim. Zur Zusammenarbeit von Museum und Schule in der Volksrepublik Polen unter Berücksichtigung der Geschichtsmuseen. *Neue Museumskunde*, 1981, vol. 24, no. 1, p. 46.

18 STRÁNSKÝ, Zbyněk. Die Prinzipien der musealen Ausstellung. *Neue Museumskunde*, 1981, vol. 24, no. 1, pp. 33–40. 1965 Neue Museumskunde was initiated after the building up of the Wall between the Federal Republic of Germany (BRD) and the German Democratic Republic (GDR) – after the division of East and West. Neue Museumskunde is like a mirror to the socialistic development of GDR, and at the same time of the Museum landscape that was instrumentalized by the GDR-Government.

Role in the co-operation between the many personalities, the effective support from Moravian Museum and personalities from the Masaryk University (Kateřina Tlachová, Vinoš Sofka, František Gale, Eduard Schmidt, Jiří Šrámek).¹⁹

Bodensee-Symposium

In the second phase 1989 the “Bodensee-Symposium” took place to the topic “*Museologie. Neue Wege – Neue Ziele*.”²⁰ This was organized by Hermann Auer, at that time the President of the German National Committee of ICOM (1968–1992) and former General Director of Deutsches Museum (1959–1971) and Professor at the Munich University for Natural Sciences and the Techniques.

Auer had organized and accompanied a German team of museum-experts to the General Conference of ICOM to Latin American countries (1986) – Argentina and Brazil – and had collected new suggestions for Museology world-wide together with his team. Two years later he invited Stránský to the Bodensee-Symposium (1988), as a highly estimated personality because of his ideas to Museum development and the recent positions of a socialistic Museology.

Stránský, as the responsible curator of the department for Museology

19 STRÁNSKÝ, Zbyněk. Ten Years of the International Summer School of Museology (ISSOM). In STRÁNSKÝ, Zbyněk (ed.). *Museology for Tomorrow's World. Proceedings of the international symposium held at Masaryk University, Brno, Oct 9–11, 1996*. Munich: Verlag Dr. Christian Müller-Straten, 1997, pp. 143–153. Masaryk University was founded 1919 by Tomáš Garrigue Masaryk, first President of Czechoslovakia. 1939 it was closed by the National Socialistic Regime. Reopened 1960 it was named according to the Czech biologist Jan Evangelista Purkyně. Since 1990 the original name is used again.

20 AUER, Hermann (ed.). *Museologie. Neue Wege – Neue Ziele. Bericht über ein internationales Symposium veranstaltet von den ICOM-Nationalkomitees der Bundesrepublik Deutschland, Österreichs und der Schweiz vom 11. bis 14. Mai 1988 am Bodensee*. München/London/NewYork/Paris: K. G. Saur Verlag, 1989.

in the Moravian Museum/Brno/Czechoslovakia, participated in. In the context of the symposium was the first part about the development of Museology to an independent science. Stránský referred in his speech to the theoretical principles for museology as a science (“*Die theoretischen Grundlagen der Museologie als Wissenschaft*”).²¹

While he firstly asked if Museology was existing at all, then he confirmed on the one hand the existence of theory, research work and a methodology, and on the other hand a very long history, in the traditional Europe, starting with Samuel Quiccheberg in Munich (1565), Johann D. Major in Kiel (1674), C. F. Neickelius in Leipzig (1727), J. G. T. Graesse in Dresden (1877), *Office international des musées*, the first international organization for museums.²²

In the Museological Working Papers (MuWoP no 1, 1980)²³ he had additionally mentioned Carl von Linné, Gustav Klemm, Murray, Julius von Schlosser and Coleman.

