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# The Journal Museumskunde - “Another Link between the Museums of the World”

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## The Journal *Museumskunde* – “Another Link between the Museums of the World”

In January 1905, the periodical *Museumskunde* was launched. It started off with an article by Wilhelm Bode, whose name ranks among the most prominent in the museum history of Berlin up to the present day.<sup>1</sup> The editor of the journal, Karl Koetschau (1868–1949), entrusted the very first pages to Bode for his account of the Kaiser Friedrich Museum, which had been opened to the public just a few months before. Yet Bode did not proceed to describe the new building and the display of the exhibits for which he, as the director of the most recently founded museum in the German capital, was responsible. Instead, his introductory remarks pertained to the exemplary character of existing institutions as models for subsequent museum projects at home and abroad. Bode explained how the French provincial museums were oriented towards the palatial architecture of the Louvre in the same way as the exhibition venues in England followed the design of the National Gallery in London.<sup>2</sup> According to Bode, Leo von Klenze’s Alte Pinakothek in Munich was accepted as a typical model for gallery architecture on either side of the German borders. Finally, principles of order and hanging, even the furnishings of the Victoria & Albert Museum, were copied – “in our country, as a matter of fact,” as Bode added.<sup>3</sup>

Bode’s statements plainly show his close study of the international museum landscape. Indeed, his opening article drew attention to a substantial principle of European museum culture: to the fact that its evolution was based on the imitation and adoption of already existent models beyond local and national boundaries. In this sense, Bode’s report had a programmatic character for Koetschau’s *Museumskunde*, which was meant to inspire or intensify dialogue among museum representatives.<sup>4</sup>

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1 Wilhelm Bode, Das Kaiser Friedrich-Museum in Berlin. Zur Eröffnung am 18. Oktober 1904, in: *Museumskunde* 1 (1905), pp. 1–16. The literature on Bode and the Kaiser Friedrich-Museum, now Bode Museum, is rich, see e.g. Alexis Joachimides, *Die Museumsreformbewegung in Deutschland und die Entstehung des modernen Museums 1880–1940*, Dresden: Verlag der Kunst, 2001, pp. 53–98; Thomas W. Gaehtgens, Barbara Paul (eds.), Wilhelm von Bode, *Mein Leben*, 2 vols., Berlin: Nicolai, 1997; Thomas W. Gaehtgens, Peter-Klaus Schuster (eds.), Kennerschaft. Kolloquium zum 150sten Geburtstag von Wilhelm von Bode, *Jahrbuch der Berliner Museen* 28 (1996).

2 See Bode 1905 (as fn. 1), p. 1.

3 Ibid. This quotation and the ones following in this chapter were translated by the author.

4 See for example Koetschau, Die Wiener Verhandlungen über die Erhaltung von Kunstgegenständen, in: *Museumskunde* 1 (1905), pp. 53–56, p. 55, an article in which Koetschau explicitly states that he “presses for international cooperation in the *Museumskunde*.” Letters by Koetschau to Bode document the value the editor attached to winning Bode as first contributor to the new journal, see NL Bode 3000/1, Zentralarchiv, Staatliche Museen zu Berlin, SPK.

Even more, as I will argue below, issue after issue vigorously reflected the transborder exchange of ideas and experience among museum staff members.

So far, the transnational dimension of the *Museumskunde* has hardly come into focus. To be sure, Kenneth Hudson and Werner Hilgers have mentioned its “international coverage,” and – in this volume – Christina Kott calls it an “international professional journal,” yet there has been no further elaboration of the subject.<sup>5</sup> The periodical more frequently serves as a source for museum studies than it is an object of examination itself. Exceptions are a few articles that, for example, Wolfgang Klausewitz and Hilgers have published on the occasion of the anniversaries of the *Deutsche Museumsbund* (German Council of Museums) and its official organ. These offer valuable information on the history of the periodical, its contents and purposes, down to the present day.<sup>6</sup>

Under Koetschau’s aegis, from 1905 to 1924, the *Museumskunde. Zeitschrift für Verwaltung und Technik* (Journal for Administration and Techniques) was released quarterly. A total of 68 issues was published. During World War I, though, two issues were occasionally merged, and, in the aftermath of the war, no year’s publication ever consisted of four issues as had been customary during the German Empire. Simple and lucid in layout, each octavo issue cost twenty marks and thus was quite expensive compared to other journals of the period (fig. 18). The price of a single issue of *Kunst und Künstler* (Art and Artists) – a periodical that promoted Impressionism, published by Bruno Cassirer – came to only 2.50 marks.

