

# GERMANIA

ANZEIGER

DER RÖMISCH - GERMANISCHEN KOMMISSION  
DES DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTS

JAHRGANG 96

2018

1.-2. HALBBAND

PDF-Dokument des gedruckten Beitrags

Gunter Schöbel

**Rezension / Review / Compte rendu**

**Handbuch  
Museum. Geschichte – Aufgaben – Perspektiven.**

SCHRIFTFLEITUNG FRANKFURT A. M. PALMENGARTENSTRASSE 10-12



GEBR. MANN VERLAG · BERLIN

MIT 86 TEXTABBILDUNGEN UND 13 TABELLEN

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ISBN 978-3-7861-2830-4

ISSN 0016-8874

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Gebr. Mann Verlag, Berlin

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Satz und Druck Bonifatius GmbH, Paderborn  
Printed in Germany

Next to using complementary volumes, the author should have worked with and referred to more direct ethnographical sources while categorising and comparing deviant burials. Many Siberian tribes such as the Olchi erect a platform for all their dead, not just exclusively for the shamans, in some lonely, silent place in the forest, and then build a shed over it; the Orochee put the body in a coffin and place it on a platform about ten feet high, etc. (I. A. LOPATIN, *The Cult of the Dead Among the Natives of the Amur Basin* [Ann Arbor 1935] p. 89). In these cases, these burials are not deviant. The Khanty people, for example, buried those who died in a tragic way (with characteristics possibly mistaken for innate deformations) not in the general cemetery but a separate place (M. V. KULEMZIN / V. N. LUKINA / A. T. MOLCHANOV / A. T. MOLCHANOVA [eds], *Khanty Mythology* [Budapest, Helsinki 2006]). While these burials seem to deviate from the regular pattern, they result from the circumstance of death and do not represent religious specialists.

The lack of an index makes the use of the book rather inconvenient.

Prehistoric shamanism is a very difficult topic to work on. Nevertheless, this book is a good first attempt to identify religious specialists in prehistory by archaeological means. Hopefully, it will find a place on the shelves of libraries of museums, universities, and other research institutions.

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**MARKUS WALZ (ed.), *Handbuch Museum. Geschichte – Aufgaben – Perspektiven*. J. B. Metzler, Stuttgart 2016. € 69.95. ISBN 978-3-476-02375-9. 417 pages, 13 figures and graphic illustrations.**

*Handbuch Museum* (Museum Handbook), published in 2016, is the third and final volume in a series devoted to so-called “memory institutions” published by the Metzler Verlag (*Handbuch Bibliothek* 2012, *Handbuch Archiv* 2016). The volumes are not interdependent, and each publication can be used on its own. The editor of *Handbuch Museum* is Markus Walz, professor of Theoretical and Historical Museology at the Hochschule für Technik, Wirtschaft und Kultur in Leipzig. His aim has been to compile a survey of the museum world for practical use. Although publications of this type exist in the English language, up until now there has been no equivalent for German speakers. Comprehensive studies of museology by Katharina FLÜGEL (*Einführung in die Museologie* [Darmstadt 2005]), Hildegard VIEREGER (*Museumswissenschaften, eine Einführung* [Paderborn 2006]) and Friedrich Waidacher (*Handbuch der Allgemeinen Museologie* [Vienna 1993]) have appeared elsewhere.

This anthology is targeted, then, “first and foremost, at Germany and secondly at the German-speaking world” (p. 3). The subtitle, “History – Tasks – Perspectives” highlights the intended scope of the book: the development of the museum in all its different forms, its present responsibilities, and the challenges it will face in the future. A group of around 60 authors have contributed their specialist knowledge to the 417-page volume. Among them are many museum consultants and lecturers in museology from higher education institutes, but also specialists from various branches of museum practice. 21 articles have been contributed by the editor himself. The handbook is a concentrated compilation of expert knowledge for museum professionals. It also speaks to a broader public, including students, teaching staff and professionals from other disciplines, providing information about basic concepts, the contemporary scene and current developments in museums.

The new publication covers the core tasks of the museum. It also shows how the museum is embedded within society and discusses its relationship with the economy and the political environment. Since it is intended to be a practical handbook, the more theoretical aspects of museology have been omitted. Anyone who takes the time to read this new work will gain an insider's perspective of the museum environment as a whole and the broad range of different tasks it encompasses. The individual essays provide good overviews of the subdomains of museology and each comes with a bibliography to guide readers who wish to further their knowledge and delve deeper into a particular topic. This is the special strength of this new publication; it is not meant to be read from beginning to end, but instead aims to help readers find exactly the information they need for their own particular situation. It is divided clearly into sections, making it easy to access most subjects quickly. And if the sheer quantity of information means one cannot immediately find what one wants in the table of contents, the comprehensive subject index is a valuable guide.