Quiccheberg’s (1529–1567) very first museological book composed

21 STRÁNSKÝ, Zbyněk. Die theoretischen Grundlagen der Museologie als Wissenschaft. In AUER, Hermann (ed.). *Museologie. Neue Wege – Neue Ziele. Bericht über ein internationales Symposium veranstaltet von den ICOM-Nationalkomitees der Bundesrepublik Deutschland, Österreichs und der Schweiz vom 11. bis 14. Mai 1988 am Bodensee*. München/London/NewYork/Paris: K. G. Saur Verlag, 1989, pp. 38–39.

22 ANANIEV, Vitaly. *International Museum Office – first international museums organization*. St. Petersburg, 2016. Unpublished manuscript.

23 STRÁNSKÝ, Zbyněk. Die theoretischen Grundlagen der Museologie als Wissenschaft. In AUER, Hermann (ed.). *Museologie. Neue Wege – Neue Ziele. Bericht über ein internationales Symposium veranstaltet von den ICOM-Nationalkomitees der Bundesrepublik Deutschland, Österreichs und der Schweiz vom 11. bis 14. Mai 1988 am Bodensee*. München/London/NewYork/Paris: K. G. Saur Verlag, 1989, pp. 38–39. See Stránský also in Museological Working Papers – MuWoP no. 1/1980. In *ICOM International Committee for Museology: Our Publications* [online]. Paris: ICOM, 2010, p. 43 [cit. 2016-09-24]. Available from www: <[http://network.icom.museum/fileadmin/user_upload/minisites/icofof/pdf/MuWoP%201%20\(1980\)%20Eng.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/icofof/pdf/MuWoP%201%20(1980)%20Eng.pdf)>.

in Latin language *Inscriptiones vel tituli Theatri amplissimi* – shortly “Theatrum Sapientiae” already included the plan for an ideal condition of a museum.

There are other approaches from the early modern times.

Carl von Linné (1707–1778), a natural scientist and professor for anatomy and medicine at the Swedish Uppsala University created the “Systema Naturae” (1735) and “Philosophia Botanica” (1751). This system is until now of great importance for inventarisation and related to systems in connection to museum collections.²⁴

August Klemm (1802–1867), art historian and librarian, published already 1837 a book about the history of collections for Science and Art in Germany. The Museum for Ethnology in Leipzig united after its foundation (1869) the collections of Klemm.²⁵

Johann Theodor Graesse (1814–1885) characterized 1883 at the first time Museology as a Science in his journal “*Zeitschrift für Museologie und Antiquitätenkunde sowie verwandte Wissenschaften*.”²⁶

Furthermore Stránský continues the ideas of his historic predecessors in a more philosophical way. He relates to the development of Museology in the context of the currentness of society. Museology as a science should in this concern find its place in the system of the sciences and also take care about the inter-

24 VIEREGG, Hildegard. *Geschichte des Museums. Eine Einführung*. München: Wilhelm Fink Verlag, 2008, pp. 46–48, 221.

25 VIEREGG, Hildegard. *Geschichte des Museums. Eine Einführung*. München: Wilhelm Fink Verlag, 2008, p. 147.

26 VIEREGG, Hildegard. *Geschichte des Museums. Eine Einführung*. München: Wilhelm Fink Verlag, 2008, 46–48.

disciplinary relationships.²⁷ This is really an approach to the opinions of other museologists.

Moreover, in his speech at Bodensee-Symposium he focused very clearly on the collecting of objects and the systematization of terminology, museological terms as “Museality”, “Musealia”, the process of musealization and to the term of Museology itself.²⁸

Stránský distinguishes between the “*museum object, i.e. the object as such (deposited in store-rooms and displayed in the museums)*” and the musealia which he understood as a concept, an “imaginary object”, perceive and experienced, but not being merely the thing itself.²⁹

As a result of his intensive work with Museology since about 1965, he was often dealing with terms in another museological occasion.

