

Geography and the Founding of Open-air Museums in Wales and Ireland

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I. Introduction

For the first time around the end of the 19th century, two open-air museums were created in Scandinavia. One is Norsk Folkemuseum in Norway, and the other is Skansen in Sweden. Skansen was established in 1891 as part of Nordiska Museet whose founder was Artur Hazelius (1833–1901). Nordiska Musset, established in 1873, was ‘the world’s first major folk-life museum’¹⁾. And Skansen is the world’s most famous open-air museum.

‘Open-air’ means that re-erected buildings are actual specimens placed in a museum’s compound, and since the end of the 19th century, the concept of open-air museums diffused from Scandinavia all over the world.

Open-air museums usually have many kinds of buildings, dismantled at the original site and re-erected in museum compounds. In a farmhouse, for instance, furniture, costumes and farming tools are displayed, and visitors can enjoy observing ordinary people’s past lives first-hand. In addition to displays of such material culture, folk festivals and other events are held for visitors. At the beginning, the main purpose of an open-air museum was education, but actually this kind of museum attracts tour-

ists with its outdoor exhibits.

Geographical researchers sometimes discuss the authenticity of vernacular buildings re-erected and folklife displayed in these museum’s compounds. These analyses are, needless to say, a very important theme. This author, however, wishes focus on other aspects of open-air museums in Wales and Ireland.

After World War II, the Welsh Folk Museum (WFM) and the Ulster Folk Museum (UFM) were established in Wales and Northern Ireland. Fiscal aid from the Welsh government and the government of Northern Ireland was absolutely necessary for founding these museums. The Republic of Ireland had a similar plan, but the specific scheme was not realised due to the Irish government’s lack of fiscal aid.

This essay consists of four parts. First, we explore open-air museums’ influence on some European countries. Second, we follow the process of building and, in one case, giving up a museum in Wales, Northern Ireland and the Republic of Ireland. Third, we discuss the layout of an open-air museum. Finally, we focus on two museum founders’ academic backgrounds to find some relationship between geography and open-air museums.

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II. Influence of open-air museums in Scandinavia

1. Finland

The emergence of open-air museums in Norway and Sweden influenced a neighbouring country. In the western part of Finland, a Swedish-speaking area, Sagalund Museum was established by Nils Oskar Jansson, a school master, in 1900. To build it, he made direct contact with Hazelius, whose advice was very beneficial²⁾. Probably, Jansson and his colleagues felt the necessity of building it to demonstrate their ethnic identity against the majority in Finland. In Helsinki, Professor Axel Olai Heikel, an ethnologist, established the Seurasaari Open-air Museum in 1909. Presumably, Skansen had stirred up competitive feeling among Finnish people.

2. The United Kingdom

In the 1903 conference in Aberdeen, Francis Arthur Bather, the president of the Museum Association, presented an address on an open-air museum, later printed in *The Museum Journal*:

If there be one kind of museum that is attractive, fosterer of art, and remunerative withal, it is the open-air museum as it flourishes today in Scandinavia. Many beautiful or interesting objects, threatened with early destruction in the rapid changes of the present day, are not suitable for preservation in the museums with which we in this country are familiar. There are half-timbered houses, thatched cottages, old-fashioned farm implements, smock-frocks, and Welsh-

women's hats all passing away. Where now can you see a post-chaise, a sedan-chair, a Charley's box, or even a wooden Highlander perpetually taking snuff? Professor Flinders Petrie's acres of corrugated iron sheds, though they might preserve, could not attract. But the fortunes of even Wembley Park would recover if London had there its open-air museum, such as Stockholm has in its Skansen or Christiania in its Bygdö³⁾.

Bather obviously admired open-air museums in Scandinavia, and so proposed Wembley Park as a site for a museum near London. His address shows that at the beginning of the 20th century, open-air museums deeply fascinated educated people in the United Kingdom (UK).

However, this author has not yet located any documents on a specific plan for an open-air museum near London. Probably, the Museum Association was incubating some ideas for one. But they faced some very difficult problems, as Mortimer Wheeler explained.

It is formed for the purpose of producing a detailed and practical scheme for the establishment of a National Folk Museum in or close to London, and its report was on the point of promulgation when the financial crisis of 1932 intervened⁴⁾.

In the light of this discussion, we laid it down at the outset that our proposed National Folk Museum should include an Indoor Part and an Outdoor Part. [...]

In other words, the indoor museum would be a sort of Anthropological Museum with a localised and restricted purpose⁵⁾.

Wheeler's 1934 essay tells us that before the 1932 financial crisis, the UK had a detailed, practical scheme to establish a National Folk Museum near London. Apart from the plan's abandonment, we can understand a 'folk museum' as having two parts, the indoor part related to anthropology and the outdoor part, an open-air museum.

Despite the financial crisis hindering the plan, the museum people did not give up. A leading archaeologist, Cyril Fox, Director of the National Museum of Wales (NMW) in Cardiff, quoted Bather's 1903 address, asserting,

Thirty-one years ago, Dr. Bather, [...] referred to Folk Museums in the presidential address. He described the Scandinavian achievement in an appendix to that address which was published, fully illustrated, in vol. III of the *Museum Journal*⁶⁾.

I stress the need of a National Open-Air Museum for England, but the equal necessity for separate Museums of the type in Scotland, Wales, and Northern Ireland will be apparent. This was indeed emphasised by the Royal Commission in the Report already referred to⁷⁾.

3. The Republic of Ireland

In Ireland, James Hamilton Delargy (1899–

1980), the precursor of folklore research in Ireland, prescribed the necessity of an open-air museum near Dublin in 1929.