Handbuch Museum is divided into 13 chapters and contains 83 articles, preceded by a foreword from the editor (Chapter I, pp. 1–5). It starts with seven articles devoted to the concept of the museum and its place in society, seen from various perspectives (Chapter II, pp. 8–38). Next comes an outline of museum history (Chapter III, pp. 40–75), beginning with late medieval treasuries and cabinets of curiosities and taking us, via the history of museums in West and East Germany, right up to the present day (seven articles).

Various types of museums and related institutions such as treasuries and commemoration sites are discussed in Chapters IV (pp. 78–127) and V (pp. 130–154). Folk museums and ethnological museums are included here, as are natural-history museums, technical and general museums. The history of many specialist museums could be described as a transformation from “junk room” to educational institute. In Chapter IV (pp. 100–103) we find Sabine Rieckhoff's four-page outline of “pre- and protohistory / archaeology”. Beginning with Christian J. Thomsen's classification of the “Stone, Bronze and Iron Ages” in the 1820s, she goes on to describe the establishment of the subject at the University of Berlin, under Gustaf Kossinna. After manipulation of prehistory for political indoctrination purposes by the National Socialists, the Germani disappeared from displays in national museums. In the post war years they were replaced in northern Germany by the Vikings and in south-western Germany by the Celts. Since the Celts carried with them no negative political connotations, it was possible, by the 1950s, to embark on the first major international Celtic project at the Heuneburg on the River Danube. The young subject of pre- and protohistory had become wary of historical interpretation of its findings, however, and for the next few decades restricted itself “to purely descriptive activities”. The “didacticisation” and misuse of museum content in the Nazi period were followed in the 1970s by a pedagogical concept of museums as “places of learning”, involving “museum events” and “on-site museums” – harking back to the pedagogical approach of museums under the Weimar Republic, which had recently been rediscovered (see e. g. G. SCHÖBEL, *Regionale und zentrale Ausstellungen in Baden und Württemberg während der Weimarer Republik und im Nationalsozialismus*. Plattform 23/24, 2014/15, 49–71. [http://www.pfahlbauten.de/forschungsinstitut/documents/RZ\\_PF\\_23\\_Schoebel\\_V2.pdf](http://www.pfahlbauten.de/forschungsinstitut/documents/RZ_PF_23_Schoebel_V2.pdf) [last access 7 October 2018]). In her survey, the author shows us a diverse landscape of archaeological museums, which is currently developing a highly visible public profile. It is interesting to note from her paper the great extent to which archaeological museums allowed the way they presented pre- and protohistory to be influenced by political and social changes and how rarely historical images, once constructed, are disassembled and critically questioned.

In Chapter V, as well as articles on children's museums and church treasuries, there is a contribution by the editor on parks which “reconstruct past environments”. According to the author, such parks are a response to the desire “to experience at first hand environments which are distant

in space or time". This desire, which predates the advent of museums, is answered by palaeontological parks, archaeological open-air museums and historical theme parks, such as Kaiserpfalz Tilleda, Bachritterburg Kanzach and the "*Campus Galli*" site, founded a few years ago near Meßkirch. The number of archaeological open-air museums has now grown to more than 100, boosted in the past two decades, particularly in economically underdeveloped areas, thanks to regional subsidies and European Union support.

The six key tasks of museums – collecting, documenting, researching, preserving, exhibiting, and educating – are covered by the main part of the book, Chapters VI to XI (132 pages). Given the book's goals, these are its key focus and they are carefully and comprehensively discussed. In the chapter on "Collecting", Regina Smolnik discusses the "Distinguishing features of state archaeological collections". The most important of these, she maintains, is the need to relate finds to their geographical context, something which differentiates archaeological collections from other museum holdings. She also highlights the importance of archaeological excavations and the significance of "context" for historical interpretation. Find labels and find lists are of fundamental importance and must be treated as "irreplaceable original documents". The scientific value of the "often fragmentary finds" is greater than their "purely visual interest as objects for display".