Already 1981 he had dealt with the topic of “Museum Language” in his article *Die Prinzipien der musealen Ausstellung*.³⁰ Some examples: In the case of explaining the term “language” as an approach “to linguistics from semiotics and semiology”³¹ he relates to the lack of exhibitions and says that museum professionals

27 STRÁNSKÝ, Zbyněk. Die theoretischen Grundlagen der Museologie als Wissenschaft. In AUER, Hermann (ed.). *Museologie. Neue Wege – Neue Ziele. Bericht über ein internationales Symposium veranstaltet von den ICOM-Nationalkomitees der Bundesrepublik Deutschland, Österreichs und der Schweiz vom 11. bis 14. Mai 1988 am Bodensee*. München/London/NewYork/Paris: K. G. Saur Verlag, 1989, p. 40.

28 STRÁNSKÝ, Zbyněk. Die theoretischen Grundlagen der Museologie als Wissenschaft. In AUER, Hermann (ed.). *Museologie. Neue Wege – Neue Ziele. Bericht über ein internationales Symposium veranstaltet von den ICOM-Nationalkomitees der Bundesrepublik Deutschland, Österreichs und der Schweiz vom 11. bis 14. Mai 1988 am Bodensee*. München/London/NewYork/Paris: K. G. Saur Verlag, 1989, pp. 40–46.

29 STRÁNSKÝ, Zbyněk. *The Language of Exhibition. ICOFOM Study Series*, 1991, vol. 19, p. 131.

30 STRÁNSKÝ, Zbyněk. *Die Prinzipien der musealen Ausstellung. Neue Museumskunde*, 1981, vol. 24, no. 1, pp. 33–40.

31 STRÁNSKÝ, Zbyněk. *The Language of Exhibition. ICOFOM Study Series*, 1991, vol. 19, p. 129.

sometimes don't distinguish between an exhibition and the composition of an exhibition.³²

He relates to visual language and non-verbal languages. Stránský describes in his *Language of Exhibitions* the language as a "system of signs." With good reason he severely criticizes that many exhibitions-concepts are overwhelmed with long texts "because they (the curators) do not know how to work with other than textual systems of signs."³³ Instead of he focuses on a system of signs, used for mutual understanding – as the language of sounds, writing, pictures, agreed signals. This follows the result that the language of exhibitions is a language of signs in a metaphorical sense.

Stránský in this concern relates to Charles W. Morris (1901–1979), an American philosopher and semiotician, and his work *Fundamentals of the Theory of Signs*.³⁴ "The first is the carrier of the sign, the second is what the sign is related to, and the third is the user of the sign."³⁵

These were followed by *Signs, Language and Behaviour* (1946). According to Morris language is a system of signs³⁶ united in a "Semiotisches Dreieck" (semiotical triangle): Begriff (term), Symbol (symbol), Ding (thing).

Surprisingly, neither in this article nor in the ISS 16 *Forecasting a Museological Tool* (1989) Stránský himself used scientific notes or ref-

erences, although he often emphasizes on Museology as a Science.³⁷

From my view the publication from 1989 (Auer) is much more forward looking than the following to the title *Museology for Tomorrow's World*, edited by Stránský himself.³⁸ Nevertheless, the symposium and the publication are very meritoriously, because Stránský included foreign experience in the Czechoslovakian system.

This also applies to his own article about *Ten years of the International Summer School of Museology (ISSOM)* at Masaryk University/Brno.

In the publication *Museology for Tomorrow's World* well-known and prestigious personalities from the home country, other European countries and Canada who were invited to ISSOM 1996 gave speeches and wrote articles exactly on the announced topics: Belgium (1) Canada (1), Croatia (1 author, 3 articles), Czech Republic (5), England (1), Federal Republic of Germany (1), France (1), German Democratic Republic (1), Romania (1), Russia (1), Switzerland (1), Yugoslavia (1).³⁹

Nevertheless, it is surprising that from the 18 authors only 6 used the scientific kind of quotations, notes or a bibliography – and the others didn't although Museology was already appreciated as a Science, and Stránský demanded scientificity from his colleagues.

