

Yamada). Maurizio Ali's article, using a delicate personal tone, cites and reflects on excerpts from his fieldwork diary, drawing the reader's attention to the complexity of transferring personal experiences on shamanic rituals to academic discourses.

NAGYNÉ BATÁRI, Zsuzsanna: *Tájegység születik: Szabadtéri kiállítások rendezésének kérdései az Észak-magyarországi falu tájegység esettanulmánya alapján* [An exhibition is born. Questions of preparing open air exhibitions based on the case study of the Northern Hungarian village regional unit]. 2014, Szentendre: Skanzen, 459.

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This volume is an introduction to open air museology at the beginning of the 21st century, based on a case study on the preparation of the Northern Hungarian Village regional unit, opened in 2010, and to date the newest unit of the Hungarian Open Air Museum. Zsuzsanna Batári, curator of this regional unit, discusses various theoretical and methodological questions specific to contemporary open air museology based on this case study, guiding us through all stages of planning and the actual realization of the exhibition in question.

In the opening chapters, Batári outlines the changing environment and expectations that open air museums face. At the core of these lie the notion of the anthropologized museum. It is no longer sufficient to present rural architecture and interiors; museologists must now apply various methods to 'make them come alive'. Interactivity, sustainability and edutainment are a few of the keywords that new museology has to address. After the introduction, the preparation of the exhibition is discussed in six chapters, starting from the drawing of the concept, and finishing with interpretive methods complementing the finished exhibition.

The first chapter discusses the drawing (and redrawing) of the concept of a regional unit. It includes a detailed description of all the buildings and other elements of settlement that comprise the North Hungarian regional unit (the manor, cave dwellings, a common yard with three dwellings, a gentry yard, a small chapel etc.), also touching upon elements from the original concept which had been omitted in the meantime. The next chapter focuses on the detailed preparation of the concept of a regional unit. It reflects on the possibilities and difficulties of selecting houses and outbuildings in the 21st century. This chapter also touches upon the criteria of authenticity and the possibility of creating an authentic copy or reconstruction if the original building cannot be moved for some reason.

The third chapter deals with various methods and sources of ethnographic research needed for planning an exhibition. The author emphasizes the considerable change this process has undergone during the past decades and the vast amount of new sources available for research, including digital databases of ethnographic articles and archive photographs. The subsequent chapter focuses on different aspects of collecting objects for the museum. Methods of collection have also changed, but the most interesting segments reflect on specific practical and theoretical issues. One example could be the

special efforts needed to acquire vulnerable materials such as textiles or paper from a certain period. The other is more closely connected to the concept of the anthropologized museum: how can objects be used to visualize everyday life or folk customs?

The fifth chapter deals with questions related to creating interiors. Here, Batári describes the relatively new method of modelling the interiors beforehand in the Ethnographical Study Collection. This allows more time for the professionals working on the exhibition to discuss and prepare the interior before moving it to the house it belongs to. The last and longest chapter discusses methods of interpretation and the cultural translation of the exhibition for visitors, which is crucial to the operation of the museum as well as in terms of the experience and information gained those who visit. The most significant innovation of the North Hungarian Village regional unit has been incorporating interpretive tools in the exhibition from the very beginning of the preparation phase. Multimedia content and other innovative technical solutions play a considerable part, but equally important is the role of ‘interpretators’, who help visitors get involved instead of remaining passive viewers.

The goal of the author was to demonstrate the toolkit and the work process of open air museology today, focusing on innovative, up-to-date methods. Thanks to the practical approach, numerous illustrations and minute descriptions, this volume published by the Hungarian Open Air Museum is not only a case study, but can also be used as a handbook of open air museology in the beginning of the 21st century.

DANGLOVÁ, Oľga: *Modrotlač na Slovensku – Blueprint in Slovakia*. 2014, Bratislava: ÚĽUV, 375.

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Sixty years have passed since, following several preliminary studies, the first major survey of the topic of the currently reviewed book was published, written by Jozef Vydra (*Ludová modrotlač na Slovensku - Indigo blue print in Slovak folk art*. 1954, Bratislava: Tvar). The first major Hungarian monograph on this subject also came out in the period between the release of these two Slovak publications (DOMONKOS, Ottó: *A magyarországi kékfestés* [Blue-dyeing in Hungary]. 1981, Budapest: Corvina). Among other works, Domonkos referenced the German-language edition of Vydra’s book. After all, in relation to historical Hungary, most of the early blue-dyeing guilds were located in the territory of what is today Slovakia.

Danglová’s work on blue-dyeing is best presented compared against the above-mentioned earlier publications, so as to examine what it provides in excess of the other works.

The main chapters of the volume discussed are: The history of printed textiles, Dyers’ guilds, Dye workshops, Blueprint trade after extinction of the dye-workshops, Blueprint technology, The printing forms, Blueprint in folk dresses and Interior, and Motives.

The first six chapters outline the history of the handicraft. The seventh chapter will pique the interest of ethnography in the strict sense of the term. The eighth and last