In the chapter on "Education", Michael H. Faber addresses the topic of "living history" formats in German museums. Since their introduction in the 1980s, this type of presentation has become increasingly popular here. Its Anglo-American roots are obvious. Yet the very approach is self-contradictory, since "history is not alive and cannot be brought back to life". That is why the word "theatre" is used for self-contained presentations in German museums, and a distinction is made between "first person interpretation" and "third person interpretation". In most museums, theatrical presentations are usually bookable events at specific times, not least because of the number of personnel and the financial costs involved. Even if "re-enactors" can sometimes be difficult partners for museums, their activities create and promote social interaction. Role-playing and tours by costumed guides are definitely on the rise.

The volume closes with three chapters devoted to the overarching themes of "The museum and society", "The museum economy" and "Museology" (Chapter XII–XIV, pp. 300–384). There follow lists of authors and picture sources, an index of names, and a 20-page subject index.

The volume edited by Markus Walz approaches the museum from the perspective of the German-speaking world. Unfortunately, one only discovers this geographical restriction from actually reading the book. Since many developments in the museum world can only be understood in an international context, the approach makes it impossible to do full justice to the complexity of the topics under discussion. The justification for it (p. 2) is that European and German research does not receive enough attention in the English-language literature and – something which is quite true – similar volumes in English provide almost no historical perspective of developments in central Europe and, in particular, no mention of the literature in the German language. Also missing from the volume are any articles on Jewish museums or Nazi documentation centres, particularly regrettable omissions given the special history of German-Jewish relations in the German-speaking world and the present strong emphasis on provenance research in German museums.

It would have been preferable to have had more authors bringing their individual perspectives to this anthology. What brings compendiums of this sort to life are different approaches and points of view, and interdisciplinary discussions. Handbuch Museum would have benefited from a critical methodology with a much broader and more international approach. One can only imagine the difficulties involved in bringing together an anthology of this nature, given, for example, the note on page 292, explaining that the article reflects "the development status at the time of writing in

2012” – i. e., four years before the date of publication. Many of the topics included in the volume are not subject-specific, but are the result of postgraduate specialisation. From the perspective of pre- and protohistory, it is a pity that the field is represented by only three authors (Sabine Rieckhoff, Martin Schmidt, Regina Smolnik), while history and art history each have 15, and even ethnology has nine. But perhaps this is due to stipulations by the publisher or the disciplines of the contributing authors.

Because the articles are limited to only three or four pages each, it was hardly possible for individual contributors to place developments specific to the German-speaking world in a broader context. Perhaps a two-volume work would have suited the approach better. The work as a whole suffers from the limited space, since important topics like the influence of the Anglo-American or Scandinavian world can only be briefly touched on. In addition, the book's readability suffers from the general lack of illustrations. The text is left to do all the work, even though – as pointed out in several places in the book – the museum of the future will delegate far more of the job of communication to objects and graphic illustrations. Thirteen black-and-white illustrations and five graphics are distributed over 400 pages of text – very few if the purpose is to convey a more three-dimensional image of the subject matter to the reader. One is forced to ask why the publisher did not place greater emphasis on making the book more user-friendly – after all, it would have increased the sales potential.

Being part of the team producing a handbook is a challenge – depending on the approach you take, you cannot satisfy the commissioning editor and every individual user. Because the individual essays are so short, however, the authors have had to concentrate on the essentials. The fact that readers who do not read German cannot use the work means, unfortunately, that it will not reach a wider international audience. A summary in English would have given more people at least limited access to the material. There is not even a summary in German. If there had been, it would have been another opportunity to discuss museum “perspectives” – part of the subtitle, after all – and risk a look into the future.

Overall, however, the multi-layered contributions of this group of authors make Metzler Verlag's recent publication a very worthwhile reading for anyone, beginner or experienced professional, who would like to be better informed about the development of museums in the German-speaking world and be initiated into individual aspects of museum work. It is a systematically arranged, comprehensive, practical reference work, with an approach which fills a gap in the hitherto rather method-orientated presentations of museum research, and it can, as stated above, awaken interest in the subject of museology.