A wide variety of subjects was tackled by the *Museumskunde*.<sup>7</sup> Basically all the tasks making up the daily routine of museum employees were covered, from conservation and restoration, over security measures against fire and theft, through to the actual presentation of the artifacts through the use of lighting, the choice of show-

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5 Kenneth Hudson, *Museums of Influence*, Cambridge: Cambridge University Press, 1987, p. 14; Werner Hilgers, 100 Jahre – 69 Jahrgänge. Zum Jubiläum der “Museumskunde”, in: *Museumskunde* 70 (2005), pp. 7–17, p. 11. Usually, though, the journal *Mouseion* is considered to be the first international organ of museology. See for example Marie Caillot, *La revue Mouseion (1927–1946). Les musées et la coopération culturelle internationale*, Thèse pour le diplôme d’archiviste paléographe, Ecole nationale des chartes, 2011, <http://theses.enc.sorbonne.fr/2011/caillot> (accessed November 11, 2012). *Mouseion* is subject of Alessandra Galizzi Kroegel’s contribution in this volume, too.

6 Wolfgang Klausewitz, *66 Jahre Deutscher Museumsbund*, Cologne: Rheinland Verlag, 1984, pp. 10–14; Hilgers 2005 (as fn. 5). See also *75 Jahre Museumskunde* written by the editorial team of the *Museumskunde* 45 (1980), p. 105; Urte Gärtner, “Kunst soll man nur so lange sehen, als man sie genießen kann” – Zum Gedenken an den Kunsthistoriker und Museologen Karl Koetschau, in: *Dresdener Kunstblätter* 54 (2010), pp. 41–52, p. 44–45. A record of the main articles is offered in the online archive of the *Deutsche Museumsbund* at [http://www.museumsbund.de/de/publikationen/museumskunde/museumskunde\\_archiv/](http://www.museumsbund.de/de/publikationen/museumskunde/museumskunde_archiv/). The full texts of only few volumes are accessible online at the open library at [http://openlibrary.org/works/OL13113446W/Museumskunde\\_Zeitschrift\\_für\\_Verwaltung\\_und\\_Technik\\_öffentlicher\\_und\\_...](http://openlibrary.org/works/OL13113446W/Museumskunde_Zeitschrift_für_Verwaltung_und_Technik_öffentlicher_und_...)

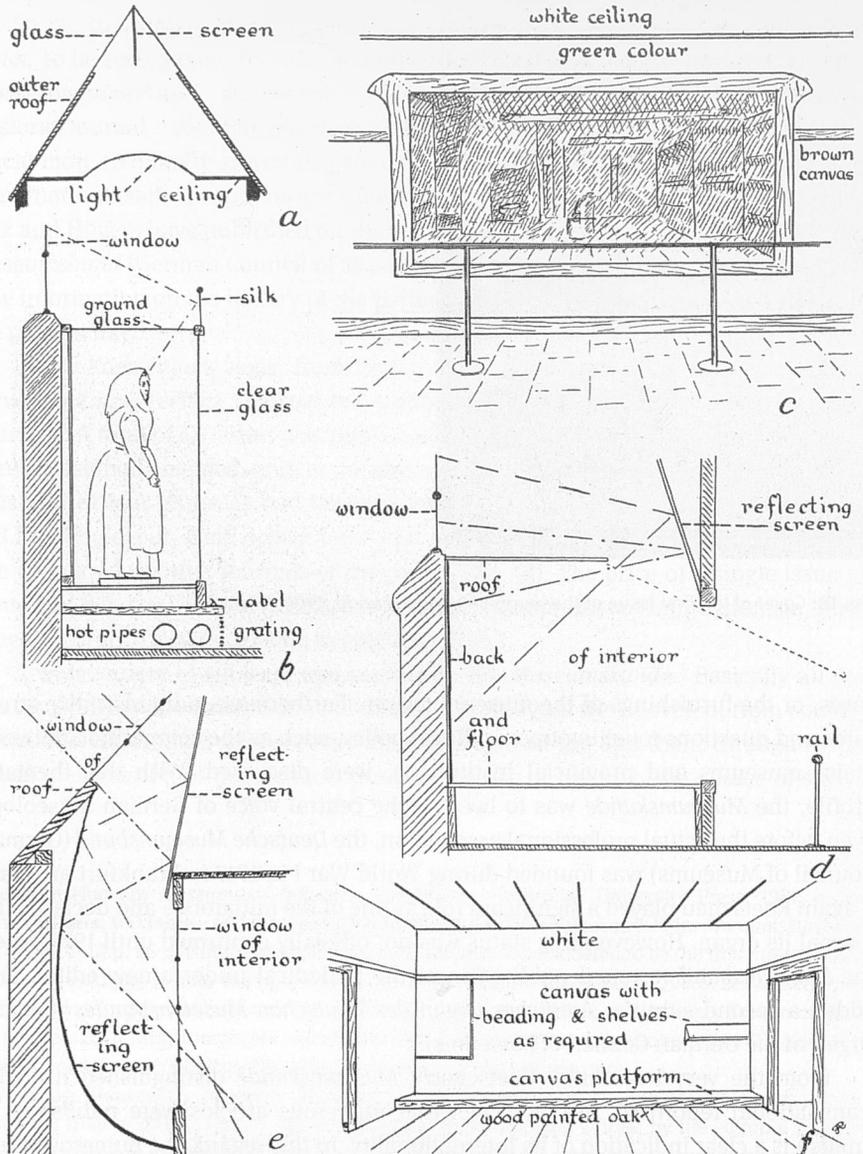
7 See Klausewitz (as fn. 6), p. 11–13; Hilgers 2005 (as fn. 5), p. 11; Gärtner 2010 (as fn. 6), p. 45.