The second branch of the scientific of folklore has not received the attention it deserves in Ireland, and it is to be hoped that before it is too late energetic steps will be taken towards the establishment of an Irish ethnographical museum. In this context it may be remarked that one of the recommendation of the Royal Commission appointed to enquire into British museums and art collections, is the establishment of an open-air museum in which farm-buildings and the like should be erected and an attempt made to illustrate, on the model of the great open-air museums of Scandinavia, the history of the English peasant through the centuries.

I suggest that it is highly desirable to have in a suitable situation in or near Dublin, an open-air museum in which the various types of farm-houses and other buildings associated with the traditional culture of the Irish countryside, be erected and made available to the public. There are many such museums in the cultured countries of Northern Europe. The greatest of them all is Skansen, in Stockholm, founded in 1891, which owes its existence to the patriotism and zeal of Artur Hazelius, and which has served as a model to all museums of this kind erected subsequently. During the year 1926 over one million

persons visited this museum and the Nordic museum with which it is associated. The museum's assets during the same year amounted to over seven million kronor, or £400,000. The finest and most representative collection of Irish ethnographical objects is in a museum in Hamburg⁸⁾.

Delargy referred to Skansen as the greatest of open-air museums. His evaluation was based on his visit there while he was staying in Sweden. In addition, we should not ignore that Delargy well understood the patriotism and

nationalism in Hazelius's ideas.

In the 1920s and 1930s, statements expressing the desire for an open-air museum were manifested by a famous museum man in the UK and a leading folklorist in Ireland, respectively. But not every dream came true.

III. Emergence of some plans for open-air museums in Wales and Ireland

1. Distribution of open-air museums in Europe

In his book published in 2007, Sten Rentzhog

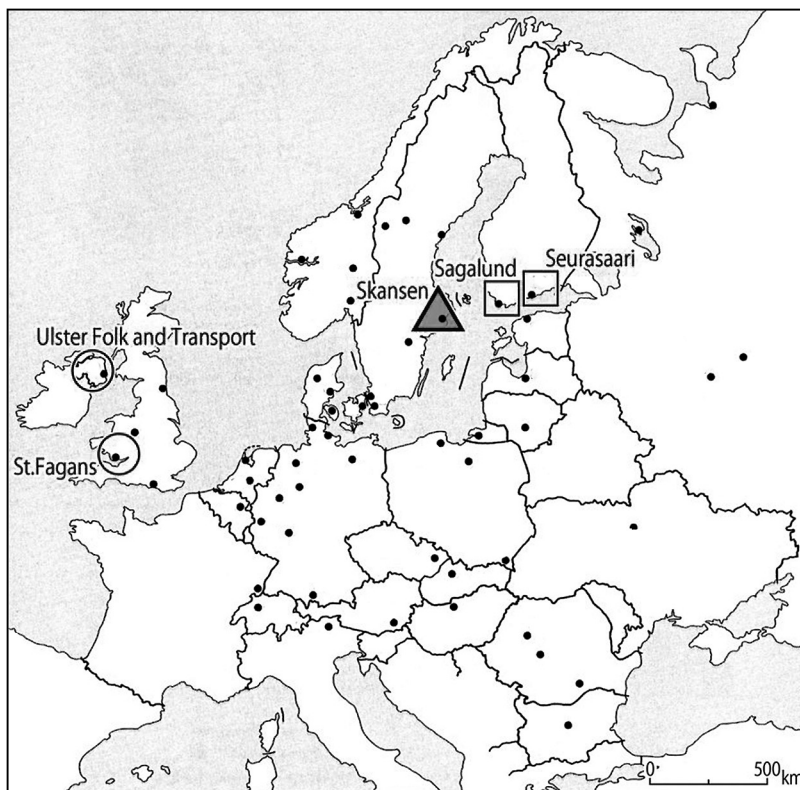


Figure 1 Open-air museums in Europe.

After Sten Rentzhog, *Open Air Museums: The history and future of a visionary idea*, 2007, Jamitli Förlag and Carlsson Bokförlag.

shows a distribution map of open-air museums in Europe and Anglo-America⁹). Figure 1 articulates the site of Skansen, Sagalund and the Seurasaari Open-air Museum in Northern Europe. As we have seen already, open-air museums are of Scandinavian origin, but well received by many countries. In Wales, the open-air museum's first name was the Welsh Folk Museum, its third, St Fagans: National History Museum in 2007¹⁰) and currently St Fagans National Museum of History.

Northern Ireland has the Ulster Folk and Transport Museum whose original name was the Ulster Folk Museum¹¹). But apparently, the Republic of Ireland does not have such a museum, in spite of Delargy's definite statement.

In this section, we focus on three areas: Wales, Northern Ireland and the Republic of Ireland. In this essay, 'Ireland' is used to indicate the island as a whole.

2. Welsh Folk Museum (WFM)

The headquarters of the National Museum of Wales is located in Cardiff. Archaeology, geology and art history are its main fields. One of the curatorial staff, Iorwerth Cyfeiliog Peate (1901–1982) put forward a new essay on folk culture in 1941.

Wales, through its museum, has adopted the term 'folk culture' to connote that field of ethnology with which we are concerned. It has done so because the Welsh equivalent of the term (*diwylliant*, *gwerin*) is generally used and naturally understood by Welshmen to mean the complete body of

spiritual and material culture, 'the way of life' of the nation in general¹²).

Folk Culture, therefore, as a museum subject—and this needs repeated emphasis—is concerned not with the life of a particular class or stratum but with the life of the complete society, rural and urban, high and low degree, master and man. It is a study of the mental, spiritual and material struggle of the whole community: none is excluded. To equate 'folk' with a 'lower class' is a fundamental misconception¹³)

Folk culture is almost the same concept as ethnology. Two important Welsh words are '*diwylliant*', meaning 'culture', and '*gwerin*', meaning 'people' or 'folk' in English. Folk culture means 'the complete body of spiritual and material culture'. And a museum subject is 'the life of the complete society, rural and urban, high and low degree, master and man'. In his context, 'folk' means the people as a whole. In this essay, Peate clarified the task for the museum's folk culture research.