The financial situation of museums in Germany, not least the funding crisis of many non-state-funded rural museums, means that ideas for new, effective expository approaches are undoubtedly needed. They do not all have to be newly invented; some of them can be drawn from existing museological methodologies. The book not only showcases 500 years of museum development but also demonstrates the opportunities which could result from a more interdisciplinary approach by the different existing museum types. Looking beyond the narrow confines of one's own specialist museum opens up a wealth of future possibilities for engaging the museum public. Why not create a new type of visitor experience by introducing to the art museum, with its alienated originals, or the natural-history museum, with its collection-based approach, the sort of active engagement with objects encouraged by the children's museum? Or enrich the chronological presentation of a historical museum with the comprehensive array of objects offered by a folk or ethnology museum and make a connection between the result and the historical locality? The handbook presents a diversity-conscious view of the museum which prompts further reflection. It is undoubtedly a valuable compendium upon which future research can build, if only more universities and educa-

tional institutions would take an interest in the art of exhibition. Handbuch Museum edited by Markus Walz should be in every history library as an encouragement to develop modules for “best-practice” in exhibitions and for further research in the broad field of museology.

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**PETER ROWLEY-CONWY / DALE SERJEANTSON / PAUL HALSTEAD (Hrsg.), Economic Zooarchaeology. Studies in Hunting, Herding and Early Agriculture.** Oxbow Books, Oxford 2017. £ 40,-. ISBN 978-1-78570-445-1. (gedruckte Ausgabe). £ 20,-. ISBN 978-1-78570-446-8. (E-Book). xvi + 298 Seiten mit zahlreichen Abbildungen und Tabellen.

Der Band ist dem Leben und Werk und damit dem Andenken des am 4. Februar 2013 verstorbenen englischen Archäozoologen Anthony J. Legge gewidmet. A. J. Legge war ein international weithin bekannter Spezialist für Untersuchungen an Tierknochenfunden aus archäologischen Ausgrabungen, der in Fachkreisen ein hohes Ansehen genoss. Die drei Herausgeber sind Schüler aus seiner Zeit als Hochschullehrer an den Universitäten von Cambridge und London. Die 33 in dem Band publizierten Aufsätze stammen überwiegend von Kolleginnen und Kollegen, die auf verschiedene Weise mit A. J. Legge verbunden waren, und sie behandeln schwerpunktmäßig Themen, die im Fokus seiner jahrzehntelangen Forschungen standen.

Das erste Kapitel (S. 3–28) umfasst u. a. Beiträge zum akademischen Werdegang von A. J. Legge (Robin Dennell [S. 3–4], Harvey Sheldon [S. 5–8]), seinen grundlegenden Forschungen zum Ursprung und zur Verbreitung der Tierhaltung in Südwest-Asien (Andrew M. T. Moore [S. 9–14]) sowie zu Innovationen in der Grabungspraxis (Einsatz von Flotations-Einrichtungen), die maßgeblich von ihm angeregt worden sind (Charles Higham [S. 15–21]).

Das zweite Kapitel (S. 29–118) enthält Aufsätze, die theoretische und methodische Aspekte der Archäozoologie zum Inhalt haben. Die beiden ersten Beiträge (S. 29–49) sind bis dato unveröffentlichte Manuskripte aus der Feder von A. J. Legge. Sie behandeln zum einen biometrische Aspekte verwilderter Wildschweine (Schädelmaße, Körpergewichte) in Australien und zum anderen morphometrische Studien an Knochen vom Mähnspringer (*Ammotragus lervia*) aus spätpleistozänen und holozänen Ablagerungen der bekannten Höhle Haua Fteah (Libyen). Ein methodisch interessanter Beitrag von Simon J. M. Davis (S. 50–82) befasst sich mit metrischen Unterscheidungsmerkmalen am Astragalus von Schafen und Ziegen auf der Basis rezenter Vergleichsmaterials sowie von archäologischen Funden aus Zypern (Khirokitia) und Portugal. Weitere Aufsätze widmen sich u. a. der Typologie von Hundedeponierungen im archäologischen Kontext (Angela Perri [S. 89–99]) und der Entwicklung der Archäozoologie in Großbritannien (Dale Serjeantson [S. 109–118]).

Das dritte und zweifellos interessanteste Kapitel (S. 119–164) umfasst Beiträge zur Kontroverse um den Nachweis früher Milchnutzung bei Haustieren nach archäozoologischen Befunden. Mit diesem Thema hat sich A. J. Legge über viele Jahre beschäftigt und mehrere Publikationen dazu verfasst. Die in der Gedenkschrift versammelten Aufsätze (Paul Halstead / Valasia Isaakidou, Angelos Hadjikoumis, Rosalind E. Gillis, Pam J. Crabtree, Alan K. Outram, Peter Bogucki) zeigen auf eindrucksvolle Weise, dass archäozoologische Daten (Altersstruktur, Geschlechterverhältnis) im