Fig. 18: Cover of the first issue of the journal *Museumskunde*, 1905

cases, or the furnishings of the museum spaces. Furthermore, administrative structures and questions touching upon cultural policy, such as the competition between major museums and provincial institutions, were discussed. With this thematic profile, the *Museumskunde* was to become the central voice of German museology even before the actual professional association, the *Deutsche Museumsbund* (German Council of Museums) was founded during World War I in Frankfurt am Main – again Koetschau played a significant role as one of the initiators – and declared the journal its organ. However, this status was not officially confirmed until 1929, when the *Museumsbund* resumed publication of the periodical under a new editor, and added a second subtitle: *Amtliches Organ des Deutschen Museumsbundes* (Official Organ of the German Council of Museums).

From the very beginning, Koetschau's *Museumskunde* distinguished itself by transnational reporting. The mere fact that numerous articles were published in English is a clear indication of its internationality. In this regard, the numerous photographs of the exteriors and interiors of museums as well as the manual-like diagrams and graphics, which gave a lively impression of the themes being debated, are also noteworthy (fig. 19). The different sorts of illustrations are of eminent value for research today, since visual documentation of historic exhibition situations and of presentation techniques is rare. But even more important is the fact that at that time the “visual text” was comprehensible to all readers – regardless of their mother



Diagrams a—f. a) Section of roof (compare Fig. 1). b) Section of case under window (compare Fig. 2). c) Elevation of proscenium of peasant room (compare Fig. 4). d) Section across peasant room shown in c. e) Section across window of burgher interior. f) Treatment of wall surface, for the display of peasant objects.

tongue. Apart from these features, it is important to take into consideration the column “museum chronicle,” with its short items, focusing, for instance, on museums in the planning stage or on newly published museum guides – alongside the main articles, this column had a global outreach. Only a systematic investigation of the journal’s entire coverage will bring to light a representative picture of its discourses and hence an appreciation of the importance of the vital role that both the *Museumskunde* and its initiator play for an examination of the transnational networking of the museum scene around 1900.

## The Initiator Karl Koetschau

For years, the art historian and archaeologist Koetschau held leading positions in museums of different types in Coburg, Dresden, Weimar, Berlin, and Düsseldorf.<sup>8</sup> Even though he is regarded as an important representative of the museum reform movement in early twentieth-century Germany, his activities have not, as yet, been thoroughly explored based on archival documents.<sup>9</sup> After taking office as director of the art and antiquities collections of the Veste Coburg in 1897, Koetschau was eager to establish reform principles in each of his various realms of responsibility: for example, the division of the holdings into public and study collections, the exclusion of all but “masterworks” of highest aesthetic quality for public display, the most favorable presentation of objects through the use of appropriate lighting, the choice of background and surrounding exhibits.<sup>10</sup> His exertions for transforming the museum into an institution contributing to the education of a broader public become apparent not only in his comprehensive reorganization within the collections themselves: Koetschau was also always anxious to communicate his concepts, for example, during his time at the Kaiser Friedrich Museum in Berlin, in practice-oriented courses for future museum employees. Above all, it was the *Museumskunde* that served as a forum for Koetschau in which he could give an account of his own work and propagate his convictions. In his articles for the journal, he defended his rearrangement of the Grand Ducal museums in Weimar – a project which was left incomplete because of his move to Berlin –, gave readers a look into his museum courses, commented on the foundation of the Council of Museums and its conferences, and drafted obituaries for colleagues like Justus Brinckmann, Alfred Lichtwark, and Karl Ernst Osthaus, to whose merits

