

ČASOPIS

# Iz istorije poljoprivrede

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# Kako oživeti muzej?

**Prof. dr Jan Kišgeci**

Poljoprivredni muzej Kulpin

Međunarodna asocijacija poljoprivrednih muzeja (AIMA) je pridružena članica Međunarodnom savetu muzeja (ICOM) čije sedište se nalazi u sklopu UNESCO u Parizu. Njene članice su poljoprivredni muzeji – muzeji poljoprivredne tehnike, prehrambene industrije, ratarstva, stočarstva, vočarstva, vinogradarstva i vinarstva, lova i ribolova, šumarstva, vodoprivrede. Članice ove organizacije mogu biti i fakulteti koji u svom sastavu imaju poljoprivredne zbirke, muzeji na otvorenom prostoru i etno sela. Kao krovna institucija AIMA se bavi koordinacijom proučavanja istorije poljoprivrede kroz razne vidove međumuzejske saradnje, razmene izložbi i eksponata. Pomaže rad poljoprivrednih muzeja u oblasti dokumentacije i prezentacije razvoja poljoprivrede. Usko saraduje sa Organizacijom za poljoprivredu i hranu – FAO i stavlja akcenat na veoma važnu ulogu koju imaju muzeji i sama muzejska delatnost u obrazovanju i kulturi u svakom društvu.

AIMA ima svoje organe i to: Generalnu skupštinu koja se sastaje svake treće godine u okviru međunarodnog kongresa, Prezidijum, Sekretarijat, Izdavački komitet (izdaje časopis *Acta Museorum Agriculturae*) i Nacionalne komitete zemalja članica.

D.O. Poljoprivredni muzej u Kulpinu u saradnji sa Muzejom Vojvodine u Novom Sadu su u proteklim godinama ostvarili veoma uspešnu i plodnu međunarodnu saradnju. Ceneći i priznavajući takav rad, Međunarodna asocijacija poljoprivrednih muzeja (AIMA) je poverila organizaciju Međunarodnog kongresa poljoprivrednih muzeja našoj zemlji.

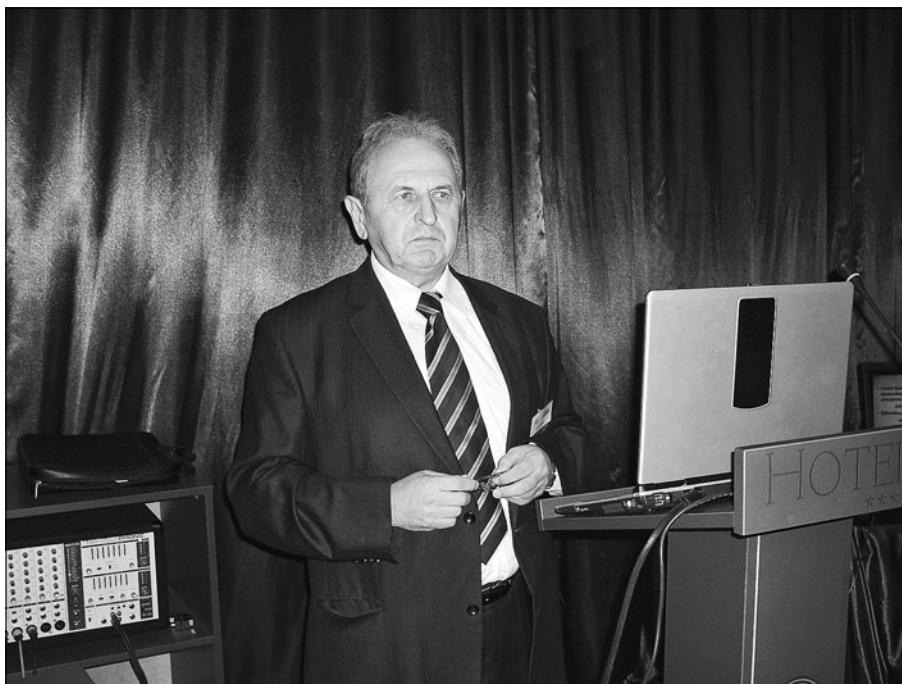
Na 15. Međunarodnom kongresu poljoprivrednih muzeja (CIMA XV) koji je održan u Novom Sadu, u kongresnom centru hotela Park, u periodu od 22. do 26. IX 2008. god, uzelo je učešće oko 100 stručnjaka iz SAD, Kanade, Engleske, Nemačke, Francuske, Estonije, Mađarske, Rumunije, Bugarske, Češke, Slovačke i Srbije. U prisustvu velikog broja gostiju iz naučnog i kulturnog sveta, svečano su kongres poljoprivrednih muzeja otvorili prof.dr Radmila Marinković-Nedućin, rektor Univerziteta u Novom Sadu i prof.dr Milan

Krajinović, dekan Poljoprivrednog fakulteta iz Novog Sada, koji je ujedno i predsednik Saveta Poljoprivrednog muzeja u Kulpinu.

Kongres je bio posvećen akutnom pitanju koje se danas često javlja u savremenoj muzeologiji – kako oživeti muzej? Klasične muzejske postavke, kakve smo navikli da viđamo čak i u velikim svetskim muzejima, ne mogu više da pobude interesovanje posetilaca, a naročito ne mogu da privuku školsku decu i studente, koji su u navikli na nove vidove komunikacije i prezentacije istorije i kulturne baštine. Jedan od zaključaka kongresa se odnosio upravo na medijsko osavremenjavanje i tehničko opremanje izložbenih prostora, ekranima, kompjuterima i video igrama sa određenom tematikom koja se želi predstaviti. Virtuelno selo, virtuelna baština sa kvizom znanja iz poznavanja starog i savremenog ratarstva, stočarstva, ili nekih drugih grana poljoprivrede, bio bi dobar primer kako privući mlade, znatiželjne generacije u muzej. Đaci obično govore da se ne ide dobrovoljno u muzej. Novim video, audio komunikacija dolazimo do novog saznanja, da đaci ne žele dobrovoljno iz muzeja. Tako potvrđujemo ispravnost najstarijeg koncepta muzeologije – edukacija i zabava. To je nekada pisalo na vratima najstarijeg muzeja u svetu. Drugim rečima – edukacija kroz zabavu.

Oživljavanju muzeja i negovanju tradicija doprinose razne žetvene svečanosti, takmičenja u starim načinima košenja pšenice i njenog sakupljanja u krstinama, prikazivanje rada vršalica i parnih mašina, kosidba sena u brdsko-planinskom području druge manifestacije koje hrane maštu o minulom vremenu i teškom životu naših predaka.

Krajem XX veka se završava jedno razdoblje institucionalnog rada na prikupljanju i proučavanju artefakta iz bogate agrarne baštine. Novi milenijum, a pre svega nove društvene promene, donose i nove ideje. Sa retrovima privatizacije u istočnim zemljama Evrope dolaze i nove inicijative osnivanja privatnih poljoprivrednih zbirki, etno-parkova, etno-sela, muzeja na otvorenom prostoru, ekomuzeja što je sve više afirmisano razvojem seoskog turizma, kulturnog, zdravstvenog ili pak ver-



*Uvodno izlaganje – Prof.dr Jan Kišgeci*

skog turizma i kod nas. Sve to doprinosi boljem upoznavanju istorije, vrednovanju tradicija i kultura svih koji žive na ovim prostorima, bez obzira na nacionalnu ili versku pripadnost. Međutim, ima i druga strana medalje. Dobija se utisak da prestaju pravila igre, naučni principi, kulturni standardi. Nedovoljna saradnja sa kustosima, obrazovanim stručnjacima u domenu kulture i zaštite kulturne baštine često dovodi do postavki bez koncepta, sa puno neukusa, bez evidencije, odnosno muzejske obrade predmeta. To sve treba odstranjivati upornim radom obrazovanih kadrova u muzejima, zavodima za zaštitu spomenika kulture, ministarstvima. Na kraju ipak treba naglasiti da sve više dolazimo do produhovljenog shvatanja naše prošlosti i do iskonskog ubeđenja da je istorija ipak učiteljica života. Upravo tu istoriju treba savesno izučiti i pravilno predstaviti mladim generacijama, da je ne bi iznova, svi zajedno, više puta ponavljali. Naročito ta poglavlja koja želimo zauvek zaboraviti.

Gostima iz sveta posebno je predstavljena poljoprivredna muzeologija u našoj zemlji. Istorija poljoprivrede je oduvek bila predmet interesovanja brojnih istraživača – učitelja, profesora, agronoma, zaljubljenika u istoriju poljoprivrede. Dugogodišnja težnja ovih entuzijasta bilo je osnivanje poljoprivrednog muzeja, s obzirom da su neke evropske zemlje osnovale ovakve ustanove već krajem XIX ili početkom XX veka. To nije ostvareno ni u staroj ni u novoj Jugoslaviji, iako su za to bili povoljni uslovi. Razvoj tehnologije i tehnike dovodio je do odbacivanja starih, prevaziđenih rešenja, tako da se relativno lako moglo doći do zbirke predmeta, poljoprivrednih oruđa za obradu zemljišta, pogon-

skih mašina, kao i mašina za prikupljanje letine, odnosno mašine za žetvu ili pak vršidbu žitariaca.

Treba da se istakne činjenica da ipak naši kolekcionari nisu zaostali za ostalim evropskim osnivačima muzejskih zbirki, a istoričari poljoprivrede za ostalim muzejskim radnicima u proučavanju naše kulturne i tehnološke, agrarne baštine. Odmah posle osnivanja Etnografskog muzeja u Beogradu 1901. godine, sakupljena je velika zbirka poljoprivrednih alatki koja je prezentovala ne samo tradicionalnu srpsku kulturu nego i kulturu drugih etničkih grupa.

Druga institucija u našoj zemlji, za poljoprivrednu istoriju koja organizovano sakuplja, štiti i proučava tehničko i kulturno nasleđe je Muzej Vojvodine u Novom Sadu. Prvi muzej u Vojvodini je 1847. godine osnovala Matica srpska sa zadatkom zaštite svih starina i vrednosti. Muzej Matice Srpske je 1947. godine prerastao u današnji Muzej Vojvodine. Po svom sastavu ima kompleksni karakter – odeljenje arheologije, istorije, etnologije i kulturne istorije Vojvodine. U Vojvodini poljoprivrednu tematiku neguju i gradski muzeji koji se nalaze u Novom Sadu, Vršcu, Somboru, Zrenjaninu, Pančevu, Subotici, Sremskoj Mitrovici, Bečeju, Senti, Kikindi i Sremskim Karlovcima. Muzejske zbirke se nalaze u Žablju, Ruskom Krsturu i Bačkom Petrovcu. Poljoprivredne kolekcije se nalaze i u etnološkim odeljenjima muzeja u Kragujevcu, Nišu, Vranju i u drugim mestima Srbije. Ne treba zaboraviti Muzej na otvorenom prostoru Staro Selo u Sirogojnu, Srpski muzej hleba-Jeremija u Pećincima, Muzej pčelarstva u Sremskim Karlovcima, Etno-turistički kompleks Mečavnik u Mokroj Gori. Veći deo nabroja-



*Učesnici kongresa iz 12 zemalja*

nih muzeja učesnici XV Kongresa su posetili i detaljno se upoznali sa njihovim radom. Posebno treba da se istakne Kulturno-istorijsko društvo PČESA koja daje nemerljiv doprinos proučavanju naše bogate, ruralne baštine. Knjige koje se izdaju svake godine na teme vezane za vojvođanski baštinu, ostaju kao krunsko sveđočanstvo o životu i stvaralaštvu naših predaka. Time dokazujemo da smo cenili njihov rad i stremljenja.

Društvena organizacija za agrarnu baštinu - Poljoprivredni muzej u Kulpinu, kao jedina specijalizovana muzejska ustanova u zemlji, za istraživanje agrarne prošlosti, osnovan je tek 1993. godine, iako su osnivanju prethodile višegodišnje aktivnosti mnogih naučnih i stručnih radnika Poljoprivrednog i drugih fakulteta u Novom Sadu. Rezultat tih aktivnosti je značajna činjenica da muzej sada ima obezbeđen prostor, eksponate kao i uslove za razvoj, tako da je u relativno kratkom periodu postao institucija od izuzetnog kulturnog i naučnog značaja u izučavanju i prezentaciji agrarne prošlosti. U to su se uverili i učesnici kongresa, koji su odali priznanje svim profesorima – entuzijastima, kojima je istorija poljoprivrede ljubav, a ne zanimanje, muzejskim radnicima, koji su stručno usmeravali taj entuzijizam i zanos profesora, da bi jednog dana došli do svog željenog muzeja. To se ni posle 15 godina uspešnog rada nije ostvarilo. Zakon o muzejima ne poznaje volonterski rad ili rad iz ljubavi ma koliko on bio stručan i savršen. U našoj zemlji ne postoji poljoprivredni muzej kao samostalna kulturna institucija. Da bi to postao zakon nalaže da mora imati najmanje pet kustosa, pravnu službu, posebno računovodstvo i mnogo drugih preduslova da bi savladao veštačke barijere i ograničenja kojima veliki muzeji štite svoj monopol, uhodani u komotan način rada i stereotipne postav-

ke. Takvih ograničenja, recimo, nema u Austriji – zemlji sa hiljadu malih ruralnih porodičnih muzeja, ili pak u Italiji gde je poslednjih desetak godina samo u Piemontu niklo preko 50 etno i eko-muzeja koje doprinose seoskom turizmu i lokalnoj ekonomiji. Muzejska revolucija Piemonta poslužila je kao dobar primer za pokretanje projekta razvoja ruralne muzeologije u okviru EU, osnivanjem kooperativne mreže seoskih, porodičnih muzeja na bazi lokalne, materijalne i nematerijalne baštine. Muzeji nisu samo mesta kolektivnog pamćenja, veličanja ili oplakivanja prošlosti, romantične nostalgije. Poljoprivredni muzeji su i naučne institucije, koje treba na bazi iskustava iz prošlosti stvarati koncept budućeg, održivog razvoja ruralne sredine. Da bi smo znali gde idemo, treba da znamo gde smo bili.