As we know, geography has concepts that approximate his 'way of life' and 'rural and urban'. Particularly, this dichotomy of 'rural and urban' might be based on aerial differentiation in Wales.

In 1942, a new department of Folk Culture and Industries emerged in the NMW, and Peate became this museum's keeper of that department. In 1934, Cyril Fox had proposed an open-air museum in England, Scotland, Northern Ireland and Wales. After that, as the director of

the NMW, he strove to propel the plan to build an open-air museum near Cardiff. The proposed site was St. Fagans Castle and an attached forested area donated by Earl Plymouth.

This is an extract from the memorandum¹⁴⁾ with his name at the bottom.

THE WELSH FOLK MUSEUM:
A MEMORANDUM ON POLICY OF
ACQUISITION, SITTING, AND
RECONSTRUCTION OF BUILDINGS.

This memorandum prepared by the Director in consultation with the Keeper of Folk Life, is submitted to the Folk-Life Committee (see St. Fagans Castle Committee Minute 813, of September 30th, 1946).

General considerations:

1. [omitted]
2. [omitted]
3. The aim of the Folk Museum should be to present the culture of Wales as illustrated in the lay-outs, architecture, constructional materials and techniques, and furnishing of houses (including shops) and workshops, mills and farm-buildings; these should be architecturally, historically or socially significant of Welsh culture. They should be re-erected in environments suitably placed and planted, furnished in keeping with their time and place, and maintained in living order.

4. [omitted]
5. The national character of the new institution is a fundamental element of Policy. We wish to achieve a true picture of Wales in the past; there are some regions richer in surviving evidence than others, and on these we shall draw more heavily. But the finished picture must and will be a balanced one.

.....

Industrial buildings and shops.

18. A rural industry section is to be parts of the Museum scheme, and a water (flour)-mill and pandy should be acquired.
19. Workshops. The craft shops of wheelwrights, turners, blacksmiths, potters, carpenters, etc., will be looked for; the content rather than the antiquity of the structure is important in these cases.
20. Shops. A village grocer's shop should be secured complete for re-erection. Shop-fronts and fittings of late XVIII and early XIX centuries will also be looked for: these will go into our series of reconstructions in the Central Block.

CYRIL FOX,

Director

17th October, 1946

This memorandum does not include Peate's name as the Keeper of Folk Life. Probably, Fox thought signing only his own name as director

was adequate. The author believes Fox had no idea of hiding Peate's name.

Besides, Peate had been separated from the museum during wartime because he was a conscientious objector. But, in any case, we should remember the phrase 'the Director in consultation with the Keeper of Folk Life'. Even so, differentiating Peate's view from Fox's is very difficult. The author hopes to research Fox's original idea on open-air museum in the future. Anyway, we regard the Peate's plan as mainly for the time being.

Peate clearly wrote, 'We wish to achieve a true picture of Wales in the past.' And he showed some kinds of buildings, a rural industry section, workshops and shops. He hoped that shops would go into 'our series of reconstruction' in the Central block. Peate described his ideas specifically, not so much in the map, but in words and phrases.

He thought shops should be re-erected in the Central Block, shown on a map in 1946. And as Figure 2 shows, Peate regarded the area with a tennis court as the Central Block. Probably, Peate believed that urban functions should be located in the Central Block, in which farm-houses were not included. In 1948, WFM was inaugurated at St Fagans as the first open-air museum in the UK.

Peate and his colleague awaited donors' eventual emergence. The museum was never to obtain any buildings appropriate to its scheme. Figure 3 reveals that even by 1956, no workshops or shops were included in the Central Block¹⁵⁾. Two farm-houses and a chapel are re-erected there.

This map gives us two different views. First,

Peate had the clear idea of showing both urban and rural landscapes, differentiating them in the compound. But the lack of appropriate donors prevented realisation of his ideas. Second, Peate did not seem to have any idea of how to show some kind of aerial differentiation in the museum compound. But so far, this author has not reached any conclusion about the issue.

In 1952, Peate expressed his experience in *The Museum Journal*:

It is felt that a brief statement based on our experience in dismantling and re-erecting these buildings will be value to those museum curators in Britain who contemplate understanding similar tasks¹⁶⁾.

3. Ulster Folk Museum (UFM)

The Welsh founder of UFM is Professor Emyr Estyn Evans (1905–1989), Department of Geography, Queen's University Belfast. Evans and his friends organised 'the Committee on Ulster Folklife and Tradition', which launched the journal *Ulster Folklife* in 1955. Besides this committee, the Folk Museum Committee led by Evans existed also in Northern Ireland. In a 1954 document to the Finance Minister of the Government of Northern Ireland, this committee proposed to build a folk museum. Some parts of the document are extracted below:

Necessity for Museum

Folk Museums have been established in many Continental countries, particularly in Scandinavia. In Wales a National Folk Museum has been founded at St.

