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## English Summaries

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Laurent Dedryvère

*Museale Initiativen im deutschnationalen Milieu Österreichs am Beispiel des Vereins «Deutsche Heimat» (1905–1914)*

This article analyzes the attempt of a German nationalist association in pre-WWI Austria, «Deutsche Heimat» (German Home), to create a «National Museum for the Austrian Germans» (1905–1914). The project eventually failed because it surpassed both the resources and the competences of the association, but it is nonetheless worth studying. The association «Deutsche Heimat» was connected to many other organizations of the German nationalist associational network in Austria and its activities underscore the importance of the «National Museum» in the ideology of German nationalism. They also show the ambivalent position of «National Museums» in the multinational Habsburg Monarchy. In Austria most German nationalists considered themselves as «pillar of the State». They couldn't refer to particularist cultural institutions similar to the National Museum in Prague. At the beginning of the 20<sup>th</sup> century, German nationalists increasingly perceived this situation as a disadvantage against their national rivals. The intended «National Museum for the Austrian Germans» was an attempt to redress this shortcoming. Finally the association had to give up the project and to limit itself to the promotion of small local museums. Parts of these collections constitute the core of small local museums that can be still visited today. The «Deutsche Heimat» delivers us insights in the history and original ideology of Austrian «home museums».

Christian Ganzer

*«Bedingungslose Hingabe an die sowjetische Heimat». Identitätsformierung im Museum der Verteidigung der Brest-Festung*

Several years after the Soviet «Great Victory» over Nazi-Germany the Brest fortress alongside with Leningrad and Stalingrad became one of the most central lieux de mémoire in the Soviet Union. After 1991 the site with its great monuments and the *Museum of the defence of the Brest fortress* remained to play a central role in propagating a certain vision of the initial phase of the «Great Patriotic War». To build up the master narrative of the «heroic defence» it was necessary to deviate from the actual events, especially concerning the majority of Red Army servicemen surrendering. The article reconstructs some of the official narrative's central elements and shows their role in «patriotic education» that was and is propagated in the *Museum of the defence of the Brest fortress*.

Christian Sammer / Lioba Thaut

*Im Mittelpunkt steht der Mensch. Zur Geschichtspolitik des Deutschen Hygiene-Museums in der DDR*

The *Deutsches Hygiene-Museum Dresden*, founded in 1912, has always been a very important organization in the town of Dresden which is full of myths. The museum's story of its traditions has been established in the 1920s. It connects the entrepreneurial spirit of the founder Karl August Lingner with an academically exact visual health education and the aim of general benefit as realized in the I. International Hygiene Exhibition 1911. The work on this story also continued after World War II. This paper discusses the variations of this narration in the time of the German Democratic Republic (GDR). Drawing from scripts and images from the museum and the responsible government agencies, we reconstruct its role as a history-political actor. We show that there has never been any fundamental break but times of booms and downturns with the museum's work on narrating its history. On the one hand, the museum was operating the history-policy of the socialist (health) system. But on the other hand, core elements of the museum's foundation story remained intact. Health education was interwoven with socialist propaganda as well as in the museum's narration its past was intertwined with the history of the GDR.

Christina Späti

*Die Schweiz und der Holocaust: Rezeption, Erinnerung und museale Repräsentation*

Collective memory of the Shoah in Europe and the U.S.A. has undergone different phases since the end of World War II. Not always has the Holocaust played such a central role when remembering the years of National-Socialism as it does today. The question therefore is, whether at all and how the Holocaust has been a topic of interest in exhibitions and museums in Switzerland. While in Switzerland – contrary to other countries – there is no Holocaust Museum, exhibitions representing the Holocaust have been shown since the late 1980s. This contribution examines whether and how the relationship between Swiss history and the Holocaust has been represented in exhibitions and museums and which developments can be observed regarding the manner of this representation. If nowadays the permanent exhibition on the history of Switzerland in the *Swiss National Museum* shows the economic entanglements of Switzerland with Germany during the period of National-Socialism and the antisemitic refugee politics, this is the result of a long process which was accompanied by various historical and political debates and is reflected in the chronology of the different exhibitions on the subject.

Andrea Brait

*Debates about National Museums. About a Completed Project in Switzerland, a not yet Realized Project in Austria and a Failed Attempt in France*

Starting out from fundamental considerations of historical development and the role of national museums in the 21st century, the article deals with political and media debates about institutional reorganisations and new establishment of such institutions in Austria, France and Switzerland. However, Switzerland is so far the only country where a national museum has been achieved, and even this did not involve a new museum but a merging of four existing ones.