<sup>8</sup> For a recent detailed account of his career see Gärtner 2010 (as fn. 6).

<sup>9</sup> *Ibid.*, p. 41.

<sup>10</sup> His reforms are described in detail *ibid.* See Joachimidis 2001 (as fn. 1) for more information on the German museum reform movement and for Koetschau’s reorganization of the picture gallery in the Kaiser Friedrich Museum between 1933 and 1936, *ibid.*, pp. 228–29.

he paid great respect.<sup>11</sup> On the other hand, Koetschau did not refrain from uttering harsh criticism. In a 1907 issue of the journal, he recommended that the newly established General Commission of the Bavarian museums be abolished immediately. He suggested appointing a general director, following the Berlin model, since the “art commission’s nuisance” was in his opinion but a “curse.”<sup>12</sup> Tellingly, he brought into play the heated debates on the purposes and administration of the London Chantrey trust, which had been creating a stir in the English public since 1903.<sup>13</sup> To express his preference for an autonomously acting official heading the museums, Koetschau quoted Sir Martin Conway, one of the trustees of the National Portrait Gallery, who in the course of the Chantrey affair had declared: “You must have a man!”<sup>14</sup>

Time and again, Koetschau referred to voices outside of Germany as a means of either expressing his criticism of the German museum landscape or to give fresh impetus to museum reforms within national borders. In the same year’s issue of the *Museumskunde* in which he published his attacks on the Bavarian bureaucratic machinery, he, for instance, introduced the *Handbook of the Museum of Fine Arts* in Boston, which had been published shortly before. His review was published under the rubric “museum chronicle.”<sup>15</sup> According to Koetschau, this new type of guide deserved a paramount rank in museum literature. Through its illustrations, reproducing characteristic exhibition pieces of each department, the visitors would become acquainted with the artworks from the very start, could easily locate them in the museum galleries, and were provided with a useful memory aid. The captions were formulated – “with great aptitude” – for the “average visitor.”<sup>16</sup> Koetschau evaluated the text on the history of the collection, the structure and administration of the museum, as being extremely clear and informative. He found that the ground plans mapped out on the cover to offer a convenient orientation guide. Moreover, Koetschau appreciated the handy size of the guidebook, which cost \$ 0.25. Nowhere in Germany

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11 See Koetschau, In eigener Sache: Die Neuordnung der weimarschen Museen, in: *Museumskunde* 9 (1910), pp. 60–64; Koetschau, Museumskurse, in: *ibid.*, 12 (1916), pp. 31–35; Koetschau, Der Deutsche Museumsbund, in: *ibid.*, pp. 134–140; Koetschau, Die zweite Tagung des Deutschen Museumsbundes in Würzburg, am 29. u. 30. Mai 1918, in: *ibid.*, 14 (1918), pp. 49–56; Koetschau, Justus Brinckmann, in: *ibid.*, 11 (1915), pp. 38–41; Koetschau, Karl Ernst Osthaus, in: *ibid.*, 16 (1923), pp. 53–55; Koetschau, Alfred Lichtwark zum Gedächtnis, in: *ibid.*, 10 (1914), pp. 55–57.

12 Koetschau, Die Generalkommission der Kunstsammlungen des Bayerischen Staates, in: *Museumskunde* 3 (1903), pp. 137–40. Koetschau was not the only critic of the Bavarian committee, see for example Artur Seemann, Der Erwerb von Kunstwerken für Bayern, in: *Kunstchronik* 19 (1908), pp. 545–52.

13 See Gordon Fyfe, The Chantrey Episode: Art, Classification, Museums and the State, c1870–1920, in: Susan Pearce (ed.), *Art and Museums*, London: The Athlone Press, 1995, pp. 5–41.