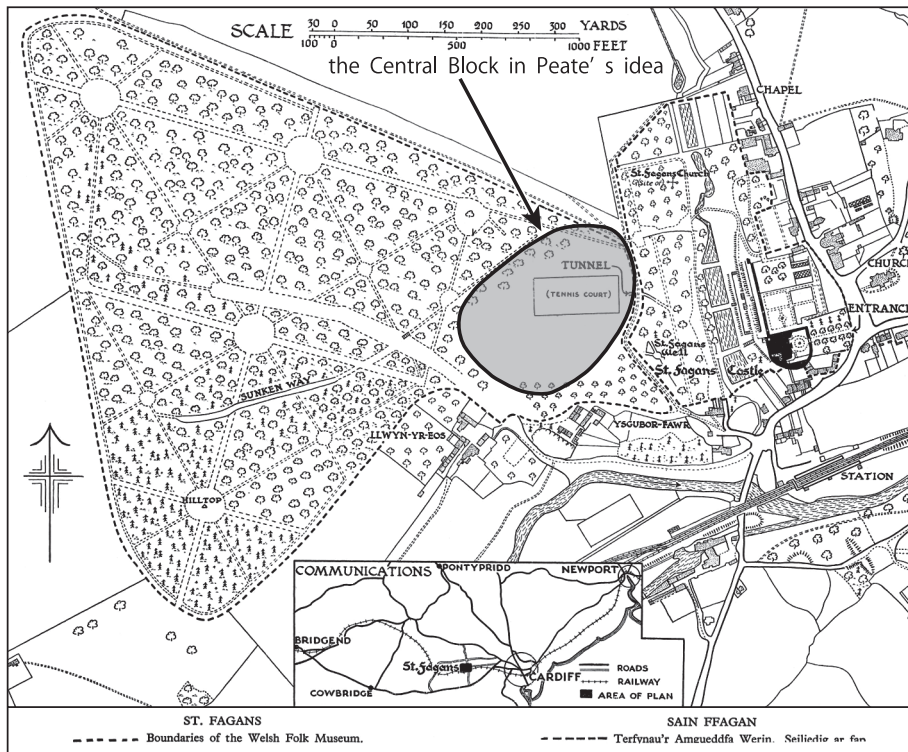


Figure 2 Welsh Folk Museum in 1946.

Base map: *Castell Sain Ffagan, Amgueddfa Werin i Gymru* (1946).

Fagan's [sic], and the setting up of such a Museum in the Irish Republic is at present receiving active consideration. We feel it our duty to point out that the establishment of a Folk Museum in the Irish Republic would tend to accelerate the process by which objects of great interest and significance to all who value the past of Ulster pass into the ownership of people and institutions outside Northern Ireland¹⁷).

This document uses the phrase 'a Folk Museum' to mean an open-air museum. The Folk Museum Committee indicated that the

Republic of Ireland planned to build an open-air museum in 1954.

In fact, the Folk Museum Committee realised an open-air museum in County Down. Besides Evans, his two former students George Burton Thompson and Alan Gailey contributed to the Ulster Folk Museum and later to the Ulster Folk and Transport Museum, as directors, respectively. While he was a student, Thompson's interest was in rural transport in Northern Ireland. The title of his 1948 graduation thesis was 'Vehicles of Ethnological Interest in N. Ireland', and the title of his 1951 master's thesis was 'The Distribution and Form of Primitive Types of Farm Transport in N. Ireland'.

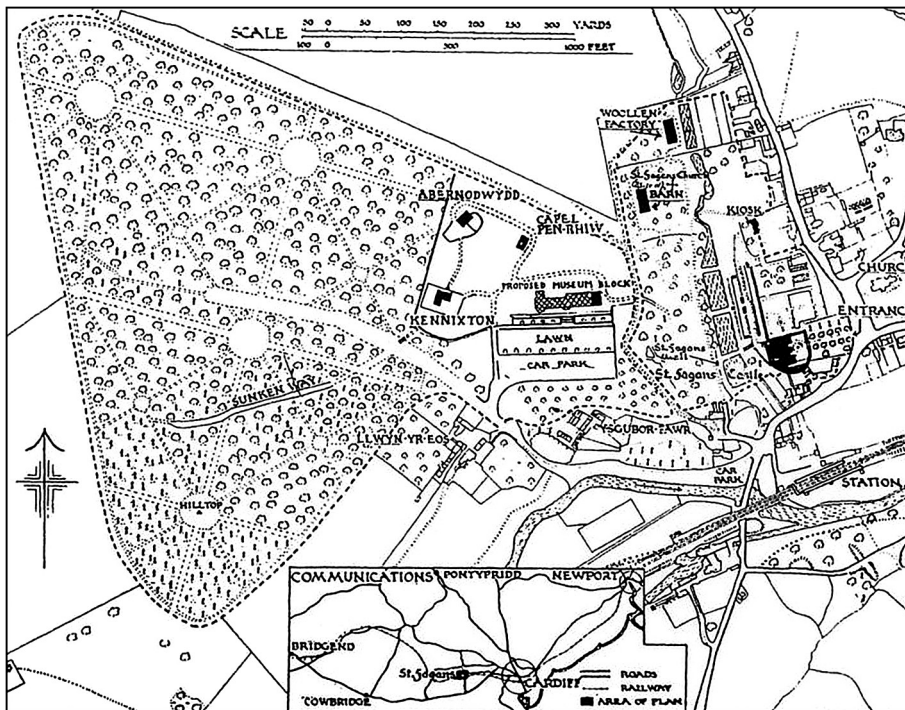


Figure 3 Welsh Folk Museum in 1956.

Source: Evans, R.A. (2003) *Bro a Bywyd, Iorwerth Cyfeiliog Peate*, Cyhoeddiadau Barddas, p. 100.

In 1961, the annual report depicted Alan Gailey as follows: He graduated Queen's University Belfast in 1957 and 'His interests lie in mainly in Human Geography as shown by his post-graduate work at Glasgow University which centred on a detailed study of settlement form and house types in the south-west highlands of Scotland'¹⁸.

Evans and his disciples established UFM in 1963. By the way, were they geographers? It is possible to regard Evans, Thompson and Gailey as folk-life researchers who had geography as an academic background. Diarmuid Ó Giolláin, folklorist, University College Cork, regarded them as follows:

In Northern Ireland, folklore and folk-life were institutionalised somewhat later than in the south. The pioneer was the geographer E. Estyn Evans (1905–89) who came to Queen's University in the late 1920s and developed an interest in folk life, publishing in that area from 1939¹⁹.