Kongres Međunarodne asocijacije poljoprivrednih muzeja u Novom Sadu i Kulpinu, svojim porukama, jasno je ukazao da su se stekli uslovi da se i kod nas, upravo u Kulpinu, u prelepom dvorcu, osnuje poljoprivredni muzej kao nezavisna ustanova kulture, sa svojim samostalnim, naučnim i kulturnim programom. Osnovna tema kongresa – kako oživeti muzej, imala bi najsnažniju, najznačajniju poruku i aplikaciju, ako bi afirmisala odgovor i na pitanje – kako oživeti Poljoprivredni muzej u Kulpinu, koji tražimo već preko dve decenije. Time bi se odalo priznanje brojnim profesorima – ljubiteljima istorije poljoprivrede i sela, kao i muzejskim radnicima matičnog muzeja, društvenopolitičkim radnicima, koji bi time potvrdili da su prepoznali značaj osnivanja nove ustanove, koja bi dalje nosila dobro ime naše muzeologije sticano i negovano od vremena kada se u Matici Srpskoj radala ideja o osnivanju prvog muzeja na našim prostorima.

# Complex History – the Mission of the National Museum of Agriculture and Food Industry in Szreniawa

Jan Maćkowiak, PhD

Head of National Museum of Agriculture and Food Industry in Szreniawa

The complex history of museums in Poland, which includes museums of agriculture, is closely connected with the Polish history. Its beginnings go back to the time when Poland lost its independence. Several years after the last partition of Poland (in 1795), Izabella Czartoryska founded the first museum building, the so-called “Temple of Sybil” in Pulawy. She believed in the motto: „The past for the future”. Since then, during a 200-year history of museums on the Polish soil, several major elements surfaced in the Polish museum community. They are still important and applicable today<sup>1</sup>. During the partitions, Poles wanted to preserve their national heritage for future generations, which served as a reminder of the rich Polish culture and bore witness to the splendour of past times. That was an idea of creating national sanctuaries.

Later, when Poland regained its independence, that concept of serving the nation was still maintained. Museums are still viewed as places where our national heritage is protected – places where our national legacy is safeguarded, strengthened, enriched, where our national identity is conveyed<sup>2</sup>.

Similarly to other types of museums in Poland, the mission of our Museum of Agriculture was influenced by Poland’s complicated history. There were constant changes in our political situation, of the law which regulated the Museum’s operation, borders shifted, socio-cultural aspects changed as well. During the one-hundred-and-thirty-five-year period since the creation of the first museum of agriculture, Poland would lose independence, there would be two world wars (between

1914-1918 and 1939-1945) and post-war rebuilding of Poland under two separate political systems (socialism and capitalism). After 1989 other, distinctive elements started to play an important role, especially since Poland joined the EU.

The first plans to create an agricultural museum in Poland go back as far as the 1870s. Due to the fact that Poland was not an independent state at that time the idea proved too difficult to be realized. Nevertheless, on 5th June 1875 (a hundred years after the first partition of Poland) the Museum of Industry and Agriculture was created in Warsaw, which was under Russian rule at that time. It began serving its role as best as it was possible under a foreign rule, while also adjusting itself to the national needs. The politics of russification, lack of Polish agricultural schooling and scientific institutions caused the Museum to carry out some activities which weren’t strictly museum-related. The museum-related activities were only a cover-up for the foreign administration.

The first stage of the creation of the museum, between its founding in 1875 and 1900, was the purchase of a house in Warsaw, the creation of Seed Analysis Lab (in 1880), Meteorology Lab, Chemistry and Physics Lab (in 1885) and Geology Lab (in 1900), which carried out research for industry and agriculture, helping the development of the country’s economy<sup>3</sup>.

Scientific work aside, the Museum also became a publisher, its publications culminating in the successful *Encyclopaedia of Agriculture*<sup>4</sup>. A trade national ex-

<sup>1</sup> Katarzyna Baranska, The concept of a mission and modern museum management; in: *Opuscula Musealia*, v. 13, p. 34.

<sup>2</sup> A. Sicinski, Cultural institutions in Polish „Self-government Republic”; in: *Museums and self-government. Material from a discussion forum, Lodz 1996*, pp. 11-12; quote from K. Barańska op., cit., p. 35.

<sup>3</sup> W. Rogala, *The Countryside and Agriculture in the activities of Museums of Agriculture. Szreniawa Museum Yearbook*, v. 8, Poznan, 1975, p. 22

<sup>4</sup> There were two editions of the encyclopaedia; the first was called „Encyclopaedia of agriculture and sciences attached” and the second one „Encyclopaedia of Agriculture”. A team of experts was called to edit the work as quoted by W. Rogala

hibition<sup>5</sup> was held to support the development of industry, craft and agriculture. The exhibition led to a technical and agricultural development in Poland.

The Museum then entered the second stage of its development, which fell onto a period of more favourable legislative conditions<sup>6</sup>. Those conditions were taken advantage of and new labs and stations were created. Professional training courses in machine operation were expanded: operating the steam engine and threshing machine, application of fertilizers. One of the Museum's major achievements was the creation of higher Agricultural Courses (in 1916), which – due to the fact that the Russian occupant didn't allow for the creation of a Higher School of Agriculture – was the only way to get a higher agricultural education in Eastern part of Poland, which was under Russian rule. The courses' programme was identical to that of a Higher School of Agriculture<sup>7</sup>.

This enormous effort, both organizational as well as financial, was brought upon by the political situation of that time and could not find a parallel in the Museum's efforts to enlarge its collections. The Museum's numerous additional activities meant that its collections could be described as rather tiny. Yet the importance, rank and level of the Museum of Industry and Agriculture during the Russian rule was further supported by the fact that when Poland regained independence in 1918, new central institutions were based on the sections of the former Museum:

- The Meteorology Lab was turned into the National Meteorological Institute,
- The Geology Lab – into the National Geological Institute,
- Higher Agricultural Courses – into the Warsaw University of Life Sciences,
- Craft and Industry Classes were included into a number of schools in Warsaw.

The Museum's collections were transferred to the following Museums:

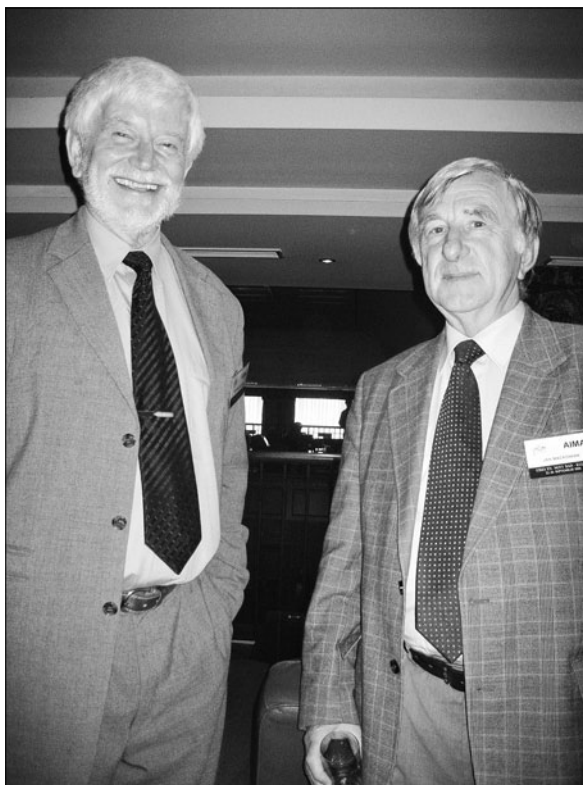
- craft collections were transferred to the National Museum in Warsaw,
- pedagogical collections were transferred to the Pedagogical Museum in Warsaw,

la, The Countryside and Agriculture in the activities of Museums of Agriculture, p. 22, note 39.

<sup>5</sup> As early as in 1876 an exhibition of metalwork was organized and a year later an exhibition of women's work. There were other exhibitions that followed: woodwork, weavers' work, artificial fertilizers, plants and seeds (1886, 1887, 1888, 1890, 1891, 1892, 1894, 1896).

<sup>6</sup> W. Rogala, op. cit., p. 23

<sup>7</sup> W. Rogala, op. cit., p. 35. When Poland regained independence the courses were continued by the national authorities and were granted the status of a higher education institution called the Higher School of Life Sciences.



*Dva doajena AIMA - Vitezslav Koukal iz Česke i Jan Mačkowiak iz Poljske*

- archaeological collections were transferred to the Museum of Archaeology,
- ethnographic collections were transferred to the Museum of Ethnography in Warsaw.

Thus the Museum entered its third stage of development, which lasted until 1939. Despite the fact that the Museum now operated in a liberated, independent country, the third stage was as tough as two previous stages. It wasn't solely because of new socio-political conditions, which required new methods of work as well as a new programme and charter<sup>8</sup>. During that time the Museum faced economic hardships, it had to be reorganized, long-time devoted staff and friends left the Museum. The collections had to be organized and classified, since methods that had been used until that time proved inefficient. It was decided that more attention should now be devoted to collecting agriculture and industry-related items, which mirrored the structure of economy at that time and the needs of the society. A number of exhibitions were taking place, a good example of which is a 1934 exhibition in Warsaw called „The Polish flax”, which was seen by 80 thousand peo-

<sup>8</sup> A new charter was passed as late as 1924. There were three main objectives:

1. further development of the Museum,
2. research and scientific work,
3. development of vocational schooling.

ple. Another exhibition covering 4570 m<sup>2</sup> was organised in Lwow. It was devoted to economic aspects of forestry and was visited by 200 thousand people<sup>9</sup>.

The development of the Museum was abruptly broken by the beginning of WWII. The Museum shared the fate of the Royal Castle in Warsaw. The Museum building was bombed, the collections either burned or were looted.

Shortly after the end of WWII there were attempts at reviving the Museum but they proved unsuccessful. For the next 25 years there wasn't a single museum in Poland devoted to the countryside and agriculture. The Museum was called to life by the Minister of Agriculture as late as 1964<sup>10</sup>. The Museum was created in Szreniawa, near Poznan, its charter stated that: „in order to achieve its objectives, the Museum will collect, store, preserve, scientifically describe and share with the society national heritage depicting the history of agriculture in Poland, technology and tools used, social clashes and social and living conditions of agricultural workers in Poland.”<sup>11</sup> In 1975, on a hundredth anniversary of the creation of Museum of Industry and Agriculture in Warsaw, the Museum in Szreniawa was nominated to become “the National Museum”. In 1986 there was a further extension of the museum field of interest and the museum became the National Museum of Agriculture and Food Industry (going into the fourth stage of its development).

Political and social conditions under the socialist rule did in fact influence the way the Museum in Szreniawa functioned and presented itself. Nevertheless, in the period until the next change in the political situation occurred (in 1989 – that is after 25 years), the Museum expanded its collections substantially (reaching 16 thousand inventory items), it also gained housing space and built a competent staff of around 100 employees. Since 1986 the Museum has been carrying out documentary and inventory work on Polish old country manors and granges and places connected to the agricultural and food industry. Four separate field branches were created, which expanded the Museum's interests to incorporate hunting, milling, wicker-making, hop-growing and bee-keeping. It needs to be pointed out that the Museum in Szreniawa was not based on the collections or staff or infrastructure of the former Warsaw Museum. Only some schemat-

ic plans and the Warsaw Museum<sup>12</sup> programmes survived the destructive force of WWII.

The transitional period after 1989 did not help the Museum either: there were certain problems and hardships, similar to those experienced by the rest of the country. There were lay-offs. In the first stage, lasting around 10 years, the Museum had some economic problems which put the Museum's collections at risk. Conservation work and expansion of collections had to be limited. The situation led to the deterioration of infrastructure, of the conditions of exhibitions, of the quality of storage and protection. Scientific, research and educational work suffered as well. The Museum's outside activities were greatly reduced, its social influence minimized.