14 Koetschau 1903 (as fn. 12), p. 137.

15 Koetschau, Boston. Handbook of the Museum of fine Arts, Boston 1906, in: *Museumskunde* 3 (1907), pp. 47–48.

16 *Ibid.*, p. 47.

could one acquire “a similarly richly endowed booklet” for this moderate price, he concluded, in the final line of his outright panegyric.<sup>17</sup>

Koetschau gave a similarly exuberant review of an article written by Francis Arthur Bather, geologist and paleontologist at the natural history department of the British Museum and president of the British Museums Association at that time.<sup>18</sup> As usual, Koetschau argued, Bather knew how to “master even dry subjects” in *The Functions of Museums*, his contribution to the *Popular Science Monthly*. Koetschau dwelt in detail on Bather’s suggestions for the division of the collection holdings according to the visitors’ needs, sketched out under the slogans “investigation,” “instruction,” and “inspiration.” Each museum institution should create a department for researchers, a second one for students and serious amateurs, and a third one for the broader public in order to promote its taste for and understanding of culture. Hence, as Koetschau continued to explain, Bather in principle argued in favor of the separation of a public collection – “brought together with most diligent accuracy and most mature taste” – from a study collection.<sup>19</sup> It surely is no coincidence that Bather’s opinions were presented elaborately because they espoused models of ordering that the reviewer himself strongly advocated.

These few examples of Koetschau’s contributions may suffice to show that he deliberately directed his gaze beyond national boundaries in order to introduce innovative solutions for core museum tasks such as creating exhibitions and conveying a message. In times of an increasing orientation of the institution towards the public, these functions gained significantly in importance, alongside the traditional functions of collection, preservation, and research. The references to foreign viewpoints and achievements allowed Koetschau to forcefully articulate his own ambitions in the field of museum reform.

## The External Gaze

However, not only Koetschau’s articles testify to his close observation of the international museum scene. His inclusion, as editor of the journal, of numerous contributions by foreign authors and correspondents is also significant proof of his transnational orientation. In fact, he kept the international exchange going during the crisis-ridden times of World War I, when the reciprocal perception of museum col-

<sup>17</sup> Ibid., p. 48.

<sup>18</sup> Koetschau, Bather, F.A., *The Functions of Museums: a resurvey*, from: *Popular Science Monthly*, vol. LVIV, January 1904, p. 210–18, in: *Museumskunde* 1 (1905), p. 62.

<sup>19</sup> Ibid.

leagues in Europe was severely clouded.<sup>20</sup> In a 1915 issue, Bruno Adler, for instance, blatantly addressed the bloody conflict in and around divided Poland in his article on the Polish National Museum in Rapperswil, Switzerland. It had been inaugurated in 1870 on the initiative of Władysław Plater. Delineating the history of the museum, Adler's text drew attention to the continuing pursuit of political independence and unity by Polish emigrants and activists.<sup>21</sup>

Alongside the many articles dedicated to the portrayal of one specific institution like the Polish National Museum, the journal contains regional and international surveys of museums by both native and foreign authors. In the first year's volume, Hans Dedekam, a librarian and assistant in the Museum of Decorative Arts and Design in Oslo, appointed director of the museum later in 1920, provided detailed information on different installations of exhibits, lighting conditions, and wall linings that he had observed on his travels of several months across Holland, Belgium, Switzerland, England, and Germany.<sup>22</sup> With this report, he joined the ongoing debates on modes of display in museums of applied arts, a discussion which gained particular attention in the eighties and nineties.<sup>23</sup> Dedekam was not only familiar with many museums but with the writings of his European colleagues as well. For instance, he quoted Justus Brinckmann from Hamburg, who championed the cultural-historical installation of exhibits as being preferable to the organization of collections based on the material nature of the objects.<sup>24</sup> In contrast, Dedekam himself preferred the latter model, as his criticism of the *Gewerbemuseum* (Museum of Industrial Arts) in Nuremberg documents: "In an early nineteenth-century interior, a hat and an umbrella lie on a chair. On a secretary, there is paper, a pen, and so on. To exhibit inartistic objects like pens and to try to give the spaces the appearance of interiors which human beings had inhabited and used by way of similar petty instruments might be adequate in palaces

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**20** See Hilgers 2005 (as fn. 5). The influence of WW I on the work of museum staff is for example discussed by Christina Kott, *Die deutsche Kunst- und Museumspolitik im besetzten Nordfrankreich im Ersten Weltkrieg – zwischen Kunstraub, Kunstschutz, Propaganda und Wissenschaft*, in: *Kritische Berichte* 2 (1997), pp. 5–24, pp. 6–7.