The first director, George B. Thompson, and his successor, Alan Gailey, were both geographers by training²⁰.

In a museum of archaeology, we see many specimens collected in archaeological research and excavation. Needless to say, such a

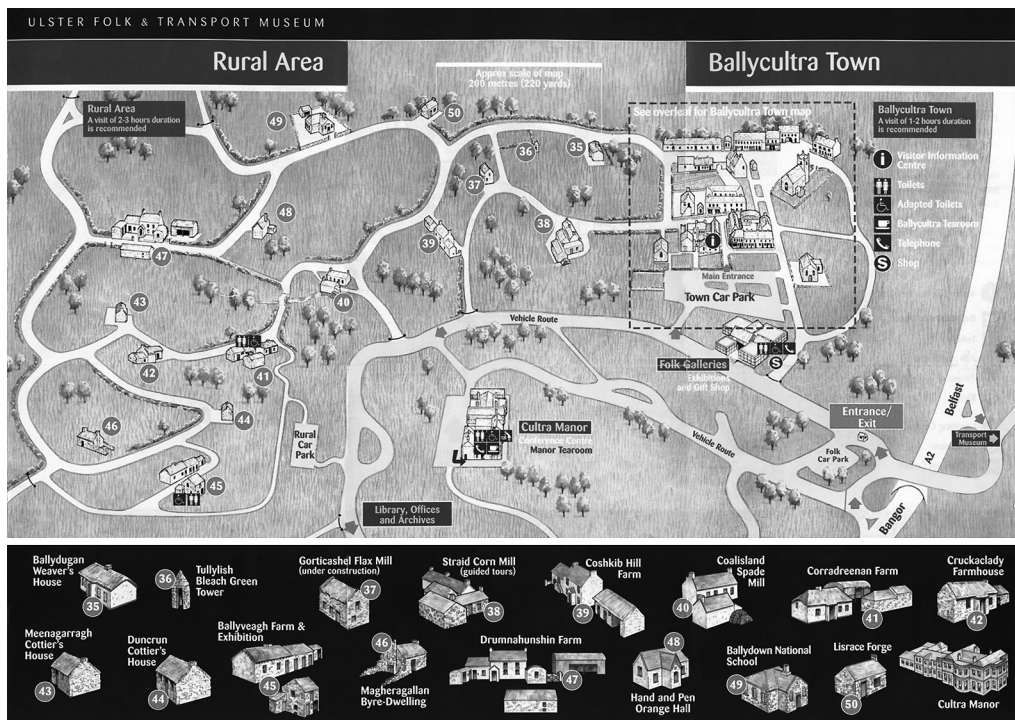


Figure 4 Ulster Folk and Transport Museum.

Source: Visitor Map, 2008

museum is backed by archaeology as a discipline. In the case of folk museums, archaeology is equal to folklife. Somewhat complicated is that folklife is regarded as a subject and, at the same time, as a discipline. In the 1930s, the Swedish ethnologist Sigurd Erixon advocated folklife as a discipline. But 'folklife' also means regional ethnology. No one can deny that ethnology and geography are two totally different disciplines. But Erixon stressed the importance of a distribution map in folklife research. In his essay in 1963, however, Ronald Buchanan, one of Evans's disciples and his colleague at Queen's University Belfast, pointed out that geography and folklife can establish a strong bond. Although discussing the relation-

ship between geography and folklife is outside the scope of this essay I would like to focus on the fact that geographers have taken an active part in a folk museum in Northern Ireland and Wales.

Ulster Folk and Transport Museum has about 50 buildings. Almost all of them were dismantled and then re-erected in its compound. Figure 4, a map for visitors, shows that this compound is divided into a Rural Area and Ballycultra Town. Farm-houses are scattered in the Rural Area. Figure 5 reveals that houses and shops are congested in the town. The buildings' total layout must be based on Evans's idea²¹⁾, and, for the time being, we regard this idea as geographical.

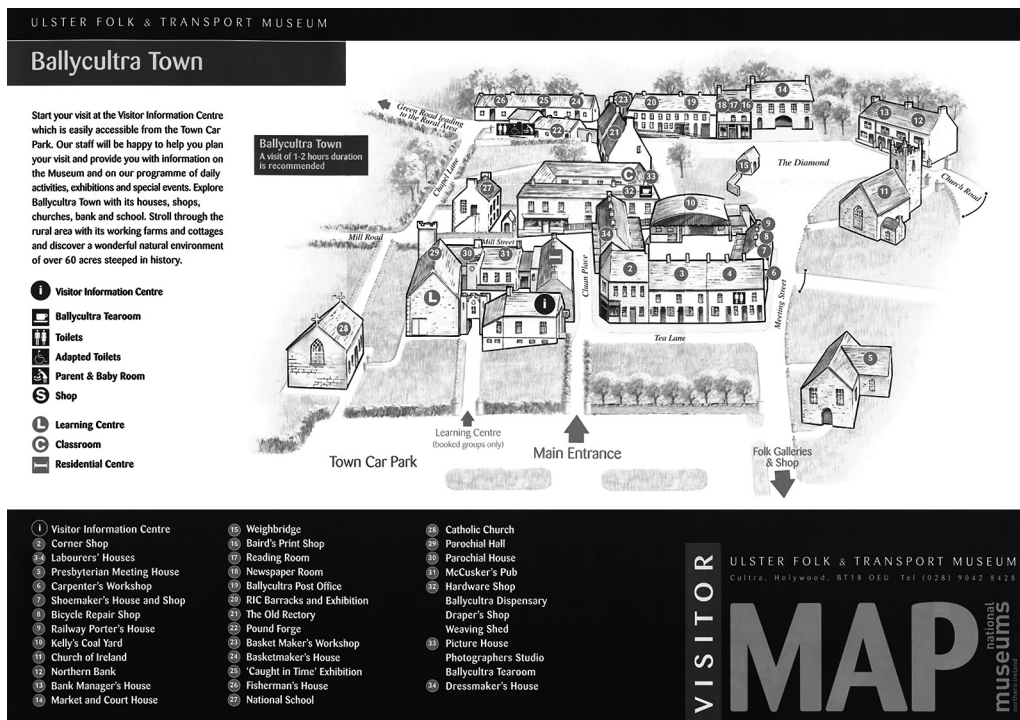


Figure 5 Ballycultra Town in Ulster Folk and Transport Museum.