In all three countries it appears that the state, or the players involved in the national administration, attached great importance to such projects and at the same time excluded the possibility of a pluralistic discussion at the expert level. In France, the unavoidable impression of the project being used for political ends led to vehement opposition from the historians. The article is to be understood in particular as a contribution to the current debate in Austria, where just as in Switzerland and France there is a fear of producing «master narratives» on the topic of museum presentation.

Audrey Doyen / Serge Reubi

*Les réseaux de donateurs et de marchands des musées ethnographiques suisses dans les processus d'acquisition: définir le savant et construire la ville*

This paper presents an analysis of the selection criteria for acquisitions as used by Swiss ethnographic museums during the first half of the 20th century. Data mostly from the Geneva, Basle and Neuchâtel museums show that their networks and selection criteria form the basis for creating ethnographic *doxa* in collections, as well as shaping the discussion of two distinct identities through museum practice: a scientific identity, as opposed to the identity of traders and European representatives in the colonies, and the beginnings of a type of urban identity linked to modernity and globalization, underlining immeasurable differences between provincial and global urban spaces.



Fabrice Grognet

*Le Musée de l'Homme et ses deux vies. Retours sur une relation qui unit musée et politique en France*

Seventy-seven years after its first unveiling in 1938, the *Musée de l'Homme* is on the point of reopening its doors in the context of the *International conference on climate (COP 21)*.

However, after the departure of its emblematic ethnographic funds, as well as its library and of its photographic library towards the *Musée du quai Branly*, what are the links between these two museums following one another in the Palace of Chaillot under the name *Musée de l'Homme*? Are the scientific, pedagogical and cultural aspirations of years 1930 comparable with those of today? What do we learn from the invention of the *Musée de l'Homme* in 1937 and its present metamorphosis about the evolution of anthropological museums, and especially about the links between museums and policy in France?

Franka Schneider

*Handgreifliche Geschichte. Dingpolitiken im Museum für deutsche Volkskunde Berlin*

In the first half of the 20th century museums of *Volkskunde* were veritable places of historical negotiations because they postulated previous material culture as a living source of cultural, national identity of the present age and collected, preserved and showed things in front of this background. In that matter politics of history was always palpable *Dingpolitik*, too. In a broader sense of the term politics, decisions defined the being of things as museum objects. Using the example of the *Museum of Volkskunde Berlin* this essay describes three forms of object orientated politics in the museum repository that mostly remained invisible and involved different dimensions of history and various references to the past: first of all the canonisation of objects in context of the founding of the museum in 1889; secondly the inscription of objects in the inventories and catalogues as a form of everyday micro politics in a museum; and thirdly the very politics of selection which defined an object as German/ non-German and therefore worth to be kept or not. With this perspective on non-visible object orientated politics in the museum repository the essay extends those analyses that look at the public representation of history in museum displays.

Anja Fröh

*Europäisierung(en) im musealen Feld. Zur Transformation der ethnografischen Museen in Basel, Berlin und Marseille (2000–2015)*

My case study focusses on the museums' changing role in memory politics and processes of Europeanization. The objects of study here are the French *Musée des Civilisations de l'Europe et de la Méditerranée*, which was inaugurated in Marseille in 2013, and the *Museum Europäischer Kulturen*, which opened in 1999 in Berlin. In the wake of the 2004 EU enlargement, the production of cultural heritage at these museums came to have a strategic function which contributes to the development of transnational cooperation. At the same time, it plays an essential role in the institution's self-legitimation, as it links the museums to national European political interests. To question the specificity of these cases, the reorganization of the *Schweizerisches Museum für Volkskunde* as part of the *Museum der Kulturen*, founded in Basle in 1996, gives an interesting complementary example.

Bjarne Rogan

*Between Politics of Memory and Politics of Art. The Making of a New National Museum in France*

In 2005 the French national museum of popular culture (MNATP) closed its doors in Paris, to reopen in Marseille in 2013 – as the *MuCEM*, or *The museum of European and Mediterranean Civilizations*. The *MuCEM*'s new profile is art – classic as well as contemporary – and cultural history, and its territorial scope covers the Mediterranean area. To capture the profound change in scope from an institution serving the politics of memory as the cradle of French ethnology to a museum of art and cultural history, the article briefly traces the history of *MNATP*, from its inception in the 1930s, through its heyday in the 1960–70s to its downward path the 1980–90s. The main focus however is on its reorientation in the first decade of the new millennium, which means that France no longer has a national museum for popular culture. This process was marked by political events and external pressure more than by scholarly (ethnological) considerations: Political issues like President Sarkozy's *Union pour la Méditerranée* and the appointment by EU of Marseille to the *European capital of culture* for 2013 were decisive events.