**21** B. Adler, *Das Polen-Museum in Rapperswil. Ein „nationales“ Museum auf fremdem Boden*, in: *Museumskunde*, 11 (1915), pp. 76–85; on the museum in Rapperswil see Karoline Kaluza, *Reimagining the Nation in Museums. Poland's Old and New National Museums*, in: Simon J. Knell, Peter Aronsson, Arne Amundsen et al. (eds.), *National Museums. New Studies from around the World*, London/New York: Routledge, 2011, pp. 151–62.

**22** Hans Dedekam, *Reisestudien*, in: *Museumskunde* 1 (1905), pp. 75–91, pp. 153–66, pp. 229–31.

**23** Lieske Tibbe, *Taxonomie und Didaktik oder Chronologie und Ästhetik: Entwicklungen im Kunstgewerbemuseum des 19. Jahrhunderts*, in: Bernhard Graf, Hanno Möbius (eds.), *Zur Geschichte der Museen im 19. Jahrhundert. 1789-1918*, Berlin: G + H Verlag, 2006, pp. 69–80; Joachimides 2001 (as fn. 1), pp. 40–41.

**24** Dedekam 1905 (as fn. 22). On Brinckmann's concept of cultural historical display see David Klemm, *Das Museum für Kunst und Gewerbe Hamburg*. Vol. 1: *Von den Anfängen bis 1945*, ed. by Wilhelm Hornbostel, Hamburg: Museum für Kunst und Gewerbe, 2004, pp. 108–09.

or other historic sites that really had been inhabited [...] in a museum of applied arts it is completely out of place.”<sup>25</sup>

Furthermore, Dedekam was critical of the furnishings of the Bavarian National Museum in Munich, which he felt was panopticon-like and artificial. The wooden elements of the vitrines, for example, in his opinion looked like stone ornaments hewn in relief.<sup>26</sup> Dedekam was convinced that this material camouflage would cause the visitor to question the authenticity of the precious stone objects on display. Hence he advised: “Let the museums leave the presentation [...] of sensational historical scenarios to the arrangers of world fairs and to stage designers.”<sup>27</sup>

Among the international authors’ contributions, Dedekam’s series of articles is particularly striking because it reveals that the gaze of the *Museumskunde* was not solely directed outward but took aim from the outside to the inside. While Dedekam instructed the German museum professionals on the standards of museum practice abroad, at the same time he confronted them – through the eyes of the “stranger” – rather unflatteringly with the museographic developments within their own national borders.

## Coalitions with Foreign Museum Professionals – Francis Arthur Bather

Some of the international correspondents participated quite regularly in the discussions of the journal. Francis Arthur Bather, to come back once more to this prominent museum specialist from England, was repeatedly asked for articles. It is more than likely that the editor, Koetschau, pursued a particular strategy here: by publicly demonstrating solidarity with the president of the British Museums Association, which had already existed since 1889, he set a signal for the museum officials to form a lobby in Germany as well. Like Bode and Dedekam, Koetschau had won his English colleague as an author for the first issue of the *Museumskunde*.<sup>28</sup> In his article, which had been published in English, like all of his contributions, Bather expressed his desire for the journal “to become another link between the museums of the world.”<sup>29</sup> With that he offered the *Museumskunde* a motto which Koetschau surely must have welcomed. Moreover, the editor presumably enjoyed Bather’s critical approach to the subject

<sup>25</sup> Dedekam 1905 (as fn. 22), pp. 80–81.

<sup>26</sup> *Ibid.*, p. 81.

<sup>27</sup> *Ibid.*

<sup>28</sup> F. A. Bather, *Museum Reports: A suggestion*, in *Museumskunde* 1 (1905), pp. 38–40. Bather’s article is reprinted subsequent to Hilgers 2005 (as fn. 5), pp. 18–20.