Source: Visitor Map, 2008

4. An unrealised plan in Dublin

As the Folk Museum Committee in Northern Ireland pointed out, probably the Republic of Ireland had a scheme for an open-air museum in 1954. Although the author has not yet located any documents, two essays mentioned below show that scheme to some degree and the reason the plan was not realised.

In 1967, Anthony T. Lucas, National Museum of Ireland, wrote optimistically about creating a museum:

Although there is, as yet, no National Folk Museum, the Government has made available a site in Dublin for this purpose. It contains the finest 17th cen-

tury building still existing in the country and which was originally built as an hospital for old soldiers. This is being restored and will house the systematically arranged collection of folk life objects, while the ground will be developed for the display of reconstructed houses and other outside exhibits²²).

He described the situation of the proposed site in some detail²³), but his words did not include 'way of life' and 'rural and urban'. Probably, he had a blueprint of the plan, and his idea looked like Wheeler's idea of a Folk Museum. However, this plan was not realised at all.

In her essay on development of research on material culture in the Republic of Ireland, Patricia Lysaght, University College Dublin, explained the reason. Swedish scholars took the initiative in researching material culture, and Lysaght referred to two organisations, the Irish Folklore Commission (IFC) and the National Museums of Ireland (NMI).

The surveys conducted by Campbell and Nilsson were the first serious attempts to study in a systematic and integrated way some aspects of the material culture of rural Ireland. Their aim was essentially to promote and develop an ethnological dimension to the work of the Irish Folklore Commission and the National Museums of Ireland—the latter in particular with a view to the establishment of a folk museum. In this way it was hoped to lay a basis for material culture studies in Ireland²⁴.

Lysaght indicates that the NMI was mainly in charge of building a folk museum and that the IFC might not have adopted a positive attitude towards that movement. Later, the IFC was placed under University College Dublin.

As a result the Commission's Archive acquired a large body of folk-life data.

The Commission also appointed a material culture specialist to its staff in 1945 in the person of Caoimhín Ó Danachair. It was Ó Danachair essentially who developed the ethnological dimension of the Commission's work

and also of the teaching programme of the Department of Irish Folklore at a later date²⁵.

The surveys also influenced the work of the National Museum of Ireland in relation to material culture. The interest generated in the Museum itself and among the public by the surveys and the exhibition gave added impetus to the acquisition of objects from daily rural life. However, despite the large collection of folk life objects acquired and the singular contribution of the late Dr. A. T. Lucas to ethnological studies in Ireland, regrettably no state-sponsored folk museum comparable for example, to the Ulster Folk and Transport Museum in Northern Ireland, has been established for the remainder of Ireland in the intervening years²⁶.

The very simple reason that no folk museum was established in Dublin was that the government of the Republic of Ireland provided no fiscal aid for the project. Figure 6 and Figure 7 reveal the proposed site on a map. It was located at the western edge of a built-up area, adjacent to Heuston Station. Figure 7 shows the former Royal Hospital Kilmainham, which is now the Irish Museum of Modern Art. The green field in Figure 8 was a proposed area for re-erected buildings.

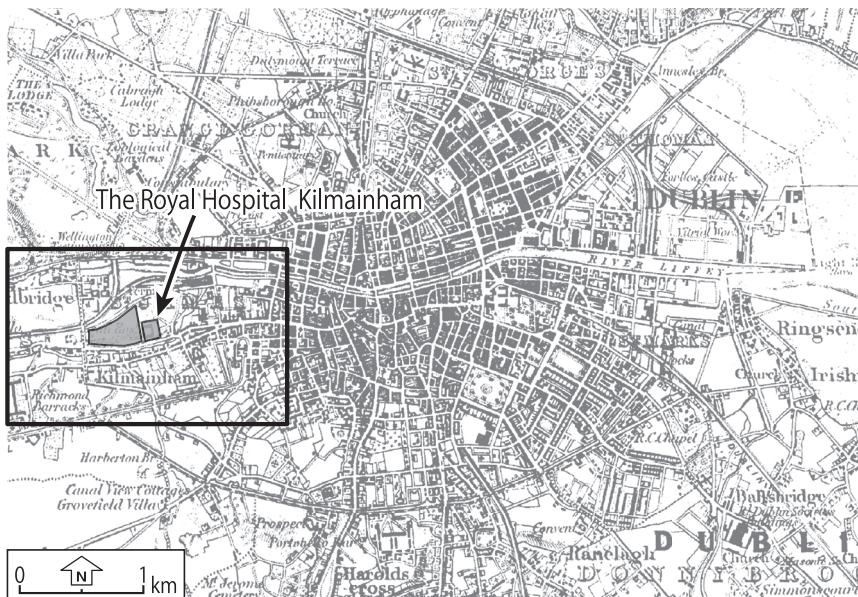


Figure 6 Location of the proposed site for a folk museum in Dublin.
Base map: Dublin and its surroundings, Ordnance Survey of Ireland, 1860