In 1999, the Museum, which was supervised by the Ministry of Agriculture, was reassigned to the local government of the Wielkopolska region. This move hasn't weakened its status as a “national” museum. Several years later we can clearly notice an improvement its financial standing and an increase in the number of employees. The Ministry of Agriculture has also decided to support the Museum financially<sup>13</sup>. In 2005 a fifth branch of the Museum opened in Sielinko, which focuses on meat industry.

In the course of time the Museum has become a dynamic organization, it has improved its conditions of storage and exhibition. It is now trying to become a „live museum”. We have been trying – for almost 45 years of our existence (the anniversary is due in 2009) – to continue and develop new functions and roles from those played by the Warsaw Museum in the past, both under a foreign rule as well as between 1939-1945, when Poland was independent country. Currently, we are not only continuing the legacy of the Warsaw museum. We have become an independent organization, which is trying to fulfil its statutory tasks, achieving some outstanding results in a variety of fields. Our Museum is now playing only classic museum functions, although it has been operating in quite different social environment and under two dissimilar political systems.

Today, people's social expectations are quite different and the Museum is using new forms and methods of communication with the visitors. We are currently witnessing, especially among the more well-off in developed countries, radical changes in the people's attitude towards the world around them. In the course of civilisation changes, certain visible transformations

<sup>9</sup> Op. cit., pp.55-58.

<sup>10</sup> Decree no 100 from 4 July 1964 on creating the Museum of Agriculture; decree no 171 of the Minister of Agriculture from 21 September 1964 on the issuing of the museum charter for the Museum of Agriculture in Szreniawa, near Poznan.

<sup>11</sup> From the Museum's Charter, § 7.

<sup>12</sup> J. Kamprowski, The legacy of the Museum of Industry and Agriculture in Warsaw in the collections of the Museum of Agriculture and Food Industry in Szreniawa; in: Museums of Agriculture in Science and Culture, Poznan, 2005, p. 69.

<sup>13</sup> An agreement on cofinancing the Museum by the local government of the Wielkopolska region and the Ministry of Agriculture was signed in 2006.



take place which are pushing us into a new era. People are no longer motivated by only fulfilling their elementary needs or possessing new objects. They are demanding to be constantly excited. Today people do not ask themselves: „What is it that I don't have yet?“, instead they ask: „What is it that I haven't experienced yet.“ All of this means that in the course of civilisation changes, the museum visitors have also been affected. They are bored with possessing new things and are expecting that we provide them with new sensations, experiences, emotions. To achieve this, they will be ready to sacrifice their own free time and quite substantial amounts too. We need to make today's grandchildren seek new experiences as much as their grandfathers used to seek new possessions. There is a clear need to abandon the more traditional forms of museum exhibitions, where the exhibiting space is fenced off from the visitor, where visitors are passive recipients, watching, reaching, judging the objects aesthetically. We feel we should be trying to provide visitors with a more active role during their visits. Visitors should be able to use the tools (the handmill, loom, flail, winnower, cream separator), or handle certain objects (the water carrier, plane, barrel, pitcher) or operate some of the objects, touch or stroke animals. Visitors are willing to participate in various household jobs and activities: candle-making, wreath-making, making dough for ginger and bread, baking. They want to play the role of a wedding guest, take part in the threshing of cereal, paint eggs, look at machines that are being prepared to be started up or at working machines (the steam engine, tractor, threshing machine, linen press). No barrier – not even an artificial one - should exist between the visitor and the exhibition. The exhibition, as well as organized events, should be designed in such a way that it could be compared to a toy which could be played with, similar to a tool used in a D-I-Y. Museum items should be displayed, although in a bit artificial way, in a historical and cultural context, while the show and the visitors' active participation provide important information about the items and their function. Visitors who come across a certain object can understand its function and realize its importance in our life.

Thus the postulate of the Seoul ICOM Conference held in 2004 about the preservation of traditional skills and technology is being implemented. Following the Seoul ICOM Conference theme „Museums and intangible heritage“, our Museum, together with the University of Life Sciences in Poznan, and also supported by the grant received from the Ministry of Science and Higher Education, works on a research programme and guidelines which will allow us to draw up a map of Wielkopolska Countryside Heritage. The result of field work, archive and cartographic work will



*Gyorgy Feher, direktor Poljoprivrednog muzeja u Budimpešti i Jan Kišgeci, direktor poljoprivrednog muzeja u Kulpinu*

be a unique map which will present in great detail all works of man and nature viewed as heritage. It will encompass – for example – names used locally, as well as those present only in archive sources. The map will show the Wielkopolska countryside while in the future, it could show the whole of the country, depicting what's invisible at first sight, but nevertheless important to our heritage.

That's why an orchard was planted three years ago on the museum grounds which contains traditional varieties of apple trees, pear trees, plum trees and cherry trees. On our museum plot we grow – alongside current varieties – forgotten plants (the Jerusalem artichoke [also known as sunroot, sunchoke, earth apple], millet and buckwheat), which can later be used in events and shows that present the processing industry and the plants' various uses. Similarly, shows of traditional, rare jobs and dying trades are held (sieve making, the job of the wheelwright, blacksmith, carpenter, cooper, tar-making, vodka distillation, brewing beer, butter making, baking bread, spinning the wheel, wickerwork, roofing thatched and shingle roofs). Tradition, customs and the language are present during events devoted to national minorities living in Poland (the the Romani people, Jews, Lithuanians, Lemkos) or wedding traditions from various regions of Poland. You can also see the products of traditional and regional craft and try national or regional dishes. This

includes the effort to keep a number of rare species (the Polish horses, white-back cows, hens, geese, ducks, sheep, rabbits, pigeons, pigs, fish). Many of these are trained and used in presentations during our shows.

Does the „Museum Development Programme” accepted by the Museum Council in July 2003, and the educational programme „Interactive popularization and discovering of the collections”<sup>14</sup> – developed as early as 2001 – are a good beginning to create a current Museum mission, which has to be followed into the 21<sup>st</sup> century?

Asking that question we need to get back to some of the main ideas of the Szreniawa Conference of 2005<sup>15</sup>:

1. The link between the past of agricultural Museums and the present day.
2. The nature of agricultural museums, their specific objectives and functions, its perseverance and changeability in a wider, historical perspective.
3. Seeing the Museum of Agriculture through the eyes of not one country, but in a much broader sense, treating it as a universal institution, spinning the whole of the globe, which will bring us closer to the AIMA ideas, which our museum is a part of.

Looking back at our mission, we have to take into account our 135-year experience in Poland (our 135 anniversary will fall in 2010) as well as the experience of similar organizations over the world – museums of agriculture as well as open-air museums. Defining our further development and activity will have to be based not on current theoretical basis only but also on petitions voiced in Poland before the formal opening of a museum in agriculture in 1920 and 1960. In a number of aspects they are still applicable today and should be respected. We should also realize that the museum objectives should not be far detached from its history and its achievements. Any changes should be evolutionary, not revolutionary<sup>16</sup>. We can say that our accomplishments are quite substantial in various fields of the Museum activity.

The Museum’s collection is something unique, something which sets us aside from other subjects. Fur-

<sup>14</sup> J. Maćkowiak, Initial observations about the necessity of changes in the National Museum of Agriculture and Food Industry in Szreniawa. A letter to the marshal of the Wielkopolska voivodship DM-040-31/02 from 27 March 2002.

<sup>15</sup> Z. Jasiewicz, Introduction, p. 8, in: Museums of Agriculture in Science and Culture, Poznan, 2005.

<sup>16</sup> K. Baranska, The Ethnographic Museum, objectives, structures, strategies. Published by the Jagiellonian University, Krakow 2004, p. 21.

ther defining of the character of the museum’s collections and looking after them is our basic task, the reason for the Museum’s existence and activities. Types of current collections determine preservation techniques used, storage and exhibition conditions. The exhibitions are an image of „intellectual condition of the museums”<sup>17</sup>. They influence current research and publishing work, determining methods of popularisation and activation of visitors. New ICOM Museum Ethics Code gives as an important imperative: „extending educational work and inviting more visitors.”<sup>18</sup> It is – undoubtedly – an important objective to be reached and role to be played, especially in view of the public demand for such an activity. Between the role of popularising and educational work there is a thin line which is difficult to define, crossing it can harm our major objectives: enlarging the collections and following the scientific truth<sup>19</sup>.

We have been motivated to undertake this enormous task of redefining this new mission of the Museum by – among other things – the fact that it’s been 20 years since the political shift in Poland of 1989. There has been a number of legal, social, technological and cultural changes. Economic conditions of the museum have now changed, its objectives are different, by joining the EU we have become a part of the world. Entry into the EU<sup>20</sup> is a chance to cooperate with other museums, similar in character. We need to take full advantage of that situation, we would like to encourage other members of AIMA to cooperate with us in this respect.

In 2009 we will be celebrating 45<sup>th</sup> anniversary of our Museum. We are planning - similar to the conference ”Museums of Agriculture in Science and Culture” held 4 years ago in 2005 – to organize a conference which will develop and continue its predecessor’s achievements. A working topic of that conference is: „Mission and options for the development of the museums of agriculture in 21st century.” I would like to invite members of the AIMA to take part in this conference in September next year.

<sup>17</sup> M. Guzowska, The burdens of time, Zdarzenia muzealne v. 39, 1997, p. 63; quoted from K. Baranska, The notion of the museum’s mission and modern museum management, Opuscula Musealia, v. 13, p. 38.

<sup>18</sup> ICOM Code of Museum Ethics, Muzealnictwo, v. 48, Warsaw 2007, p. 45.

<sup>19</sup> K. Baranska, op. cit. p. 32.

<sup>20</sup> This fact has not influenced the Museum status. Despite our efforts we haven’t been able to receive any grants, we haven’t been able to find suitable partners for our applications or enlarging our exhibitions.

# A Contribution to Intangible Heritage in Agricultural Museum

Urszula Siekacz

The National Museum of Agriculture and Food Industry in Szreniawa near Poznan, Poland

I would like to share a few thoughts about how a message of the General Assembly of ICOM pronounced in Seoul in 2004 is present in our museum. We claim that this resolution is really important in agricultural museum. It is about developing and promoting not only material heritage of culture but the non-material and intangible one as well. It is contained in language, literature, customs, practices, assorted attitudes and other forms of mediation. Of course material artifacts are important but a modern museum should pay attention to ideas which are transmitted via other phenomena. As a philologist I have always paid attention to value of the word and language. Philological point of view which I adapted to the domain of agricultural museology have brought me many interesting discoveries.

The topics of agriculture, countryside, countrylife and people who work the land often appear in literature. It is important to say that Polish literature is not abstracted and makes a part of the European whole. There are common ideas in both of them. It often turns out that agriculture and countrylife have their place in a wide cultural, social and sometimes even political context. Many important ideas and conceptions are present in literature featuring country, peasants or noblemen living in the country. There is even no need to make a long research. Let me remind that a noted Polish writer Wladyslaw Stanislaw Reymont was awarded Literary Nobel Prize in 1924 for his novel entitled *The Peasants*. Agricultural and rural matters have important place in production of the most noted Polish poet, Adam Mickiewicz. They play an important role in his poem *Young Man Tadeusz* which is a Polish national poem masterpiece. I managed to analyze Mickiewicz's production and a satirical medieval poem where I found important questions that would well interest a historian of rural sociology and of agriculture. I realized that literary artworks are fragments of wider history of ideas – the national, social and even philosophical ones.

In order to bring closer and show contents and values of this literature to a modern museum visitor I am planning a temporary exhibition and then a permanent exhibition based on it. In this exhibition I would like to give a short lecture on literary history, the most important fragments of literary artworks to let the literature speak itself, and reproductions of engravings and illustrations. There will also be 3-dimension artifacts from our collections. I would like my exhibition to be a narrative which will be able to attract visitor's attention and even rise emotions. I would like that a visitor realizes how interesting and wide domains agriculture and countrylife are although they may appear dull and non as exciting as city for instance. The literature that tells about it can ask questions and search for answers.

I am now working on linguistic analysis of vocabulary concerning country and agriculture. I am explaining etymology of words both genuine Polish and those which were borrowed from another languages, eg. *plow, tractor, combine harvester, locomobile*. While analyzing the vocabulary, one can see how close to the described reality it has always been, as well as literature. There is a fact in history of Polish language especially worth emphasizing. Namely, the first registered in written Polish sentence is very close connected with the very agriculture, people living in the country and their everyday life and sharing everyday work. This sentence was written down in 1270 in a Silesian chronicle and it says: *Let me grind and you have some rest*. According to the chronicle, a Silesian peasant said so to his wife who was grinding grain on a quern. Nothing surprising that it arouse the chronicler's interest. It seems that with the first "agricultural" sentence in Polish we as an agricultural museum are obliged to look more carefully at these domains of our tradition – at literature and language.