<sup>29</sup> *Ibid.*, p. 18, also quoted by Hilgers 2005 (as fn. 5), p. 11.

of his article, museum reports. Bather complained that most reports amounted to nothing more than dry statistics and that they over-emphasized the significance of donors. He pleaded for more instructive information on curators' scientific proceedings and on their display practices: „[...] instead of merely saying that a collection of shells has been arranged in some new cases, the writer might give us a description of the cases, and might mention any novel details in his method of mounting the specimens. Museum curators are always improving the methods of installation; but, as a rule, these things find no place in the annual report.”<sup>30</sup>

There were positive exceptions to the rule, as Bather mentions at the end of his article. They chiefly originated in the United States, namely in Chicago, where museum officials “contrive not only to make their museums of interest to the public that frequents them, but their reports of interest to readers in all parts of the world.”<sup>31</sup> Again the *Museumskunde* served as medium for a proposal with the intention of improving museum communication with the public, and again the effective model seemed to derive from the United States.

The attempt to advance the professionalization of all aspects of museum practice is evident in further contributions by Bather. In his review of a book on museum history by David Murray, he agreed to the author's suggestion of creating a “museum of museums.”<sup>32</sup> It would provide “examples of museum apparatus and methods of exhibition [...] in one place” for the close study of curators.<sup>33</sup> Also in accordance with Murray, Bather called for the inclusion of offices, laboratories, and store-rooms in the modern museum from the start.<sup>34</sup> In an issue of 1908, Bather turned to the north of Europe. His richly illustrated article pays tribute to the Northern Museum in Stockholm (fig. 19).<sup>35</sup> Its building had been completed a year before, though the Scandinavian-Ethnographic collection already had been founded by Arthur Hazelius in 1873. During his lifetime, Hazelius' collection, which comprised costumes, furniture, arms, jewelry, home appliances, and so on, was intended to preserve the memory of the pre-industrial customs of Sweden. At the same time, it was an expression of contemporary political ambitions to unite the Scandinavian nations under one roof.<sup>36</sup> Or, dif-

30 Ibid., p. 19.

31 Ibid., p. 20.

32 Bather, David Murray, LL.D., F.S.A. *Museums: their History and their Use. With a Bibliography and list of Museums in the United Kingdom*, Glasgow 1904, in: *Museumskunde* 1 (1905), pp. 169–71. Murray's book was published again in 2000 in New York: Pober Publishing; see Anke te Heesen, *Theorien des Museums zur Einführung*, Hamburg: Junius Verlag, 2012, pp. 68–70.

33 Bather (as fn. 32), p. 170.

34 Ibid.

35 See Bather, *The Northern Museum, Stockholm*, in: *Museumskunde* 4 (1908), pp. 66–78.

36 On the Northern Museum see Madgalena Hillström, *Contested Boundaries: Nation, People and Cultural History Museums in Sweden and Norway 1862–1909*, in: *Culture Unbound* 2 (2010), pp. 583–607 at <http://www.cultureunbound.ep.liu.se> (accessed December 5, 2012); Per Widén,

ferently put, with a view to Hazelius' project: his museum anticipated the unity of Scandinavia in terms of common culture and habits regardless of existing territorial boundaries. Yet, Bather took no real interest in these connections or in the holdings, which were largely arranged cross-generically in interiors displaying the life of different classes of society. Rather, he called into question as to whether the spaces of the building erected in Swedish Vasa-style were appropriate for their purposes.<sup>37</sup> Above all he emphasized aspects of display, like innovative lighting arrangements, backgrounds and choice of wall-surface, the showcases – even including the question as to whether these were dust-proof. His intention was, as Bather articulated again, to “be of service to other curators.”<sup>38</sup>

If the contributions by Bather and other international authors of the *Museumskunde* are brought into focus, they reveal a set of motifs that explain why Koetschau did his utmost to extend the range of the reporting far beyond the German frontiers. Exchange with the “Others” was the unequivocal premise for a professionalization of museum work. It guaranteed that the German museums would be capable of competing with institutions abroad. The transnational approach of the journal was thus absolutely in accordance with national interests. Moreover, the presentation of professional associations, innovative museum guides, novel ways of organizing collections, or models of display which had been established or tested in parts of Europe and the United States was to impel the transformation of museums from “temples of muses” into sites of education for the broader populace within Germany. An important factor in this transformation was the intensification of museum education activity – backed up by prestigious museum specialists like Bather, the periodical constantly called for this kind of work. That there was repeatedly talk of the museum practices and structures of North American museums is not of any surprise, given the close transatlantic relations cultivated by many museum representatives.<sup>39</sup> The frequent emphasis of American models, manifest for example in articles on the implementation of a docent program for guiding visitors through the Museum of Fine Arts in Boston, on the installation of exhibitions in the print room of the New York Public Library, or on the alterations at the Fogg Museum in Cambridge, confirm Alexis Joachimides' observation that an independent museum reform movement most notably evolved, prior to World War I, in the United States.<sup>40</sup>