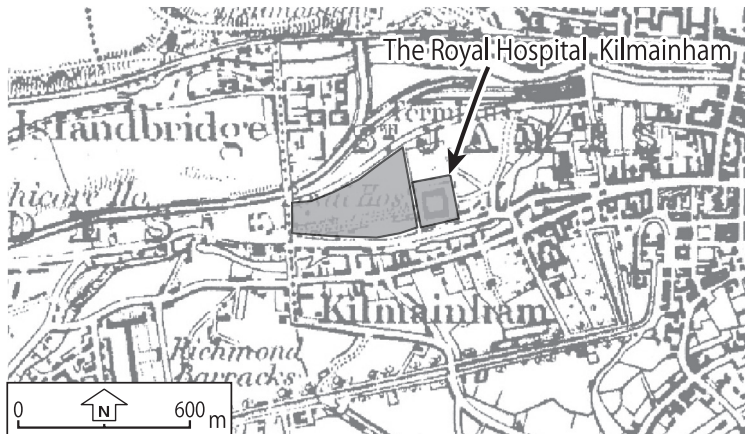


Figure 7 The proposed site for a folk museum in Dublin.
Base map: Dublin and its surroundings, Ordnance Survey of Ireland, 1860

IV. Layout of buildings in open-air museums

Wales and Ireland are this essay's study areas, and we have focused on three open-air museums' original plans, which seem to have

been mostly determined by their founders. Although Peate is regarded as WFM's founder, we should not make light of Fox's pioneering contribution as the director of the NMW. He visited Scandinavia to observe an open-air museum in 1930, and his energetic leadership



Figure 8 The Royal Hospital Kilmainham. This is ‘The finest 17th century building’ by A.T. Lucas. And it is currently used as Irish Museum of Modern Art. Source: photograph by the author, 2015.

probably shaped the course for building the WFM, the first open-air museum in the UK.

In Northern Ireland, the Folk Museum Committee was very nervous about the movement in the Republic of Ireland. Evans and his group persuaded Unionists to build an open-air museum earlier than the one proposed in Dublin. The WFM was a model for the UFM. In fact, during the early planning stage, some persons were dispatched to the WFM to obtain information about making a plan.

Apparently, the people of the IFC and the NMI wanted to build an open-air museum equivalent to the UFM. The director of the IFC was Delargy, an intimate friend of Peate, who retired from the museum in 1971. Just before that day, Delargy visited the WFM to greet Peate, indicating that Peate and Delargy had maintained an intimate relationship.

Although Delargy was not at the movement’s centre, building and managing an open-air museum might not be so very difficult. If he put his mind to it, he could have given such information to people in Dublin. However, this author has not yet grasped the relationship



Figure 9 ‘The Ground’ in the proposed site for a folk museum.

Source: photograph by the author, 2017

between Delargy and Lucas. As a result of no fiscal aid from the government, the museum came to nothing. We cannot regard these connections among the WFM, the UFM and the movement in Dublin as a tripartite relationship.

Looking at plans, however, we can indicate some similar facts. The WFM consisted of two parts: St Fagans Castle with an attached garden and a forested area. At the beginning, the castle was used for a museum office and the residence for Peate’s and his colleagues’ families. In the case of the UFM, Cultra Manor, previously owned by the Kennedy family, had a museum office and an exhibition of boats and tools. Lucas’s idea included the finest 17th century building in Dublin and the green field. In short, every plan had a combination of an old building and some surrounding grounds.

Second, plans for grounds seemed to have two parts; for instance, the compound of the UFM had the Rural Area and Ballycultra Town, in other words, rural and urban. The dichotomy of rural and urban are articulated very distinctively.

The WFM experienced several changes of

name. Here, however, the author tries to focus on Peate's original plan, with the Central Block as a quarter for some shops. This meant his ideas included scattered farm-houses around the rest of the Central Block, but, after all, his ideas were not realised. At least, his first idea had the dichotomy of rural and urban to some degree.

Such differentiation occurred in Skansen. Mike Crang analysed Skansen as follows: 'Hazelius collected examples of distinctive regional types and artefacts to create Sweden in miniature' within the confines of Skansen²⁷). And he described its layout by showing a 'Map of Skansen open-air museum, Stockholm'. 'The English language guidebook depicts the current guidebook layout of exhibits, which includes an urban quarter and a zoo. The north Swedish landscapes are clustered at the northern end, [...].'²⁸) In short, Skansen has an urban quarter and buildings from every part of Sweden²⁹).

We have no information on the scheme for the grounds of an open-air museum in Dublin. According to Lucas, the museum would have consisted of the finest 17th century building and the grounds. Probably, he had an idea resembling those of Hazelius, Peate and Evans. But, as we have read, his words did not include 'the way of life' and 'rural and urban'.

V. Conclusion

So far, we have grasped the outlines of some open-air museums in Europe. Particularly, Wales and Ireland are our main fields. Needless to say, fiscal aid by the government was absolutely indispensable. And dismantling and

re-erecting of buildings needed some experts at architecture and vernacular houses. Incidentally, does geography have any relationship with open-air museums? It is apparent that in Northern Ireland, Emyr Estyn Evans was a Professor of the Department of Geography, Queen's University Belfast. And his two former students, George Burton Thompson and Alan Gailey both contributed to the UFM.

Besides, three people in Northern Ireland, Iorwerth Cyfeiliog Peate and his successors at the WFM, Trefor M. Owen and J.G. Jenkins were from the Department of Geography and Anthropology, University College of Wales. And John Williams-Davies also graduated from the same department. All of them contributed to this museum as directors.

We are not sure whether all of them regarded themselves as geographers. Probably, Evans was universally recognised as a geographer. But the others dedicated their lives to open-air museums as museum staff or a folklife researchers. In any case, their geographical way of thinking acquired by them in the university was very useful for establishing and managing museums. Nowadays, there are few people who have geographical background in open-air museums in Wales and Northern Ireland.