To remind the subject of our present congress – non-material heritage contained in literature and language is a rich source of knowledge of the past which is



*Poseta Muzeju hleba u Pečincima*

a necessary part of our identity as an agricultural museum. This identity is nowadays influenced by so many challenging factors though it is still essential for us to face what we expect from ourselves and what modern audiences expect of us. Technology and new methods of agriculture have of course changed our life significantly but many problems stay the same, eg. what is more interesting and more worth attention – modern city civilization or rural life and farming – or whether, and how if so, one can be broad-minded practising the latter. These questions, as well as others, were broadly discussed in the Polish poem masterpiece and other texts which makes them really worth knowing.



Thanks to CIMA XV I found out that this track of research is more commonly known in wider interdisciplinary attitude to history of agriculture and related subjects. See also: Carlos Henriques Pereira, *Le vocabulaire des techniques de travail de la terre avec des animaux au Portugal*, [in:] *Nous laburons. Actes du colloque "Techniques de travail de la terre, hier et aujourd'hui, ici et là-bas"*. Sous la direction de René Bourrigaud et François Sigaut. Nantes 2007.

# Application of a Modern Technology of Virtual and Augmented Reality in the National Museum of Agriculture in Szreniawa

**Anna Grześkowiak-Przywecka PhD**

The National Museum of Agriculture and Food Industry in Szreniawa near Poznan, Poland

In 2005 the National Museum of Agriculture and Food Industry in Szreniawa, in cooperation with the Department of Information Technologies at the Poznan University of Economics, began to introduce the ARCO system. In 2006 a computer laboratory was opened at the Museum that can be used during museum lessons. The system can also play an educational role among children and teenagers.

The ARCO system, or the Augmented Representation of Cultural Objects was created as a result of a several-year-long process of cooperation between seven institutions in four countries and is a modern tool that can be applied in museum work. The ARCO project was co-financed by the European Union.

The system employs virtual and augmented reality technology, allowing us to create interactive exhibitions which can then be released into the public, both on local computers installed in museum buildings as well as remotely via the Internet. There are several options of possible exhibition types:

- two-dimensional multimedia exhibitions (websites, photo collections, interactive panoramas, films, audio descriptions and sounds)
- a system of augmented reality (in real time; recorded on camera; 3D models of objects, which can be manipulated through special markers)



*Hor izvodi duhovne pesme u Sremskim Karlovcima*

Digital scanning of objects is an indispensable element of the system. Therefore, the Museum has purchased an expensive 3D scanner. Creating a virtual three-dimensional models of objects from the Museum collection allows us to use them and popularize in various ways. Scanned and stored 3D digital models of Museum objects can be used in a number of ways:

- to create a virtual collection, which will – in a longer perspective – contain all of the objects from the Museum collection,
- to create virtual, mobile exhibitions, accessible from the Museum grounds and beyond, for example through a website,
- to create educational programmes at different levels and educational games that could be used in school,
- to create interactive content for Internet sites devoted to tourism, museum matters, culture and education.

One of the most visible advantages of the introduction of the ARCO system is the ability to display a larger number of museum objects. Mainly those whose are not currently displayed because of their dimensions or organizational issues.

Until now no single Polish museum had implemented the system of scanning and managing 3D objects in virtual presentations. The utilization of that system helps in popularizing the Museum collections. Its uses are almost unlimited.

Here are several applications of that system so far:

- museum quiz adopted in augmented reality which can be used during museum lessons,
- Szreniawa Virtual Museum (under construction). Virtual exhibition is available at <http://www.muzeum-szreniawa.pl/> in link on the left side: “Wirtualne muzeum” (only in Polish version of the website). Currently, we have around 70 two- and three-dimensional models, together with information, supplementary multimedia materials: photos, archive films, sketches, etc. We can also visit a virtual granary and see several 3D models there.
- the presentation as above for the so-called infokiosks on the Museum grounds (under construction).

See more at:

- <http://www.muzeum-szreniawa.pl/>
- <http://www.arco-web.org>

# Agricultural Museums in an Urban and Multicultural Society

**Roy Brigden**

Museum of English Rural Life, University of Reading, UK

Agricultural and rural museums in England were born into one kind of world and now find themselves in another. They have been engaged of late in a process of adapting and re-formulating their approach to adjust to these changed circumstances.

These are museums that originally came into being largely in response to the accelerating changes in agricultural practice and the rural way of life that characterised the middle decades of the twentieth century. The final disappearance of the horse from the land, and the complete supremacy of the tractor, was the most obvious aspect of a far reaching transformation not just in the technology but in the whole way of life in the countryside.

A new wave of nostalgia for the old style countryside surfaced in the 1950s and peaked in the late 1970s. Out of this came the rural museum phenomenon and the creation of many new museums up and down the country. These museums were popular, they were fashionable and before long practically every English county had its own version. Farming itself was enjoying a more confident and comfortable position in post-War Britain and a new generation of urban car owners was discovering the countryside for leisure purposes.

The museums rather lost some of their appeal in the last 20 years or so of the twentieth century. It was increasingly difficult to project a benign image of farming in the past when the reality of farming in the present was replete with negative images and negative stories. It had become a minority and mistrusted occupation in the eyes of many. The countryside itself seemed to be suffering as giant machinery, controversial livestock rearing methods and greater reliance on chemical inputs took their toll. This view found its apotheosis in the BSE crisis which was played out during the 1990s and the catastrophic foot and mouth disease outbreak of 2001, which closed the English countryside for a time and delayed a general election.

At the same time, indigenous rural communities were finding themselves increasingly embattled. Village institutions and services dried up as the farm workers moved out and the commuters and second home owners moved in. Wholesale structural change to the agricultural support system and the tightening grip of the supermarkets on produce prices spelt decline for farm incomes as the century came to a close. New transport and housing schemes were carving up the countryside. A dynamic, cosmopolitan and youthful urban culture was sweeping all before it and by implication downgrading old-fashioned rural ways. Bundling up a whole raft of grievances into one protest campaign led by the Countryside Alliance brought 250,000 marchers to London in March 1998. It was a measure of how polarised perceptions had become between the urban and the rural.

Farming museums took a battering as these events unfolded. The simple story of country folk that they were identified with had lost much of its currency by the 1990s. From an urban perspective, these museums suffered the general fallout of bad news from the countryside while operating completely beneath the radar of the rapidly growing ethnic minority communities for whom the myths of old rural England meant nothing.

So what could farming and rural museums do to change their approach, and change their image? Perhaps their mission could be to tackle urban ignorance about the countryside. Certainly a basic disconnect between a majority of the population and the facts of country life is regularly highlighted in surveys, and a generation of 'concrete' children is castigated for not knowing where its food comes from. This has been repeated so often for so long that it has almost reached the status of an urban myth and one is bound to wonder whether the situation now – with the greater mobility and exposure to wider influences that many children enjoy – is really worse than it was fifty or a hundred

years ago. Nevertheless, the assertion retains its potency and a Year of Food and Farming was launched with royal patronage in 2007 with the express aim of enlightening young people. Museums have a part to play in this, and are indeed making a contribution, but they have to have a bigger message to deliver than the one about milk coming from cows.

Alternatively, a more general and more useful purpose for the rural museum might be tackling the stereotypical views and images that have bedevilled relations between town and country for centuries. The country bumpkin or country yokel label, for example, is a slur equal to that applied to any other group on the basis of their background or origin. The rural museum occupies an area of neutral space, is not in the pocket of any particular vested interest, and is in a position to confront some of these issues head on with the tools it has available, namely its collections and a sense of perspective between past and present. The tension that separates communities – its causes and symptoms – is a universal theme that encompasses the town-country divide and is valuable territory for engaging with a broader cross-section of the public.

Similarly, farm museums can explore multi-cultural aspects of the countryside. With up to a quarter of the population of some English rural towns like Boston in Lincolnshire now said to originate from Eastern Europe, this is very much a live issue. The subject of migrant labour is one that spans the centuries. It crosses town-country boundaries, and takes in exploitation of the young and other vulnerable groups along the way. The picture on the left is of families from the East End of London working the hop harvest in Kent. That's one historical example of seasonal, migrant labour. But whether its hop pickers or Irish itinerant potato pickers, student fruit pickers or East European vegetable packers, there is a story of significance here that relates to the wider social and cultural context. As a way of connecting with groups that might otherwise regard themselves as 'outsiders', this could be a path for rural museums to follow.

But most significantly, the great debate in England about the countryside has changed dramatically over the last two or three years. It connects to what has so quickly become the great issue of our time: climate change, the sustainability of our carbon-consuming lifestyle and the future of life itself on this planet. The effect has been to take much of the steam out of the old town versus country antagonisms and divisions as attention focuses, in both an urban and rural context, on the environment and the responsible use of its resources. The debate has brought down barriers and is immensely empowering for those individuals and groups, whatever their social, economic or ethnic background might be, who felt previously excluded from any stake-



*Obilazak Bačkog Petrovca*

holdership in the future, including the future of the countryside. The public mood has changed, away from associating the countryside with the battles of the past and towards seeing it as part of the answer for the future.

Sustainability is essentially about the way that people live and work in relation to each other and to the environment around them. This is good news for rural museums because at heart that is what they are about as well. At the Museum of English Rural Life in recent times, we have been engaged in a process of re-interpreting the collections using the language of Sustainability as a way of extending their appeal to a wider audience – particularly an urban audience for this is a rural museum in the town. It is then possible to use the objects not as dead relics from the past but as a source of human knowledge on interaction with the world around us. We have found it a very liberating experience to look at these things through new eyes and suddenly different meanings and layers of significance begin to emerge.

For example, we can start with the material from which an object is made. A sizeable proportion of the items in the MERL collection were produced from locally-sourced, sustainable, and highly versatile materials such as wood, leather or straw. So immediately we're onto something and we can start making connections and comparisons between the world as represented by the collection and the world of today. Willow baskets are typical. Prior to the arrival of cardboard and plastic, they were a universal form of container for catching, for storage and for conveyance. Light, cheap, flexible and strong, they were immensely adaptable for different contents, up to and including smaller livestock; they are biodegradable and were widely available from local makers. They thus connect with major strands of the current debate about our relationship with the environment in a completely accessible way for any audience.





*Galerija narodnog slikara Vladimira Urbančeka*

A summer exhibition, *Sustainability Past and Present*, at the Museum in 2007 showed further how a little lateral thinking could draw more and more of the collection into the argument. Once you start looking, apparently unrelated images and objects from the past can suddenly start to take on new meaning in the context of present concerns. When all the talk, for example, is of reducing waste, and re-cycling more, many of our objects show signs of patching up or repair or of conversion from one purpose to another. Items such as a billhook re-forged from a worn-out farrier's rasp speak of a world where re-cycling was standard practice out of necessity.

The question of food miles historically we could have fun with. On the one hand there was the proximity to the point of production, whether it was the cottage pig or the local market. On the other, there was the imperial power and trading nation of the Victorian era supplying even its remote rural populace with tea, sugar, and essential foodstuffs from the far corners of the world.

Clichéd opinions about biodiversity then and now can be challenged with the paraphernalia and images of fruit and crop spraying in the 1950s. Early nineteenth century portraits of heavily inbred and grossly fat farm animals barely able to stand can demonstrate that unsustainable farming is not new. And of course there are lots of opportunities to use the collections to talk about energy. All those handtools talk of renewable power – human power; and then there's horse power, a form of bio-energy upon which society used to depend so heavily and which consumed a sizeable proportion of the country's agricultural output in fuel.



*Hleb i so u Kulpinu ispred Poljoprivrednom muzeja*

So in the last year or two museums have really been waking up to the potential offered by the sustainability agenda. The Rural Museums Network – which comprises the community of 50 or so farming and rural museums stretching around the UK – has been developing a collaborative Turning Green project. Outcomes include an exercise in carbon footprinting whereby participating museums display their own annual output of greenhouse gas, calculated through a formula set by the Centre for Alternative Technology, and then engage with visitors in a debate on how to achieve reductions.

A generic toolkit has also been devised to demonstrate how the collections and other assets of rural museums can be related to the green agenda. How, for example might the insulating properties of a thatched, timber framed house in an open air museum compare with those of the average new house today? What are the food miles of the museum café or can the museum shop justify the selling of cheap goods for the children that are made in China? The experience in each individual museum will be different but the toolkit can indicate the broad areas where relevance might be built.

Farming museums have to move on and adapt as the world changes around them. Time will tell how effective these new ideas and approaches prove to be. Sustainability is certainly the topic of the moment and one with a universal appeal. It could just be a passing phase but it is going to be with us for a while and rural museums can't be blamed for wanting to seize the opportunity, to stick with it and ride it for all its worth.

