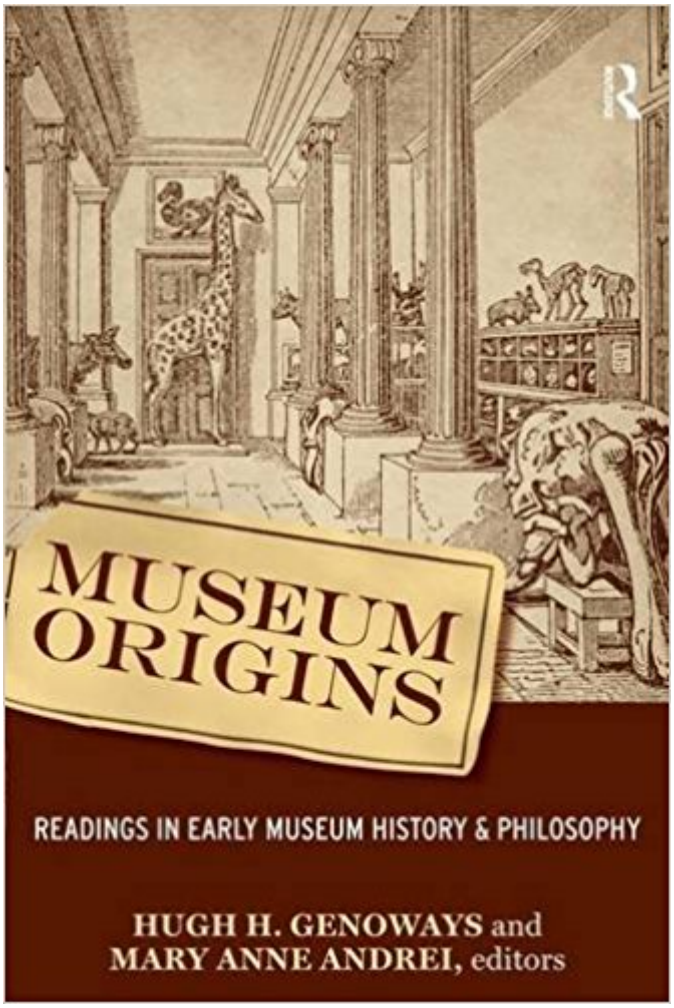
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Museum Origins: Readings In Early Museum History And Philosophy



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Synopsis

With the development of institutions displaying natural science, history, and art in the late 19th century came the debates over the role of these museum in society. This anthology collects 50 of the most important writings on museum philosophy dating from this formative period, written by the many of the American and European founders of the field. Genoways and Andrei contextualize these pieces with a series of introductions showing how the museum field developed within the social environment of the era. For those interested in museum history and philosophy or cultural history, this is an essential resource.

Book Information

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Customer Reviews

Museum Origins: Readings in Early Museum History and Philosophy/ offers a compelling assortment of writings by early luminaries in the museum administration fieldÃ¢â ¬Â|. In the aggregate, these writings demonstrate the theoretical basis for museums as important cultural and educational institutions, yet individually they tend to address the practical, ground-level explorations at the heart of all cultural and scientific studies. In any case, the bookÃ¢â ¬â„¢s editors have compiled an indispensable sourcebook for those wanting to become acquainted with the museumÃ¢â ¬â„¢s transition from an institution of sensational curiosities to one of scientific rigor and social virtue. - Bradley J. Wiles, The American ArchivistÃ¢â ¬Å“Museum Origins is a welcome addition to the museological literature, providing mostly short excerpts of both well-known and obscure writings from a crucial period in museum history. Ã¢â ¬Â| For readers interested in

museum history there are delightful rewards in browsing Museum Origins as a starting point for exploration.Ã¢â ¬Â•-George Hein, Visitor Studies

This anthology collects 52 of the most important writings on museum philosophy dating from the formative period of the profession, written by the many of the American and European founders of the field, with contextualizing introductions by the editors.

It is a book with interesting information about the history of museums. I am still reading it, and finding out about it.

Anybody interested in art and colllectibles, ideology and ethnocentrism mustpursue museum inquiries. This is a must-have book.

The primary source essays collected into this book relate the development of professional museology in ÃƒÂ¢Ã â ¬Ã Å“the long nineteenth centuryÃƒÂ¢Ã â ¬Ã Â• (late eighteenth through early twentieth century), while also tracing museums back to their roots in ancient times. The authors of the documents strive to define a museum as distinct from other exhibitory institutions, and to explicate the purpose of museums. They debate the composition, methods, and function of ÃƒÂ¢Ã â ¬Ã Å“the new museumÃƒÂ¢Ã â ¬Ã Â• or the ÃƒÂ¢Ã â ¬Ã Å“modernÃƒÂ¢Ã â ¬Ã Â• museum, which was predominately the public museum, though university and privately funded museums are also a part of the new museology. Most of the authors maintained that education was the primary purpose of museums, with a strong focus on science and the scientific nature of museology as a profession. Many of the authors focused on natural history collections. In the case of art museums, the topics of aesthetics and proper citizenship were introduced as alternative models for the museumÃƒÂ¢Ã â ¬Ã â„¢s purpose. Still, education in aesthetics and taste was emphasized. Since the museum was to possess and impart a special type of ÃƒÂ¢Ã â ¬Ã Å“object learning,ÃƒÂ¢Ã â ¬Ã Â• the professionalization of curators became important to museums. Curators evolved from collectors to trained professionals skilled in preservation, to professional and learned collection interpreters and educators. Finally, there was the emergence of the museum director, who responsible for ethically financing the museum in the early twentieth century.

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