Two founders and their successors had geography as their academic backgrounds. In addition, Emyr Estyn Evans was also a graduate from the Department of Geography and Anthropology, University College of Wales, located at Aberystwith. Too, Peate and Evans were disciples of Professor Herbert John Fleure, founder of the Department of

Geography and Anthropology. In short, we can say that open-air museums in Wales and Northern Ireland originated at Aberystwyth and with Fleure.

Why did Peate and Evans each endeavour to establish an open-air museum? How did their activities relate to Fleure's geography? These topics will be discussed in the next essay. Here, at least, the author would like to suggest that their activities had a relationship with the institutionalisation of geography in 20th century Wales.

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Notes

- 1) Rentzhog, S. (2007) *Open-Air Museums: The history and future of a visionary idea*. Jamtli Förlag and Carlsson Bokförlag, p. 4.
- 2) The author visited Sagalund Museum and Seurasaari Open-Air Museum in 2014. At Sagalund Museum, I learned about the founder from Mr. John Björkman, Museum Educator.
- 3) Bather, F. A. (1903) Address by the President, Museum Association. The Aberdeen Conference, 1903, *The Museum Journal*, 3(3), p. 92.
- 4) Wheeler, M. (1934) Folk Museums, *The Museum Journal*, 34(5), p. 191.
- 5) *Ibid.*, p. 192.
- 6) Fox, C. (1934) Open-Air Museum, *The Museum Journal*, 34(4), p. 110.
- 7) *Ibid.*, p. 115.
- 8) Delargy, J. H. (2008) 'An open-air museum', Séamas Ó Catháin, ed., *Formation of Folklorist*. The Folklore of Ireland Council, p. 356.
- 9) Rentzhog, S. (2007) *Open-Air Museums: The history and future of a visionary idea*, Jamtli Forlag and Carlsson Bokforlag, a map at the back of this book.
- 10) I researched at St. Fagan's National History Museum for several months in 2012.
- 11) I researched at Ulster Folk and Transport Museum for several months in 2008.
- 12) Peate, I. C. (1941) The place of folk culture in the museum, *The Museum Journal*, 41(3), p. 4.
- 13) *Ibid.*, p. 46.
- 14) Mr. Gerallt Nash, the senior curator of St. Fagan's National History Museum gave me a photocopy of this memorandum in 2012.
- 15) At any rate, the Central Block was very important for Peate himself in another meaning. Before he passed away, his grave site was decided to be erected behind the chapel. Mr Trefor Owen, his successor, the second curator, replied to the author's question. 'No one was against' because Peate was regarded as the founder. To build the founder's grave is not uncommon. There is a church at the central place of the Seurasaari Open-Air Museum. The graves of the founder, Professor Axel Olail Hickel and his wife are located on the premises.
- 16) Peate, I. C. (1952) Re-erected buildings at the Welsh Folk Museum, *The Museum Journal*, 52(3), p. 74.
- 17) Ulster Folk Museum (1954) report of the folk museum committee.
- 18) *Second Annual Report of the Board of Trustees, 1960/1961*, Ulster Folk Museum in 1961.
- 19) Giolláin, D. Ó (2000) Folklore and Ethnology, in Neil Buttimer *et al.* eds., *The Heritage of Ireland*. The Collins Press, pp. 168–169.
- 20) *Ibid.*, p. 169.
- 21) It is possible to find the same in another open-air museum. In the case of the Saurasaari Open-Air Museum, established in 1909 in Helsinki, re-erected buildings are arranged and classified to some degree.
- 22) Lucas, A. T. (1967) The Academic Position of European Ethnology in Ireland, *Ethnologia Europaea*, 1, p. 284.
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29) The author travelled to Stockholm to visit Skansen in 2008.

ウェールズとアイルランドにおける地理学と野外博物館の創出

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野外博物館は、19世紀の末頃にスカンディナヴィアで出現した。建物を移築・展示することは、それまでにない全く新しい着想であった。このような野外博物館は、多くの国々に影響を与えた。近接するフィンランドでは、19世紀末以降に複数の野外博物館がつくられた。イギリスでは20世紀初頭に野外博物館の建設が提起され、計画の作成が進められたようであるが、1930年代に頓挫した。アイルランド共和国では、フォークロア研究を牽引したディラーギーが、ダブリンの近郊にそれをつくる必要性を1929年に書きとどめている。以上の経緯をもとに、本論文は、ウェールズと北アイルランド、ならびにアイルランド共和国を対象地域とする。

ウェールズでは、ウェールズ国立博物館の館長であり、1930年代に野外博物館の必要性を主張したフォックスが、完成に至る道筋をつくり、フォーク・カルチャー部門の責任者であったピートがそれを継承した。そして、イギリスで初の野外博物館であるウェールズ・フォーク博物館が1948年に誕生した。北アイルランドでは、エヴァンスが組織した委員会が野外博物館の必要性をユニオニストに説き、1963年にアルスター・フォーク博物館が開館した。北アイルランドでの運動は、アイルランド共和国での趨勢を強く意識して進められた。他方、1960年代にはダブリンの近郊でその予定地が決まっていたようであるが、アイルランド共和国政府からの支援がなく、実現にはいたらなかった。

これらを比較すると、言うまでもなく政府による支援の有無が最も重要な要因であった。それに加えて、地理学的な発想の有無が実は関わっていたようにも思われる。ピートとエヴァンスはともに地理学を学び、特にエヴァンスはアイルランドで初めて大学に勤務した地理学者であった。ピートの3人の後継者も、またエヴァンスとともに野外博物館の実現と運営に尽力した2人の弟子も、大学で地理学を専攻している。このような諸事実をふまえると、地理学的な構想力が、野外博物館の創出には重要な役割を果たしたように解される。

キーワード：野外博物館、ウェールズ・フォーク博物館、アルスター・フォーク博物館

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