# The Report of the Museum of Agriculture Kulpin

To FAO – REGIONAL REPRESENTATIVE FOR EUROPE AND CENTRAL ASIA (REUD)  
Budapest – Ms Maria Kadlecikova

**Prof. dr Jan Kišgeci**

Poljoprivredni muzej Kulpin

**SUBJECT: The Report from The 15<sup>th</sup> International Congress of Agricultural Museums (CIMA XV) in Novi Sad, Serbia**

In recent years, The Museum of Agriculture in Kulpin actualized very successful and useful international cooperation with common museums from Slovakia, Czech Republic, Germany, Hungary and other countries. Having respect and acknowledgment to the operation of our museum, The International Association of Agricultural Museums (AIMA) nominated The Agricultural Museum in Kulpin to organize The International Congress of Agricultural Museums in 2008 in Serbia, in Novi Sad and Kulpin.

The AIMA is an organization associated to The International Committee of Museums (ICOM). Its members are agricultural museums, museums of food industry, forestry, high schools which contains agricultural collections as well as open air museums and ethno villages. AIMA promotes cooperation between these categories of museums by aiding the exchange of exhibitions and exhibits, making detailed recommendations for collecting and documentation, and by providing a frame for the exchange of information relating especially to exhibition techniques and didactics. AIMA endeavors to stimulate research and exhibition activity to encompass not only the development of agricultural production but also changes in the work and way of life of the rural population (the social background) over successive historical periods. In this sense, AIMA intends to extend the work of agricultural museums to cover research, collection and the representation of agricultural development up to the present day, and through so doing to make an educational contribution - especially in the less developed countries.

**The AIMA closely cooperates with UNESCO and there is intention to have close cooperation with FAO**

to emphasize the importance of museums and their activity in each society.

About 100 experts from USA, Canada, England, Germany, France, Estonia, Hungary, Romania, Bulgaria, Czech Republic, Slovakia, as well as from Serbia, participated at The 15th International Congress of Agricultural Museums (CIMA XV), held in Novi Sad and Kulpin from 22<sup>nd</sup> to 26<sup>th</sup> Sept. 2008.

Long tradition in cooperation brought agrohistorians again together to solve new-standing problem: how to make agricultural museum, located in stone building, more interesting for children and their parents. How to make these institutions more beneficial for contemporary societies? On this way, we came to the main theme of this year congress „**Agricultural Museums: A Rich Past, a Living Future**“.

Lecturers agreed that interest in museums of technology is growing all over the world. Nostalgia is especially intriguing for museums with the rural low-technology past. One of the elements which undoubtedly draw visitors to museums of technology is the element of fantasy. Fantasies, playfulness, utopias is something which might profitably be cultivated in museums of technology for nostalgia, for the future and utopian projects, by testing knowledge on subject "Your digital village" with television screens, computer terminals and play games. Papers prepared for XV. congress have proposal that we have to come back to first principal of museology: **education and amusement**. In other words, education through entertainment. Museums are sites of remembrance, nostalgia, and mourning. They are also historical objects of collective memory. Technological museums are sites not only of bygone days but also foundation for future scenarios for technical and social progress. Museum visits may leave traces in one's memory similar to reading a novel, historical lec-



*Parna mašina iz zbirke Poljoprivrednog muzeja*

ture or visiting an old traditional farm. They may reinforce one's understanding of the remote past, challenge the veracity of childhood memories, and present a platform from which young generations can project their hopes and fears.

Second proposal for living museum is connected with ethnotourism or **agricultural tourism**. By this way we are coming to Italian and Austrian experience. Piemonte is a region of northern Italy that has been finding new ways of sustaining its rural communities through agricultural tourism, 'slow food' and ecomuseum development. There are some fifty ecomuseums in the region, many relating to former industries and ways of life. These sites are now making a real contribution to the local economy, and also providing local people with a means of self-expression and ownership of their past. This Piemonte museological revolution is good example for community-based heritage projects, and Europe-wide network of ecomuseum development. Austria with thousands small Alpine houses-museums is also good example how tradition and heritage can help to the family economy and to development of rural communities. The chief questions to be discussed in this essay are the preconditions for the growth of agricultural museums and ethno-villages, how such projects and initiatives of enthusiasts and amateurs could be linked with more professional approaches to museology and history of technology.

What can be learned from rich past for developing future in developing countries?

Initiated in Europe, the agricultural museum movement is now well launched on other continents. Interest in agricultural history, mainly in **open-air museums and ethno-villages**, is growing, not just to glorify and idealize the past, but as a reaction to the complex, artificial and fast-changing environment of urban life. Our era is increasingly conscious of the social mission of the museums and also necessity to create a new type of museum, which would have an interdisciplinary basis and could combine the interests of agricultural museums with those of open-air and ecological museums. This type of innovation in the field of agricultural and agrarian history must be also scientific institutions which will be able, not only to make mirrors in which a people can recognize themselves but to make concept of future rural, sustainable development.

In the presence of numerous guests from the fields of science and culture, The 15<sup>th</sup> International Congress of Agricultural Museums was officially opened in Congress center of Hotel Park by prof.dr Radmila Marinkovic-Neducin, the rector of The University of Novi Sad.

Beside the scientific lectures and discussions that lasted for two days, participants have opportunity to follow next program:

- Visit to the Museum of Vojvodina in Novi Sad



*Kulpinski dvorac bivših vlasnika porodice Dunđerski sada sedište Pojoprivrednog muzeja*



*Posle obilaska – kulturno umetnički program u Dvorcu*

- Visit to the City Museum of Novi Sad in Petrovaradin
- Guided tour to Petrovaradin fortress, ateliers
- Reception by Novi Sad Mayor
- Pecinci village and visit to the Museum of Bread (Orthodox folk customs with bread)
- Visiting Fruska Gora Monasteries
- Visiting Sremski Karlovci-Museum of Api-culture
- Concert of Orthodox chorales
- Bački Petrovac and visit to the Institute for Hops, Sorghum and Aromatic Plants
- Visit to the Urbancek and Ahoj Galleries
- Visit to the Zuska Medvedova Gallery
- Kulpin - Museum of Agriculture
- Meeting with deputy minister of agriculture of Republic Serbia
- Cultural program in the Museum
- Reception by Mayor of Bački Petrovac

Two days post congress tour exploring true Serbian flavors:

- Ethno settlement „Terzica Avlija“ in Zlakusa village with folklore performance and ceramics handcrafts workshop.
- „Sirogojno Old village“, open-air Museum representing traditional life of Zlatibor region from the 19<sup>th</sup> century

- Mokra Gora archaic train ride and tour to „Mecavnik“ settlement founded by famous film director Emir Kusturica.

Within The 15<sup>th</sup> International Congress of Agricultural Museums, a meeting of The Presidium and General Assembly of the AIMA was held with agenda: joint projects, statues, membership fees, publications of AIMA, **cooperation with FAO Sub-regional Office for Central and Eastern Europe –Budapest.** General Assembly accepted promotion and development of **agricultural information systems and networks compatible with FAO's information systems.** Advises agricultural museums and ethno institutions to use more efficiently FAO's information systems, databases and data banks and assists in the development and strengthening of the network of WAICENT program in the agrarian museology. In connection to this conclusion Presidium of AIMA will propose special project for FAO Budapest.

The director of The National Agricultural Museum in Slobozia, Romania, Mr. Raszvan Ciuka was elected for new President of The Association. At the same time Romania was chosen. as the host country for next XVI Congress of AIMA in 2011.

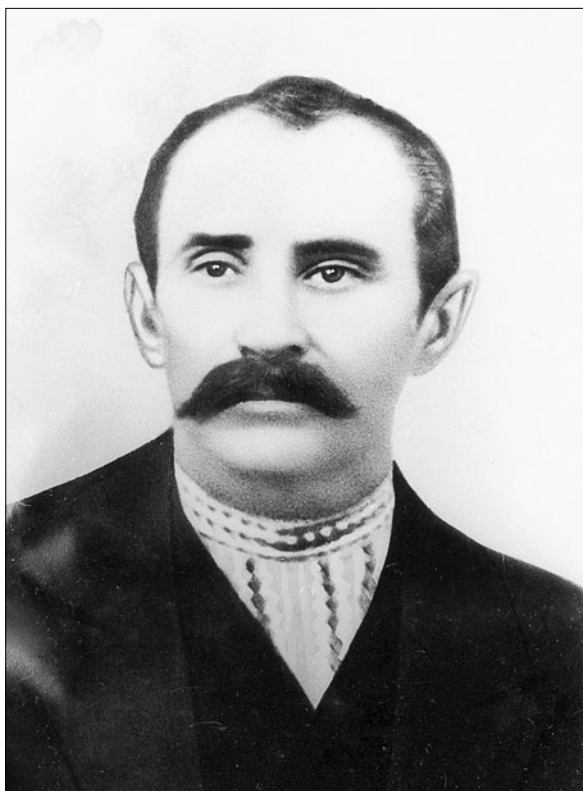
The organization of The 15<sup>th</sup> International Congress of Agricultural Museums was very successful because we have very experienced help of Pana Comp tourist agency from Novi Sad.

# Priekopník dolnozemskeho chmeliarstva

*Národný buditeľ Albert Martiš*

**ing. Ján Jančovic, publicista, Nitra**

Dolnozemský ľudovýchovný pracovník, národný buditeľ, spisovateľ Albert Martiš sa narodil 20. apríla 1855 v Slovákmi obývanej báčskej dedine Kulpín. Jeho otec Peter bol krajčírom a zo začiatku vlastnil menší obchod a krčmu, neskôr bol učiteľom v Binguli, Báčskej Palanke a Hajdušici. Matka Apolónia, rodená Franková, pochádzala z učiteľskej rodiny v Kyšáci. Albert mal dvoch súrodencov a širokú rodinu teta po matke, ktoré sa povydávali za popredných národovcov a v takom prostredí bol vychovávaný aj on. Martišovo detstvo bolo poznačené chudobou a utrpením, keď ako maloletý musel rodičom pomáhať, otcovi v obchode a matke pri krajčírstve. Keď sa stal jeho otec učiteľom v Binguli (Sriem), tunajší farár Juraj Jesenský postrehol Albertove nadanie a presvedčil jeho otca pre štúdium. V rokoch 1867 - 69 študoval na srbskom gymnáziu v Novom Sade, kde vyučovali aj Slováci Jozef Podhradský a Ján Tobiáš Langhoffer. Počas dvojročného novosadskeho pobytu sa zapájal do kultúrneho a národného života Slovákov. Pre zlý majetkový stav ho chceli dať rodičia na remeslo, o čom sa v Báčskej Palanke u jeho otca dozvedel profesor gymnázia v Novom Vrbase Karol Zvaríny a ten presvedčil rodičov zapísať ho do tejto školy. Novovrbaské nižšie evanjelické gymnázium, ktorého riaditeľom bol Slovák Michal Godra, absolvoval v rokoch 1869 - 73. Ten mu vstúpil lásku k materinskej reči a u zámožnejších rodín mu zabezpečil aj bezplatnú stravu. Na ďalšiu radu Karola Zvarínyho prihlásil sa na štúdium učiteľskej prípravky v Prešove, kde si slovenskí študenti v roku 1874 za jeho účasti založili slovenský spolok „Napred“. Cez prázdniny roku 1874 a 1875 Albert Martiš suplikoval po slovenských stolicách a nazbieral si nielen peknú sumu peňazí pre svoje štúdium, ale na týchto cestách podrásol duchovne, lebo sa mal možnosť stretnúť s viacerými významnými národnými a literárnymi pracovníkmi. Napríklad u J.M.Hurbana v Hlbokom pobudol až tri dni v živom dialógu. Po tejto oboznamovacej ceste ostal Albert Martiš rok doma v Hajduši-



ci (Banát), kde jeho otec bol v tom čase učiteľom a vtedy sa dôkladne pripravil na učiteľskú skúšku roku 1877 v Sarvaši. Keď ju úspešne absolvoval, hneď v tom istom roku sa stal učiteľom v Padine (Banát), ako v poradí tretí učiteľ v tejto veľkopočetnej slovenskej dedine. Ako učiteľ obecnej školy tu pôsobil v rokoch 1877 - 1894. Bolo to v časoch krutej maďarizácie, kedy sa medzi ľudom snažil vykonávať účinnú národnobuditeľskú a osvetovú činnosť, začo veľa ráz zažil prenasledovania a trpkosti. On sa však nevzdával a aj po predčasnom suspendovaní roku 1895 pokračoval v národnobuditeľskej činnosti. Aj napriek mnohým nepochopeniam od samotných ľudí, sa od samého začiatku pôsobenia v tejto hraničiarskej dedine s entuziazmom