Stránský himself didn't give an article to the main-topic, rather he described the history of *Ten years of the International Summer School of Museology (ISSOM)*.

In order to fulfil scientific issues in an international symposium at a University readers would expect more adequate information and a clear way of citation. But there is on my view also a lack of a clear general conception about the Summer School.

Quite apart from the fact that he related to an alignment of ISSOM on "a very broad orientation in the fields of philosophy, science and culture"⁴⁰ he didn't say anything about these interesting fields on main topic *Museology for Tomorrow's World*. In the last paragraph he only mentioned "pedagogical approaches, didactic methods and techniques, and creative conditions for the improvement of museology."⁴¹

Conclusion

Stránský was as he is characterized by many experts a "Museum Philosopher". But I never could experience – from all of the articles I read – which other philosophers at least from European or foreign countries of the past or present were ideals for him (maybe Morris, Schopenhauer). When I would know this I had the chance to talk about the contents of his capability more adequately.

Shortly to say: He was a little bit proud on his knowledge in Museology, and also in the Latin language, he used often without thinking about whether this language except

32 STRÁNSKÝ, Zbyněk. The Language of Exhibition. *ICOFOM Study Series*, 1991, vol. 19, pp. 129–133.

33 STRÁNSKÝ, Zbyněk. The Language of Exhibition. *ICOFOM Study Series*, 1991, vol. 19, p. 129.

34 STRÁNSKÝ, Zbyněk. The Language of Exhibition. *ICOFOM Study Series*, 1991, vol. 19, p. 130.

35 STRÁNSKÝ, Zbyněk. The Language of Exhibition. *ICOFOM Study Series*, 1991, vol. 19, p. 130.

36 MORRIS, Charles W. *Philosophy of Language. Writings on a General theory of Signs*. The Hague Mouton, 1971, p. 103; MORRIS, Charles W. *Foundations of the Theory of Signs* (German Language). Frankfurt, 1988.

37 STRÁNSKÝ, Zbyněk. [without title]. *ICOFOM Study Series*, 1989, vol. 16, pp. 297–301.

38 STRÁNSKÝ, Zbyněk. Ten years of the International Summer School of Museology (ISSOM). In STRÁNSKÝ, Zbyněk (ed.). *Museology for Tomorrow's World. Proceedings of the international symposium held at Masaryk University, Brno, Oct 9–11, 1996*. Munich: Verlag Dr. Christian Müller-Straten, 1997, pp. 143–151.

39 STRÁNSKÝ, Zbyněk (ed.). *Museology for Tomorrow's World. Proceedings of the international symposium held at Masaryk University, Brno, Oct 9–11, 1996*. Munich: Verlag Dr. Christian Müller-Straten, 1997.

40 STRÁNSKÝ, Zbyněk (ed.). *Museology for Tomorrow's World. Proceedings of the international symposium held at Masaryk University, Brno, Oct 9–11, 1996*. Munich: Verlag Dr. Christian Müller-Straten, 1997, p. 150.

41 STRÁNSKÝ, Zbyněk (ed.). *Museology for Tomorrow's World. Proceedings of the international symposium held at Masaryk University, Brno, Oct 9–11, 1996*. Munich: Verlag Dr. Christian Müller-Straten, 1997, p. 151.

in Czechoslovakia is understandable in other European countries and countries abroad.

There are without any doubt famous European museum experts, colleagues or even scholars whom I was not able to honor because of the enlargement of this article: The famous André Desvallées (France) and Ivo Maroević (Croatia), Wojciech Gluziński (Poland), Klaus Schreiner (GDR), Martin Schaerer (Switzerland) and, a scholar of Stránský, Jan Dolák (teaching until now at the Chair of Ethnology and Museology of Comenius University Bratislava).

Nevertheless, concerning Stránský it is amazing that he was able to develop museology with colleagues in socialistic countries and to participate in the international discussion on Museology, although he was for a long time widely separated from the world outside.

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