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## **Biography in the Museum: A Multimedia Presentation of Saint Zygmunt Szczęsny Feliński's Life**

### **Biografia w muzeum. Multimedialna prezentacja zyciorysu św. Zygmunta Szczęsnego Felińskiego**

**Abstract:** This article presents the biography of Saint Zygmunt Szczęsny Feliński (1822–1895), which is the basis for the exhibition in the museum dedicated to the memory of this outstanding nineteenth-century figure of the Polish Church. The cognitive and educational potential of Archbishop Feliński's life is emphasised in the narrative layer of the exhibition by means of modern multimedia solutions. The museum uses various forms of visual message, aimed both at viewers who prefer traditional exhibition solutions, as well as those with high skill levels and technological expectations. The Museum of St Zygmunt Feliński plays an important role in the historical education process and popularises the biography of the archbishop as a role model for life and action. By spreading the cult of the saint, it also meets the religious needs of visitors through contact with the material and spiritual heritage of the exhibition's protagonist.

**Keywords:** Zygmunt Szczęsny Feliński, museum education, biographical tourism, multimedia museum

**Streszczenie:** W artykule przedstawiono biografię św. Zygmunta Szczęsnego Felińskiego (1822–1895) jako podstawę ekspozycji wystawienniczej w muzeum poświęconym pamięci tej wybitnej postaci Kościoła polskiego XIX w. Poznawczo-kształcąca i wycho-

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wawczy potencjał biografii arcybiskupa Felińskiego został podkreślony w warstwie narracyjnej muzeum za pomocą nowoczesnych rozwiązań multimedialnych. W muzeum zastosowano zróżnicowane formy przekazu wizualnego, skierowane zarówno do widzów preferujących tradycyjne rozwiązania ekspozycyjne, jak i tych o wysokich kompetencjach i oczekiwaniach technologicznych. Muzeum św. Zygmunta Szczęsnego Felińskiego pełni ważną rolę w procesie edukacji historycznej i popularyzuje biografię jako wzorzec życia i działania. Szerząc kult świętego, zaspokaja również potrzeby religijne zwiedzających poprzez kontakt z dorobkiem materialnym i duchowym bohatera wystawy.

**Słowa kluczowe:** Zygmunt Szczęsny Feliński, edukacja muzealna, turystyka biograficzna, multimedialne muzeum.

### **A biography as the basis for the museum exhibition**

**S**aint Zygmunt Szczęsny Feliński (1822–1895) is a figure of outstanding merit for the nineteenth-century history of Poland and the Polish Church. His biography is complex and unique due to various aspects that built up in the saint's life over the years. The future archbishop was born in Wojutyn in Volhynia to a landed gentry family, who contributed to the promotion of Polish culture in the region. From his family, he received a stable foundation of faith and patriotism, shaped in contact with national traditions, independence uprisings, persecutions of the nation and the Church, as well as a multicultural social environment. His mother<sup>1</sup> had a particular influence on his upbringing as she was fully responsible for the family after her husband's death. Thanks to Zenon Brzozowski's<sup>2</sup> support, Feliński studied mathematics at the Faculty of Philosophy of the Lomonosov Moscow State University. After completing his official apprenticeship, the young Feliński was sent by his protector to the West in 1847 to continue to study humanities, where he came into contact with the intel-

- 1 Ewa Felińska (1753–1859), née Wendorff – a writer and diarist; exiled to Siberia for patriotic activity; released from exile as a result of an amnesty; T. Turkowski, *Felińska Ewa*, in: *Polski słownik biograficzny*, Vol. 6, Kraków 1948, pp. 407–408.
- 2 Zenon Brzozowski (1806–1887) – a landowner from Sokółówka in Podolia, a graduate of the Volhynian Secondary School in Krzemieniec, known for his economic and philanthropic activities and supporting Polish culture; M. Danilewiczowa, *Zenon Izidor Antoni Brzozowski*, in: *Polski słownik biograficzny*, Vol. 3, Kraków 1937, pp. 68–69.

lectual thoughts and environment of Polish emigrants. This journey greatly enriched his intellectual and spiritual development. Acquaintance and then friendship with Juliusz Słowacki played a special role during his studies in Paris.<sup>3</sup> After the poet's death, at which he was present, he expressed his priestly vocation aloud, which opened a new stage of his life.

Having returned to his hometown, Feliński entered the Theological Seminary in Zhytomyr in 1851.<sup>4</sup> Due to his age and level of education, his seminary education was significantly accelerated, as were his studies at the Saint Petersburg Theological Academy (1853–1855). Having been ordained a priest, he performed pastoral, preaching and educational ministry (as a teacher of Latin and mathematics).<sup>5</sup> He then helped poor orphans and homeless elderly people by establishing a shelter-almshouse in 1857. He appointed the Congregation of the Franciscan Sisters of the Family of Mary to care for its residents and was greatly committed to supporting them.<sup>6</sup> Feliński was also associated with the academy's milieu as the confessor and chaplain for the alumni, and from 1859 as a professor in the philosophy department.<sup>7</sup> This kind of activity was extremely important for the generation of priests who were prepared to perform pastoral functions in the difficult times to come.<sup>8</sup> His activity developed