pustil do ľudovýchovnej práce s cieľom pozdvihnúť kultúrnu a hospodársku úroveň tunajšieho slovenského ľudu. Už vtedy v ľudnatej Padine učil vyše dvesto žiakov a v styku s ich rodičmi a ostatnými obyvateľmi, popri učiteľskej práci neúnavne vplýval na pozdvihnutie dedinského ľudu vo všetkých oblastiach ich života a práce. Presviedčal ľudí aby odoberali a čítali slovenské časopisy, najmä *Národný hlásnik*, *Národné noviny* a *Obzor*, do ktorých aj on prispieval. dal si aj takú robotu, že čítal Padinčanom vo svojom dome z *Národných novín* alebo išiel po dedine, poučoval ich, učil ich spievať slovenské pesničky, a to často za svojho klavírneho sprievodu. Roku 1880 založil v Padine čítareň. Veľké úsilie vynaložil na hospodárske povznesenie tunajších Slovákov. Aby znemožnil židovskú úžeru, založil roku 1885 prvý peňažný ústav v Padine – *Vzájomnú pomocnicu*, premenovanú neskôr na *Sporiteľňu*, ktorá sa potom stala pobočkou *Pančevskej banky*. Albert Martiš má nezmazateľné zásluhy na rozvoji vojvodinského chmeliarstva, kde sa považuje za jeho priekopníka. Okrem chmeľu pestoval a šľachtil aj iné plodiny, propagoval chov hodvábnika, včiel a celkový pokrok v poľnohospodárstve. Na jeho hospodárstve praxovali viacerí odborníci – Slováci z Vojvodiny. Bohatá je jeho literárna a publikačná činnosť. Články o modernom hospodárení publikoval okrem *Obzoru* aj v *Národných novinách* a *Národnom hlásniku*. Jeden jeho článok s uvedeným nadpisom *O padinskom chmeliarstve*, bol uverejnený v januárovom čísle *Obzoru* roku 1896, vychádzajúcim už vo vydavateľstve a kníhtlačiarňi Karola Salvu v Ružomberku. V úvode príspevku Albert Martiš píše, že dosiaľ uverejňoval svoje hospodárske články v *Národných novinách*, a to vraj z toho dôvodu, že ich väčšinou číta vzdelanejšia časť národa. Predpokladal, že táto vrstva ľudí príležitostne sprostredkuje ich obsah konzervatívne roľníkovi a mravne ho prinúti nasledovať k tomu z čoho bude mať materiálny prospech. - *„Ale sklamal som sa, lebo mnohí našinci poznajúc nevďačnosť väčšiny nášho ľudu, znechutení nechávajú ho stúpať cestou, ktorou kráčali jeho predkovia. Uznávam, že to dnes nie je ľahké v tomto hmotárskom svete nezištne pre ľud pracovať, lebo tu napadne ťa hlúpy havkáč, notár, tu zase od rodu odpadlý kňaz, tam zase zákony obchádzajúci slúžny ... a všetci ti pripisujú nekalé činy, upodozrievajú a osočujú ťa. Toto však nebolí, keď to robia naši neprajníci, ale bolí, keď ti takí ubližujú, za ktorých žiješ a mrieš a ktorých by si rád i duševne i hmotne videl pozdvihnutých - postážoval si a potom sa už zamerl na zhodnotenie stavu chmeliarstva v Padine a v Banáte*

V septembrovom čísle *Obzoru* z roku 1900 sa možno dočítať, že - *Albert Martiš, príkladný hospodár, včelár a chmeliar bol na výstave v Paríži vyznamenaný striebornou medailou za racionálne pestovanie chmeľu. Už predtým získal na uhorských výstavách medai-*

*ly a 600 korunovú odmenu .-* Predtým v septembrovom čísle *Obzoru* v roku 1897 bola uverejnená správa, že - *penzionovaný učiteľ v Padine vynášiel stroj na sekanie kukuričia, na ktorý už dostal aj uhorský patent. Pánu Martišovi, ktorý i do nášho časopisu píše, gratulujeme.* - Žiaľ ako neskôr píše iný zdroj, tento patent bol jeho autorovi odcudzený. Martiš skonštruoval aj prototyp lietacieho stroja. Na jeho vzorovom hospodárstve sa priučali novotám viacerí poľnohospodárski odborníci z Dolnej zeme, ktorí potom v praxi rozširovali jeho teoretické i praktické poznatky. Vo svojom pôsobisku v Padine bol v roku 1885 spoluzakladateľom peňažného ústavu. Vrátim sa však k článku, ktorý napísal Albert Martiš o padinskom chmeliarstve, z ktorého podstatné časti vyberám: *„Keď som sa tu stal učiteľom, videl som, že náš roľník neprejde ďaleko vo svojom hospodárení pri zle obrábanej pôde a malej cene obilia. K tomu všetkému sa objavila aj myšlienka sťahovania do Ruska, Srbska a Bulharska, ktorá opanovala hlavy Padinčanov, v čom ich podporoval i náš nebohý farár (G. Bujkovský ?), ktorý založil biedne živoriacu Liziku a na žobrácku palicu dovedené už teraz rozchodiace sa Imrichovce, čím sa tu strední gazdovia stratili a zostali len bohatí a celkom chudobní.-* V takejto nemilej situácii Martiš rozmýšľal akoby sa dalo Padinčanom pomôcť. Náhoda chcela, že mal obecnú zem v bývalých viniaciach, okolo ktorých rástol divý chmeľ. - *Tento raz bol tak utešene rozkvitol, že vzbudil môj obdiv. Nuž pomyslel som si, keď divý chmeľ dáva tak utešenú úrodu, prečo by ošetrovaný a pestovaný chmeľ aj v tejto pôde nerástol - a svoju myšlienku začal realizovať.* V roku 1886 vysadil trištvrte jutra chmeľom a v nasledujúcom roku už postavil drevené stĺpy a natiahol na ne drôt. Ľudia to chodili obdivovať a podľa jeho slov pokladali ho za blázna. On však na ich nerozumné poznámky nič nedal a chmeľ vysádzal ďalej. *Dnes je takých „bláznov“ len v samotnej Padine približne sedemdesiat -* hrdo v článku poznamenal tento priekopník chmeliarstva vo Vojvodine. Na začiatku presviedčal ľudí k výsadbe chmeľu, pričom im dával sadenice chmeľu zadarmo, čo išlo veľmi ťažko, lebo len o štyri roky neskôr získal prvých dvoch pestovateľov. Roku 1893 urodilo sa Martišovi sedem metrických centov chmeľu z jutra a celkom z 2,5 jutra dosiahol úrodu 17 metrických centov. Chmeľ mal dobrú cenu a cent vtedy odpredal po 150 zlatých a tak celkom dostal 2 550 zlatých. Tento finančný príjem presvedčil nakoniec roľníkov, že sa rozhodli pestovať chmeľ nielen v Padine, ale hlavne v Báčke. Cez zimné mesiace roku 1894 začala zhánka po chmeľových sadenicích a Martiš ich vtedy odpredal v množstve približne 45 tisíc kusov. V tom istom roku sa však v Česku, Bavorsku a Anglicku urodilo veľké množstvo chmeľu a v Banáte a Báčke veľmi málo a pritom aj v dôsledku choroby aj menej kvalitný. - *Ja a niekoľkí ďalší predali sme cent po 70 – 80 zlatých, ostatní iba po 25*

- 40 zlatých. Minulá jar, ba možno povedať, že celý rok bol veľmi priaznivý ako pre chmeľ, tak i pre iné plodiny. Ale nikto ho tu nesadil, dokonca niektorí netrpezlivo svoje chmelnice zlikvidovali. Chmeľ bol krásny a bezchybný a počasie pri oberaní a sušení veľmi príjemné. Z toho dôvodu si chmeliari sľubovali peknú cenu. Keďže domáce pivovary ho nekupovali, nuž odpredali sme ho českým kupcom, a to podľa akosti v cene 50 – 80 zlatých za cent – opisuje prvé začiatky chmeliarstva v Padine Albert Martiš. Ďalej píše, že tento chmeľ by bol mal i väčšiu cenu, keby boli s ním pri oberaní a sušení zaobchádzali obozretnejšie. Mnohí si svoj krásny chmeľ domrvili, keď ho v suchom stave vrecovali. - Nuž nerozumný doktor, hotový kat - poznamenal pri tejto príležitosti A. Martiš. Vtedy Padinčania predali 200 centov chmeľu do Česka a len 25 centov zakúpil účastinársky pivovar v Kőbanyi pri Budapešti. Uhorské pivovary boli takto odkázané kupovať tento dolnozemský chmeľ pod českým menom za drahé peniaze. - Sám som bol zvedavý, akú kvalitu má náš padinský chmeľ a tak som poslal vzorky do Výskumného hospodárskeho ústavu na preskúmanie. Náš Chmeliarsko-hospodársky spolok nebol pre dve malicherné "chyby" potvrdený. Ako som však počul z prvej ruky, tie chyby neboli chybami, ale že ministerstvu boli naše stanovky s takým odporúčením poslané, že na čele tohto spolku stojí (Bože odpusť hriechy) pansláv. Nuž hľa, rob voľačo, si pansláv, nerob nič a buď udavačom, si vlastenec - takýmto konštatovaním ukončil Albert Martiš svoj článok v časopise Obzor roku 1896.

V národnobuditeľskej činnosti propagoval Albert Martiš slovenskú tlač, počas volieb agitoval za zvolenie slovenských kandidátov a je len samozrejmé, že mal úzky kontakt s činovníkmi na Slovensku a Česku. Počas Kovačického procesu pravidelne informoval verejnosť o vývoji tejto neslávnej udalosti v Dolnozemskom Slovákovi a svoje články podpisoval svojim menom, a tak aj jeho zásluhou mala táto vzbura slovenských evanjelikov proti maďarizácii v Kovači-

ci veľký ohlas. Za takúto činnosť bol označovaný za pansláva a uhorskou vládou prenasledovaný, keď mal z tohto dôvodu až dvanásť politických procesov. Uhorská vrchnosť mu to zrátala a predčasne ho zo školských služieb prepustila. Bol aj literárne činný, keď najskôr prekladal a potom uverejňoval poviedky, rozprávky, bájky, básne a dramatické prvotiny vo viacerých slovenských časopisoch a medzi nimi aj v prílohe Obzoru „Pri kozúbku“.

Ako publicista zaoberal sa národnostnými a sociálnymi otázkami dolnozemských Slovákov v Národných novinách, Slovenských listoch, Ľudových novinách, po roku 1900 v časopisoch Dolnozemský Slovák, Slovenský týždenník, Kresťan a v americkej krajanskej tlači, z ktorej ako sám konštatoval, len z nej občas dostal menší honorár. Literárne bol činný najskôr ako prekladateľ poviedok srbských autorov do slovenčiny najmä v Národných novinách a slovenských autorov do srbčiny v časopisoch Brankovo Kolo, Stražilovo.

Za úspechy v pestovaní chmeľu bol roku 1889 vyznamenaný striebornou a bronzovou medailou v Paríži a roku 1896 bronzovou medailou na hospodárskej výstave v Budapešti. Albert Martiš sa celý život snažil o povznesenie a tým aj blahobyt slovenského dolnozemskeho ľudu a paradoxne v posledných mesiacoch svojho života sám doslova trpel hladom. V takomto položení zomrel 19. septembra 1918 v Padine, kde pôsobil plných štyridsať rokov. O jeho smrti priniesla články a nekrológy väčšina slovenských časopisov, ktoré v nich zdôraznili jeho neúnavnú prácu medzi pospolitým ľudom a tiež jeho nezabudnuteľné zásluhy na národnom a hospodárskom povznesení Slovákov na celej Dolnej zemi. V jeho diele na Slovensku pokračoval syn Ján Branislav Martiš (17.9.1883 Padina-29.11.1964 Bratislava), redaktor a publicista, ktorý popri pastoračnej činnosti organizoval a viedol vo svojich pôsobiskách ľudovovýchové kurzy, bol funkcionárom spoločenských a cirkevných organizácií a roku 1918 podpredsedom Národnej rady v Novom Meste nad Váhom.

# Dolnozemske slovenske rolnictvo na strankach Salvovho časopisu Obzor

ing. Ján Jančovic, publicista, Nitra

Po kratšej odmlke po Danielovi Lichardovi a Romualdovi Zaymusovi, pokračoval od roku 1889 vo vydávaní časopisu pre hospodárstvo, remeslo a domáci život Obzor, nakladateľ a majiteľ kníhtlačiarne v Ružomberku Karol Salva. Tento časopis na rozdiel od Lichardom založeného mal menší formát a bol mesačníkom. Podobne ako pôvodný Obzor aj tento mal odberateľov a tiež dopisovateľov z Dolnej zemi (Srbska, Maďarska, Rumunska, Chorvátska), z ktorých niektorí už boli jeho prispievateľmi aj v Lichardovom časopise.

