

Wolf-Dieter Heilmeyer, **Erst erfreuen, dann belehren. Museologie und Archäologie**. Mit einem Vorwort der Herausgeber Bernhard Graf, Andreas Scholl und des Autors Wolf-Dieter Heilmeyer. Berliner Schriften zur Museumsforschung, Band 33. Publisher G&H, Berlin 2013. 236 pages with 42 figures.

For every museum professional the title of this book ›Erst erfreuen, dann belehren‹ (Enjoy first, learn later) has a very modern ring to it. An art museum nowadays should be a place to enjoy yourself, surrounded by works of art. Once captivated or intrigued by the objects and their display, the visitor will feel the desire to find out more about them, and will start reading the texts or viewing and listening to audio-visual devices. Visually and intellectually satisfied he or she will leave the museum with a feeling of well-being and, hopefully, with the intent to return soon. The first surprise in this interesting book is that the words ›Erst erfreuen, dann belehren‹ are not derived from modern museum theory, but were written down more than one hundred-eighty years ago by Karl-Friedrich Schinkel (1781–1841), the architect of Berlin's Altes Museum. Wolf-Dieter Heilmeyer's book is a compilation of twenty-seven of his articles and lectures, which have as subject archaeological museums, museological theory, collecting policies, museum research, presenting artefacts, and the role of the visitors. The author shows himself perfectly capable to present revealing thoughts about these subjects. Heilmeyer has had a long and outstanding career as a director of the Berlin archaeological museums and as a professor at the Institute of Classical Archaeology of the Freie Universität Berlin. The combination of practical museum work with a chair in classical archaeology has led to a book, which shows a rare insight in the manifold aspects of mu-

seum work and the more theoretical, political and legislative aspects of museology and archaeology.

The first section of the book forms an introduction to the essence of the institution ›museum‹. As a true classicist the author begins with the word itself, defining the concept of such an organization and giving an explanation why nowadays the word ›museum‹ is the most accepted term for a specific collection of objects. Other competitive words (some of which are still in use today) are for instance cabinet, gallery, thesaurus, ark or even temple. There is also an interesting chapter on the relationship between national museums, regional museums and site museums. The author strongly stresses the importance of national museums as the only place where a complete overview of cultures can be given. This overall view can be extended by visits to different regional museums, and excavation sites with an exhibition space.

The second section is called ›Sammeln und Bewahren‹ (collecting and keeping). The section starts with a chapter on the beginnings of the Altes Museum, originating from private cabinets, which were created with the beauty of ancient art as a guiding principle. Archaeological context was of no concern to these earliest collectors: »As is widely known, the older collecting practices of the European museums were not concerned with knowledge about ancient contexts. You can even find arguments for the opposite point of view: collecting meant taking the object out of its context, isolating, stressing its individual meaning, its particularity, its aesthetic excellence.« (p. 46, my translation). But even in the modern museum context is not the most important factor. The finds made in Pergamon during the nineteenth century excavations are all labelled with their find spot, but are presented to the public in very different settings, sometimes even in different Berlin museums. Also the question of the repatriation of objects is discussed in this section. If you get aware of an original context, are you not ethically obliged to return these objects to the site of origin? According to the author the history of legal purchases and excavations in the past gives enough room to continue admiring these artefacts outside of their country of origin. This doesn't apply, of course, to illegally excavated objects. A very interesting chapter in this section is devoted to the image of Greece in the great European museums in London, Paris, and Berlin. The history of purchases is treated with a few case studies from the distant and more recent past.

The third section ›Erforschen‹ (research) is devoted to the scholarly activities of archaeological museums, with a special focus on cases in Berlin. As in government circles the practical use of research in museums is often questioned, this section is of great importance. In my personal view, which I share with the author, a museum without a research task is as undesirable as a museum without presentations and access for the pub-

lic, like some nineteenth century institutions were. Curators are specialists in their field, with a focus on material culture: an approach which is often lacking at the universities. The quality of presentations and exhibitions (so important in modern museums) is enhanced by the presence of curators with a thorough academic knowledge, in combination with their feeling for the visitor's expectations. In two chapters Heilmeyer describes the practical embodiment of research in museums (›Forschungspraxis‹) and the relation between museum and research (›Museen und Wissenschaft‹). The third chapter in this section is a case study, illustrating what research and experimental archaeology can add to our knowledge of the ancient world.

The fourth section ›Präsentieren‹ (presentation) deals with the various ways in which antiquities have been presented to the public from 1830 onwards in the Berlin museums. These chapters are followed by the fifth section ›Sonderausstellungen‹ (special exhibitions), where three case studies of large exhibitions are described in much detail and complete honesty about the do's and don'ts when organizing an international exhibition with thousands of loans from all over the world. These exhibitions are ›Augustus und die verlorene Republik‹ (1988), ›Die griechische Klassik. Idee oder Wirklichkeit‹ (2002) and ›Mythos Olympia. Kult und Spiele‹ (2012). The last section of the book ›Besucher‹ (visitors) gives an overview of visitors' comments on Schinkel's Altes Museum in the nineteenth century and an analysis of artistic photographs of people visiting the Berlin museums (›Bei der Betrachtung der Betrachter‹).

This book gives a huge amount of information on historical, museological, juridical and archaeological aspects of working in a museum. The only flaw is the book's lacking consistency. The twenty-seven chapters are reprints of different articles and lectures. One of the communications (›Archeologia e prestiti, chapter 11) is even left in the original Italian language, which will be a problem for numerous readers. Many historical facts and current discussions, like the one about the restitution of cultural property, are repeated frequently on different occasions, which causes the reader to skip certain parts. The book is therefore more usable as a reference work, and less suited as a good read ›in one go‹. However, the lack of an index hampers that kind of use. The author is at his best when he gives broad views on museology, using as examples museums from all over the world. The focus in many articles on the archaeological museums in Berlin alone is interesting for those acquainted with the cultural and political situation in Germany's capital, but limits the capacity of this book as a handbook on the general museological aspects of archaeology.