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National Museums in Sweden: A History of Denied Empire and a Neutral State, in: Peter Aronsson, Gabriella Elgenius (eds.), *Building National Museums in Europe 1750–2010. Conference proceedings from EuNaMus, European National Museums: Identity Politics, the Uses of the Past and the European Citizens*, Bologna 28–30 April 2011, pp. 881–902, pp. 894–97, at [http://www.ep.liu.se/ecp\\_home/index.en.aspx?issue=064](http://www.ep.liu.se/ecp_home/index.en.aspx?issue=064) (accessed January 12, 2013).

37 Bather 1908 (as fn. 35), p. 67.

38 *Ibid.*, p. 68.

39 See Thomas Adam's and Xavier-Pol Tilliette's chapters in this volume.

40 See Joachimides 2001 (as fn. 1), p. 239; E.H., „Ein Dozent für Museumsführungen [...], in: *Museumskunde* 3 (1970), pp. 186–87; Frank Weitenkampf, The Problem of Exhibitions in Print Rooms,

## Around the World in Nineteen Years

With the help of Bather, Dedekam, and many more contributors from home and abroad, the *Museumskunde* conducted a global exploration of museums of a whole range of types. News and travel descriptions from Bulgaria, Denmark, Great Britain, Holland, Italy, Norway, Austro-Hungary, Russia, Sweden, Spain, and the United States bring to life the topography of international museums while including decisive, early-twentieth-century museographic developments and changes.<sup>41</sup> Particularly the items published continuously in the chronicle on worldwide museum plans or openings, on exhibitions, personnel issues, and new catalogues, guides, or other museum literature render a vivid picture of the museum culture of the time. By no means only prominent institutions like the Louvre, the Uffizi, the Museum of Fine Arts in Boston, or the Tate Gallery were in the spotlight of the coverage.<sup>42</sup> Every event, however remote, every incident, however exotic, was taken note of – like the Danish museum planned on the basis of a donation of birds, bird eggs, and butterflies in Indian Darjeeling, the opening of a Navy museum in Breton Lorient, or Hamdi Bey's 25<sup>th</sup> anniversary of employment as a museum officer in Istanbul.<sup>43</sup> The exceptional meticulousness of documentation made evident by these few, arbitrarily chosen examples clearly brings home the fact that Koetschau's *Museumskunde* was more than just a mirror of the transnational interweavings of museums and their staffs. In order to provide readers with such information, the journal – and thus its editor as well – was at the same time dependent on those very interweavings, dependent on a vibrant, well-functioning transnational network.

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in: *ibid.* 7 (1911), pp. 215–17; Margaret T. Jackson, Alterations in the Fogg Museum Cambridge, U.S.A., in: *ibid.* 10 (1914), pp. 206–14.

<sup>41</sup> See for example Gawril I. Kazarow, Das Archäologische Nationalmuseum in Sofia, in: *Museumskunde* 13 (1917), pp. 1–15; Oppermann, Nachruf auf Dr. Carl Jacobsen, 1842–1914, in: *ibid.*, 10 (1914), pp. 112–16; E.W. Moes, Die Ordnung der Handzeichnungssammlung im Amsterdamer Kupferstichkabinett, in: *ibid.*, 3 (1907), pp. 67–70; Robert Stiassny, Vom Gipsmuseum der Wiener Kunstakademie, in: *ibid.*, 6 (1910), pp. 1–17; Bruno Adler, Das Museumswesen in Russland während der Revolution, in: *ibid.*, 17 (1924), pp. 164–70; August Schmarsow, Die Zeichnungssammlung in Gijón (Asturien). Eine Notiz, in: *ibid.*, 7 (1911), pp. 156–59; Antonio Taramelli, Das archäologische Museum zu Cagliari, in: *ibid.*, 10 (1914), pp. 14–23.

<sup>42</sup> See for example *Museumskunde* 1 (1905), p. 58; E. St. Ridolfi, Enrico. Il mio direttorato delle regie gallerie Fiorentine [...], in: *ibid.*, 2 (1906), p. 167; 6 (1910), p. 259. All quoted examples were published in the column „Museumschronik“.

<sup>43</sup> See *Museumskunde* 1 (1905), p. 57; *ibid.*, 6 (1908), p. 44; *ibid.*, 2 (1906) p. 228.