Už v prvom čísle z roku 1890 z Báčskeho Petrovca pod pseudonymom Trúd napísal neznámy autor článok o miestnych včelároch. Chovom včiel sa vtedy zaoberalo tridsať Petrovčanov a medzi nimi vyzdvihuje *Karola Slavka* ako zakladateľa a propagátora moderného včelárstva v Petrovci a v jeho okolí. Tento včelár bol podľa neho prvým, ktorý začal zhotovovať a využívať dzierzoňove úle, školil a pomáhal ich zaviesť aj u ďalších včelárov. Karol Slavka mal už vtedy 96 takýchto úlov a 12-15 nasledovníkov, ktorí ich začali používať. Autor chváli tohto včelára aj v tom, že má vybudovaný moderný včelín, ktorý svojim zovňajškom sa podobá nejakému pavilónu alebo veľkomestskej vile. Na voľnom priestranstve okolo včelína mal umiestnených ďalších dvadsať košinových úlov a tak dovedna 116 úlov ho zamestnávalo tak, že si v lete, najmä v čase stáčania medu pozýval na pomoc troch ľudí. A to aj napriek tomu, že vtedy bol dobre vybavený včelárskym náradím a prístrojmi. – *Ale aj našlajdroval 29 okov (jeden okov je 56,6 litra) medu* – napísal doslovne petrovský dopisovateľ. Ďalej uvádza, že za ním je na druhom mieste včelár *Ján Rus*, ktorý má tiež pekný včelín s 80 dzierzoňákmi. S rovnakým počtom úlov včelára aj *Bendovci* a úhľadné včelíny v Petrovci majú aj *Štefan Labáth*, *Eichardt* a *Gábor*. Autor, ktorý v článku píše aj o priebehu počasia zdôrazňuje, že o včelárení v Petrovci píše viac preto, aby sa vedelo, že aj v tomto odvetví hospodárstva patria tunajší Slováci medzi popredných.

Medzi osvedčených dopisovateľov z Dolnej zemi naďalej patrí aj v tomto Obzore Ján Pavdoľub Bella z Békešskej Čaby. Aj on sa osobne a odborne zaoberal včelárstvom, ale vždy okrem tejto tematiky pridáva informácie aj o ostatných prácach a udalostiach v meste. Tak to bolo aj v čísle 7 z roku 1891. Do prvého čísla v roku 1892 sa z Petrovca prihlásil s iniciálkami P.L. pisateľ, ktorý v úvode opisuje priebeh počasia a zmieňuje sa o poslednej úrode, ktorú hodnotí ako uspokojivú. Potom píše o plánovanom budovaní „óvod“ (materských škôl) a konštatuje, že Petrovec by sa bez takejto škôlky zaobišiel, lebo v obci je málo domov, v ktorých by deti nemali celodennú opateru a také nie sú podľa nariadenia ministerstva povinné navštevovať opatrovňu. A podľa neho aj chudobní ľudia, ktorí idú pracovať do poľa už za svitu si berú so sebou dieťa a vracajú sa domov neskoro večer a kedy by si podľa neho mohli vyzdvihnúť dieťa zo škôlky. A tak pochybuje o realnosti tohto ministerského nariadenia a uplatnenia takejto opateru a výchovy detí v Petrovci, ktorej hlavným cieľom bolo pomaďarčovanie. Na druhej strane teší sa zo sľubenej výstavby železnice, ktorá by aj Petrovčanom pomohla pri odbyte úrody, najmä pšenice. Získala by tým aj „chudoba“, ktorá pracuje v sriemskych viniciach a tam teraz šarapatí fyloxéra. Veľa roľníkov z Báčky má vinice v Srieme, len vraj málo vína, ale pritom dobré.

V čísle 5 z mája 1892 Ján Pravdoľub Bella z Čaby píše o vývoji počasia a jeho vplyvy na minuloročné úrody a ich speňažovanie. Z ovocia sa najlepšie darí višňiam a čiastočne bystrickým slivkám. Vinohradníctvu a vinárstvu kladie veľké prekážky neprímeraná spotrebná daň a zákon, podľa ktorého pestovateľ nemôže predávať víno v malom, ale iba nad 100 litrov. V tom istom čísle sa spoza Dunaja – Iloku prihlásil Jozef Maliak a uvádza, že u nich ešte gazdinky pri chorobách hydiny veria v poveru namiesto toho, aby ich starostlivo opatrovali a využívali aj rady uverejňované v tomto časopise. To isté vraj platí aj u gazdov, ktorí lutujú pár grajciarov napríklad na Riznerovú knižočku „*Verný radca*“, ktorá by nemala chýbať v žiadnom gazdovskom dome.



Do októbrového čísla roku 1892 z Hložian prispel Pavel Kolesár, ktorý chváli dosiahnutú úrodu pšenice. Na 10 jutrách sa urodilo 80 – 100 krížov, čím sa takto zvýšila aj cena pôdy. V Hložanoch sa už pôda nedá ani kúpiť a v susednej nemeckej obci Čeb (teraz Čelarevo) za 8 jutár sa platí 3 500 – 4 000 zlatých. Uvádza aj to, že veľa chudobnejších ľudí pracuje v Srieme za Dunajom a tí sa na druhý breh prevádzajú malými člnkami. Člnky sa im často prevrátia a tak títo ľudia v túhe zarobiť si na živobytie, zaplatia svojim životom. Aj v tieto dni sa utopili dvaja muži, jeden z Hložian a druhý z Pivnice – uviedol tento pisateľ. Hložany ležia bezprostredne pri Dunaji a každý rok ich zaplavuje voda z tejto veľrieky. Voda sa vyleje až do záhrad a celkom zaplaví 700 jutár hložianskej úrodnej zemi. Keď zem vyschne, potom už slúži iba ako pasienok pre dobytok. Je to zem grófa *Chotteka* a obec ju má iba v prenájme. V roku 1892 boli tieto lúky od jari pod vodou a tak chovatelia svoj dobytok boli nútení držať v maštaliach. Pokiaľ vinice poskytujú smutný pohľad, z hodvábnictva sa tešia najmä „naše pilné ženičky a zásluhou nich prišlo do dediny 5000 zlatých“. Pavel Kolesár žiada redakciu, aby uverejnila aj niektoré články z Lichardovho Obzoru a jeho Čítanky, lebo je ešte veľa tých, najmä medzi mládežou, čo ich ešte nečítali.

Do májového čísla v roku 1893 prišla z Petrovca správa, že „naši gazdovia a vôbec celá obec si založila Čítací spolok a teraz prebiehajú prípravy k založeniu Pohrebneho spolku, aký tu na Dolniakoch už v mnohých väčších obciach dávno majú pozakladané“ – píše sa v správe bez uvedenia autora. Pod pseudonymom Kohút do októbrového čísla roku 1893 doteraz neznámy autor z Petrovca napísal o neúrodách, v dôsledku čoho miestny notár požiadal daňové riaditeľstvo o čiastočné odpustenie daní. Vyslaná komisia po prehliadke rozhodla, že celej obci sa odpustí vyše jedenásť tisíc zlatých. Priemyselný spolok vraj akosi zaspal a ani Čítací spolok nezačal pracovať. Vinice sľubujú aj napriek fyloxére peknú úrodu, z ovocia len jablone a hrušky zarodili uspokojivo. Proti cholere prijali preventívne opatrenia a aj záškrt u detí prestal. Počas celoštátnych sviatkov mali veľký požiar, kde si poistený občan podpálil dom. Svoju úrodu si predtým dobre ukryl, ale susedovi spôsobil takú škodu, že mu zhorelo sto centov pšenice.

V januárovom čísle roku 1894 je uverejnený hodnotný príspevok Jána Pavdoluba Bellu z Čaby, v ktorom okrem podrobného opisu priebehu počasia počas vegetácie a jeho vplyvu na výšku minuloročných úrod, tento známy autor uvádza aj údaje o živote a práci čabianskeho ľudu. Z príspevku sa možno dozvedieť, že v meste sa 80 percent ľudí zaoberá poľnohospodárstvom, a táto bývalá najväčšia dedina v Európe svojou výstavbou dostáva v posledných rokoch výzor väčšieho mesta. Vymenúva čo všetko nové sa vybuďovalo

a založilo: kasárne, kasíno, meštianska beseda, gazdovský kruh, spolok samovzdelávania pre remeselníku mládež, kaviareň pre starších zámožných gazdov. Zaujímavé údaje poskytuje o mzdách služobnej čelade.

Z Petrovca v júnovom čísle roku 1894 „Kohút“ píše, že vlni sľúbených jedenásť tisíc zlatých im odpustiť nechcú. –*Hýbe sa náš 160 členný Priemyselný spolok a založil sa aj Pohrebny spolok. Založenie Čítateľského spolku predsedníctvo odložilo, lebo občanov najmä, roľníkov ťažia teraz iné problémy. Nedávno u nás zmizol bez stopy pomocný lekárnik a len teraz keď sa kosi-la datelina, našli jeho mŕtvolu, ale už od psov obhryzenú. Pri mŕtvole bol nájdený revolver, čo svedčí, že tento nešťastník spáchal samovraždu – napísal podpísaný Kohút.* Ten istý autor píše aj v júlovom čísle roku 1894, kde okrem počasia a vývoja úrod poznamenal: – *K pozdvihnutiu a pomoci priemyslu a obchodu vedie už aj našim chotárom železnica, ale stanicu nemáme, a to aj napriek tou, že naša slovenská obec má osemtisíc obyvateľov. Aj v tomto prípade švábske (nemecké) dediny boli šťastnejšie než slovenské. Nehľadí sa tu veru u nás rovnakými okuliarmi na všetkých obyvateľov našej spoločnej vlasti.*

V marcovom čísle roku 1895 sa čitateľovi úvodníkom s názvom „Čo nám Slovákom chýba?“ hlási Albert Martiš z Padiny. Začína tým, že číta české hospodárske časopisy a chváli ich vysokú úroveň, čo je dôsledok toho, že Česi majú veľa vzdelaných odborníkov a že sa starajú o odborné vzdelávanie mládeže. A. Martiš krátky čas pobudol v Liptove a očarilo ho prírodné prostredie a veľké možnosti využitia prírodných zdrojov v prospech ľudí. Rezervy vidí najmä v zakladaní rybníkov, využití lesov a rastlinstva, ktoré by mohli Slováci v budúcnosti racionálnejšie využívať posielaním mladých ľudí na štúdiá. V tom istom čísle podpísaný „X“ z Petrovca po vývoji počasia píše, že najúrodnejšie chotáre v Báčke majú Kysáčania, Pivničania, lebo na nich sa rodí najčervenejšia a najťažšia pšenica, dobré ich majú aj Kulpinčania, Silbašania a Hložančania. Posledne menovaní roľníci hojným siatím viky svoje polia veľmi dobre zásobujú živinami. Ďalej uvádza platy poľných robotníkov. Za najrozumnějších robotníkov považuje Hložančanov, Petrovčanov a Pivničanov. Za najusilovnejšiu služobnú čelad považuje Pivničanov, lebo tam aj deti majetných rodičov idú slúžiť, aby sa vraj vycvičili a sveta skúsili.

– *Pivnickú mládež nachádzame po celej Báčke, lebo má dobrý chýr a preto je všade vyhľadávaná. Od pár rokov už aj hložianské, silbašské a selenčské dievčatá slúžievajú, ale pivnickým sa nevyrovnajú. Chudobné Petrovčanky budú radšej studené zemiaky jesť, akoby mali ísť do služby. Ale v pýche sú na prvom mieste a tak chudobnú od bohatej nerozoznať, lebo na všetkých samý hodváb a baršon a k tomu ešte v hriechnej márnivosti*

farbia sa všeliakými farbami. Po ich príklade už aj v susedných obciach šíri sa táto pýcha a s ňou spojená nemravnosť. Jednoducho sa obliekajú hložianské a lalitské dievčatá a najjednoduchšie a najtrvácnejšie šaty majú pivnické ženy a dievčatá. Mužský oblek je všade jednoduchý a tým aj trvácnejší - opísal takmer etnograficky vtedajšiu módu.

Z Kysáča píše pod označením „V“ (pravdepodobne V. Mičátek) v novembrovom čísle roku 1895 o úrodách. Za zmienku stojí stať, ktorú opisuje takto: - *Úrody by bolo, len keby mala teraz lepšiu cenu. Lebo veru aj na tejto žirnej zemi zápasí roľník so živobytím. Ved' predtým sa u nás len chudobnejší zaoberali dochovávaním hodvábnikov, ale teraz rovnako chudobný ako gazda usilujú sa utŕžiť i z tejto práce. Tohto roku prišlo do našej obci 4000 - 5000 zlatých za samotné zámotky. Za obeť tomuto zamestnaniu padla mladá 20-ročná žena, ktorá spadla z jahody (moruše). A koľké sa pri tejto práci dokaličia!*

Roľník Ján Uhrín z Apateleku (teraz Mokrý v Rumunsku) v Aradskej stolici vo februárovom čísle roku 1897 oboznamuje čitateľov so svojimi skúsenosťami z pestovania viniča. Píše, že na Mokranskom pohorí boli pred pár rokmi úrodné vinice, kde sa pestovalo vychýrené hrozno, ktoré nazývali „ruža“ a nachádzalo odbyt aj mimo Uhorska, rovnako aj víno z neho. Po fyloxére boli nútení zlikvidovať pôvodné vinice a na tej istej pôde, kde sa iným plodinám nedarilo, znovu začali s výsadbou rovnako amerických sadeníc alebo domácich. Autor podrobne popisuje akým agrotechnickým spôsobom vinice obnovujú. Zo Starej Pazovy v Srieme sa v tom istom čísle ozval učiteľ Eugen Kamenár, ktorý napísal oslavný článok na bývalého riaditeľa školy Martina Kopčíka, pri príležitosti jeho 40-ročného učiteľského pôsobenia v Starej Pazove. Jubilant bol rodákom z Modry a do Starej Pazovy prišiel roku 1856. Vyzdvihuje jeho národnobuditeľskú činnosť a jeho zásluhy pri výučbe slovenských detí a odovzdávaní skúseností svojim kolegom.

V májom čísle v roku 1897 sa padinský dopisovateľ A. Martiš na stránkach tohto časopisu delí s čitateľmi so svojimi praktickými skúsenosťami s pestovaním viniča a so štepením a očkovaním ovocných stromov. V júlovom čísle roku 1897 zase neúnavný dopisovateľ Ján Pravdoľub Bella z Čaby napísal o vývoji vegetácie plodín a priebehu letných prác. Z príspevku vyberám najzaujímavejšiu časť. - *Tunajší poľní robotníci keď videli biedne úrody, hromadne začali vypovedať uzatvorené zmluvy a začali gazdom klásť neprijateľné podmienky. Majitelia nakoniec ustúpili a sľúbili žencom niekde desiati a niekde jedenástu čiastku. Po iné roky dostávala zberačka počas trojtýždňovej žatvy 12-14 zlatých, teraz im už platili raz toľko, a to aj so stravou -*

V júlovom čísle roku 1897 uverejňuje Jozef Maliak z Iloku rozsiahly príspevok s názvom „Ešte raz o do-

mácom viniča na americkej podlohe“. Za základ článku si vybral ním odporovanú prácu a skúsenosti 90 robotníkov, na ktorých dohliadalo 9 vedúcich pri novej výsadbe viniča na miestnom panstve. Podrobne opisuje za sledované obdobie celú agrotechniku a technológiu vrátane platov robotníkov a cien spotrebovaného materiálu. Potom uvádza skúsenosti zo svojho vinohradu. Maliak zaštepil približne štyri tisíc divých kmeňov, a to najviac vrúbľovaním modrej Kadarky, okrem toho niekoľko brázd „Gutedelu“, Rizlingu vlašského, Silvánu, Veltlínskeho zeleného a Rizlingu rýnskeho. Všetky odrody kúpil u domáceho panstva. Keď sa spýtal, že koľko predalo panstvo minulej jari divého a šlachteného viniča dostal odpoveď, že za 15 tisíc zlatých a ich výnos v 50 jutrovom vinohrade je ročne päťtisíc zlatých.

Stály dopisovateľ z Čaby J. Pravdoľub Bella v prvom januárom čísle roku 1899 okrem obvyklých správ uvádza aj toto: - *Potešiteľným zjavom posledných niekoľkých rokov je snaha roľníkov nášho okolia združovať sa vo väčšie či menšie spoločnosti, ktoré nadobúdajú kúpou veľkých panských komplexov. Týmto spôsobom sa bránia proti pažravým príšelcom, ktorí majú snahu v ich okolí skupovať veľké celky. Takýmto spôsobom začala sa zmáhať najprv Orošháza a Sarvaš a teraz aj Čaba. Rozsiahle panstvá prešli takto do rúk obyčajného roľníckeho ľudu. Pred niekoľkými rokmi takto Čabania kúpili erárnu pustatinu Medeš-Bodzáš, kde ihneď založili obec a slovenskú evanjelickú cirkev. A rovnako pred niekoľkými dňami kúpila obec Čaba trautmannsdorfský, vyše 11 tisíc jutrový majetok za 3 milióny zlatých. Tento podelí medzi svojich obyvateľov po väčších a menších parcelách na desaťročnú splátku pri 4% úrokoch. Pri takýchto prajných podmienkach budú si môcť i tí „slabší“ nadobudnúť 5-10 jutár dobrého poľa. - V ďalšej časti sa zamerá na hodvábnictvo, na udomácnenie ktorého sa snaží štát už desať rokov aj na Čabe. Doteraz sa podľa autora nemohlo tak stať, lebo mesto nemalo k takémuto chovu dostatok morušových listov. Teraz však obec sama dáva vo veľkom vysádzať morušové stromy, a to v poli, pri cestách, okolo mesta a v prímestských častiach v každej uličke.*

V júlovom čísle roku 1902 sa z Kysáča prihlásil Vladimír Mičátek. Po opise vývoja vegetácie plodín píše o chove hodvábnikov, ktorý sa vraj tak rozšíril, že v stolici hádam niet obce, v ktorej by sa s ním nezaoberali. Za krátky čas mnohí získali veľké príjmy. Minulý rok slovenské obce dosiahli takýto príjem: Petrovec 15 737 korún, Kysáč 15 170, Hložany 8 894, Kulpín 6 981, Silbaš 10 304, Lalit 8267, Pivnica 6 810 a Selenča 6 164 korún. - *V ostatnom čase sa u nás značne rozšírili chmelnice. Aj keď na ich založenie je potrebný pekný kapitál, predsa sa rozmnožujú, lebo majitelia dúfajú, že vydatená úroda im vráti vynaložené náklady. Zamýšľajú už*

*založiť i chmeliarsky spolok so sídlom v Petrovci, kde sa už za týmto účelom konali prvé porady - informuje Vladimír Mičátek.*

V dvojčísle (máj-jún) roku 1905 je uverejnený článok predsedu Hospodárskeho účastinárskeho spolku z Bo-

loviec Karola Lichnera. Oboznamuje čitateľov s hospodárskou situáciou v Srieme. Pochvaluje si, že rady uverejnené v časopise nielen využíva, ale na základe ich odporúčenia objednáva pre spolok osivá a agrochemikálie.

# Speech of New President of AIMA Mr. Razvan Ciuca

Dear Mr. President Jan Kisgeci,  
Dear colleagues,

The proceedings of the 15<sup>th</sup> AIMA Congress have ended. I sincerely affirm that we have shared in a truly remarkable event, prepared with greatest professionalism. I'd like to congratulate Mr. Chairman and my friend Jan Kisgeci, as well as all you participated in the unfolding of the Congress. I'd also like to congratulate the secretarial department of AIMA and the members of the International Presidency.

I was impressed by the hospitality you accompanied us with in these days, by the quality of the presentations, by the objectives which were targeted. In one word, your programme was balanced, inspired and attractive.

Personally, I feel lucky to have had the opportunity of knowing a part of the history of Serbia, a coun-

try with determined and gifted people, a friend of Romania. I sincerely wish that you will wisely overcome the tragic events that have put their mark on the last decades and you will soon rejoin the European concert.

I am deeply moved by the fact that my appointment as chairman of the AIMA took place in a country to which I returned after 40 years. As a Romanian I also feel that I am close to my kin. Please, keep them close to your hearts.

Believe that I have aged somewhat but not enough to prevent me from being like an „outlaw ” during the Congress from Romania.

Thoughts for the near future? That we should remain friends, that we may collaborate professionally- and here I'm thinking of possible exchanges of exhibitions and of partnerships in scientific and cultural projects-



*New President of AIMA Razvan Ciuca*



*Hleb i so ispred Terzića avlije*



*Šarganska osmica*

that we should support more concretely the AIMA Secretariate (from Rosznov), that we should widen the area of AIMA competitors. We must bring back our partners from France, Italy, Portugal, Spain, Belgium, Sweden, countries with huge potential in agrarian museology and which, in the past, were among the protagonists of the AIMA.

During my chairmanship I will certainly act in the directions mentioned above but it will be exceedingly difficult without the understanding and the collaboration of the members of the Presidium, of the administrative authorities and the fans who support us financially.

I have also been thinking about the theme of the Congress from Romania, considering the potential of the National Museum of Agriculture, of the other museums from Romania as well as of the potential of each country interested in expressing itself within the framework of the AIMA: „ BREAD AND WINE - ETHNIC, TECHNOLOGICAL AND THEOLOGICAL CORRESPONDENCES ”.

Let me wish you joy and good health. May the Lord increase your gifts.

Good-bye friends, we are expecting you in Romania!



*Suveniri sa Mokre Gore*

# Zahvalnost PanaComp-u

Poljoprivredni muzej u Kulpinu i Muzej Vojvodine u Novom Sadu su u proteklim godinama ostvarili veoma uspešnu i plodnu međunarodnu saradnju. Ceneći i priznavajući takav rad, Međunarodna asocijacija poljoprivrednih muzeja (AIMA) kao pridružena članica Međunarodnom savetu muzeja (ICOM) čije sedište se nalazi u sklopu UNESCO u Parizu, je poverila organizaciju Međunarodnog kongresa poljoprivrednih muzeja, po prvi put našoj zemlji, sa osnovnom temom: bogata prošlost – živa budućnost. Drugim rečima kongres je je imao zadatak da pruži odgovor na pitanje – kako oživeti muzej? S obzirom na specifičnost i multidisciplinarnost problematike predsedništvo AIMA i predstavnici Poljoprivrednog muzeja u Kulpinu i Muzeja Vojvodine u Novom Sadu, bili su u dilemi-kome poveriti organizaciju ovog značajnog naučnog i kulturnog skupa. Pozvali smo 3 agencije koje se bave kongresima da nam na osnovu predloženog programa naprave ponudu i predlože rešenje za sam kongres i postkongresne aranžmane. Odabrali smo PanaComp i nismo se prevarili. Na 15. Međunarodnom kongresu poljoprivrednih muzeja (CIMA XV) koji je održan u Novom Sadu, u kongresnom centru hotela Park, u periodu od 22. do 26. IX 2008. god, uzelo je učešće oko 100 stručnjaka iz SAD, Kanade, Engleske, Nemačke, Francuske, Estonije, Mađarske, Rumunije, Bugarske, Češke, Slovačke i Srbije. Svi učesnici posle kongresa su čestitali organizatorima na visokom naučnom nivou predavanja i stručnih poruka pri čemu nisu propustili da istaknu celokupnu organizaciju skupa koja je bila savršena. Agencija PanaComp se uključila u pripremu kongresa od slanja prvih informacija i poziva od pre godinu dana, prikupljanja i štampanja materijala i zbornika radova, registraciju učesnika i rezervaciju smeštaja, organizaciju dočeka na aerodromu, transfer do hotela i naravno izražavanje ljubazne dobrodošlice uz osmeh šarmantnih službenica. Tokom kongresa koji je trajao nedelju dana, osim naučnih predavanja i stručnih sastanaka predsedništva asocijacije, raznih komisija i skupštine, organizovani su posete značajnim muzejima, galeri-

jama, kulturnim institucijama u Novom Sadu, Sremskim Karlovcima, manastirima na Fruškoj Gori, Muzeju hleba u Pećincima, odeljenju Instituta za ratarstvo i povrtarstvo u Bačkom Petrovcu. Najznačajnija je bila poseta Poljoprivrednom muzeju u Kulpinu gde je osim razgledanja bogate postavke organizovan kulturno umetnički program. Značajan je bio i prijem kod predsednika grada Novog Sada i upoznavanje sa njegovom istorijom i privredom, a koncert hora Eparhije Sremske u svečanoj dvorani Karlovačke Gimnazije ostaće učesnicima u nezaboravnom sećanju. Postkongresni izlet u Sirogojno i Mokru Goru kao i upoznavanje sa Beogradom komplementarno se uklopilo u bogati sadržaj CIMA XV. Na svakom koraku nas je pratila bogata, nacionalna i tradicionalna trpeza što je svakako upotpunilo utisak o vrednostima kraja, zemlje, a pre svega o ljudskim vrednostima. Sve sadržaje kongresa nabrajamo samo delimično i ukratko da bi se stekao utisak šta smo sve postavili kao zadatak agenciji PanaComp. Odradili su to sa lakoćom i osmehom što svedoči o njihovom odgovornom i profesionalnom pristupu svakom zadatku. Na svakom koraku nas je pratila i šarmantna vodička služba, koja je brinula o prijatnom boravku i naravno bezbednosti svakog učesnika. Strogi kriterijumi su postavljeni i prema domaćinima kongresa CIMA XV, pre svega sa aspekta urednosti objekata koji se posećuju, urednosti fasada što nam je pomoglo da se mobilizujemo kako na nivou ustanove, mesne zajednice ali i opštine u cilju da sve bude kao umiveno i očešljano. I to je vrednost organizovanja kongresa ali i angažovanja profesionalne agencije koja može da nosi ovakav međunarodni projekat. Na kraju treba verovatno citirati najstarijeg učesnika kongresa Jozefa Vontorčika koji je kao dugogodišnji muzeolog iz Poljoprivrednog muzeja u Njitri, Slovačka, učestvovao na većini od dosadašnjih 15 kongresa, a takođe i prvi predložio našu zemlju za organizaciju ovogodišnjeg skupa – da je kongres CIMA XV bio dosada najbolji od svih. Od sada će biti teško organizovati kongrese AIMA.

**Prof.dr Jan Kišgeci**

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