- 3 Due to his acquaintance with the poet's mother – Salomea Bécu – from his time in Kremenets; H. E. Wyczawski, *Arcybiskup Zygmunt Szczęsny Feliński 1822–1895*, Warszawa 1975, p. 57.
- 4 *Hagiografia Polska. Słownik bio-bibliograficzny*, (ed.) R. Gustaw, Poznań-Warszawa-Lublin 1971, Vol. 1, p. 326.
- 5 T. A. Frącek, *Zawierzył Opatrzności. Św. Zygmunt Szczęsny Feliński*, Warszawa 2015, p. 44.
- 6 *Siostry Rodziny Maryi*, in: B. Łoziński, *Leksykon zakonów w Polsce. Informator o życiu konsekrowanym*, Warszawa 1998, p. 300; T. A. Frącek, *Zgromadzenie Sióstr Franciszkanek Rodziny Maryi – działalność na przestrzeni 150 lat – 1857–2007*, in: *Rodzina Maryi dzieło bł. Zygmunta Szczęsnego Felińskiego 1857–2007. Materiały z sympozjum*, Kraków 2009, pp. 94–95.
- 7 T. A. Frącek, *Życie i działalność Abp. Z. Felińskiego*, in: *Św. Abp Zygmunt Szczęsny Feliński*, <https://zfelinski.blogspot.com/2010/10/s-dr-antonietta-fracek-zycie-i.html>, accessed: 7 July 2019; I. Wodzianowska, M. W. Szkarowski, *Rzymskokatolicka Akademia Duchowna w Petersburgu*, Polski Petersburg, <http://www.polskipetersburg.pl/hasla/rzymskokatolicka-akademia-duchowna-w-petersburgu>, accessed: 7 July 2019.
- 8 J. Szczepaniak, *Troska Błogosławionego arcybiskupa Zygmunta Szczęsnego Felińskiego o formację kapłańską i zakonną*, in: *Rodzina Maryi dzieło bł. Zygmunta Szczęsnego Felińskiego*, p. 20.

a new style of priesthood, which was based on education and awareness of one's rights and duties, loyalty to the Church authorities and the courage that set the limits of submission to secular authorities. He was appointed the Metropolitan Archbishop of Warsaw on 6 January 1862, which was another turning point in his life. The archbishop officially served this function for twenty-one years (1862–1883),<sup>9</sup> but he actually did so for only sixteen months (1862–1863) and spent the next twenty years in exile.<sup>10</sup>

He served as the archbishop in Warsaw at a time when the political situation in the Polish territories in the Russian partition was very complicated. Poles protested against Russia's policy, martial law was introduced in the city, churches were closed and repressions, arrests and deportations to Siberia continued. Polish society welcomed the new archbishop with great distrust, suspecting him of cooperation with the invader.<sup>11</sup> In an atmosphere of reluctance, Feliński began to systematically work on the religious revival in the archdiocese entrusted to him. Raising the spiritual and intellectual level of the clergy was intended to create the basis for activities aimed at the religious support of the faithful. At the same time, he was moderate and cautious about the announced national uprising, pointing to the need to avoid bloodshed and to act for internal strengthening. As a sign of protest against the repressions following the January Uprising, he resigned his membership of the Council of State in March 1863, thus fulfilling the declaration he made to Tsar Alexander II before the consecration: '... I will fulfil my duties as a shepherd and share the plight of my people.'<sup>12</sup> As a state prisoner, he left the capital on 14 June 1863 and was exiled to Yaroslavl upon Volga. He spent the following years under

9 R. Bender, *Feliński Zygmunt Szczęsny*, w: *Encyklopedia katolicka*, Vol. 5, (eds) L. Bieńkowski et al., Lublin 1989, kol. 110; R. Skrzyniarz, *Zygmunt Szczęsny Feliński – droga do świętości*, in: *Biografie nauczycieli i pedagogów. Idee i programy*, (eds) R. Skrzyniarz, G. Bujak, K. Kołtuniewicz, Lublin 2013, pp. 163–187.

10 T. A. Frącek, *Zawierzył Opatrzności*, p. 55.

11 M. Godlewski, *Feliński Zygmunt Szczęsny (1822–1895)*, in: *Polski słownik biograficzny*, Vol. 6, Kraków 1948, p. 411.

12 H. E. Wyczawski, *Arcybiskup Zygmunt Szczęsny Feliński*, pp. 191–192; A. Zelga, *Arcybiskup Zygmunt Szczęsny Feliński 1822–1895. Szedł do świętości, tracąc, ufny Bożej Opatrzności*, Warszawa 2009, p. 43.

police supervision, repenting and devoting himself to prayer and writing. Despite the repressions, he helped the exiles, prisoners, the poor, and the Catholic community in Yaroslavl, where he initiated the construction of a church. After his release from exile in 1883, he spent the last twelve years of his life in the village of Zvenyachka (Dźwiniaczka) in the Lviv archdiocese as a shepherd of the rural people. He died in Cracow in 1895 and, in line with his last will, was buried in Zvenyachka. It was only in 1921 that the archbishop's remains were transported to Warsaw and placed in the basement of St John's Archcathedral.<sup>13</sup> Holy Father John Paul II beatified Archbishop Feliński on 18 August 2002 in Cracow and Pope Benedict XVI canonised him on 11 October 2009 in Saint Peter's Basilica in Rome. His inclusion in the group of saints of the universal Church was the culmination of the saint's rich life path marked by his love for his country and his fidelity to the Church.

Feliński's biography contains a wealth of threads that make up the individual's entire life and are also a reference point for nineteenth-century heritage. By following the successive stages of the archbishop's life, one can learn about the nineteenth-century history of Poland and its nation, literature, and relationships with outstanding figures from the world of politics, the Church and the spiritual message 'Non possumus', interpreted over and over again in present times.<sup>14</sup> By showing this outstanding historical figure, the museum exhibition not only serves the cognitive function, but it also popularises an educational role model and stresses significant human values, such as patriotism, nobility, perseverance, charity, as well as intellectual and spiritual-religious development. It also contributes to the systematic increase in the participation of church museums in the process of preserving historical heritage using the latest technologies.

13 Moved to the chapel of the Archconfraternity of Literature in 2003; T. Frącek, 'Idea odrodzenia w duszpasterskiej działalności błogosławionego arcybiskupa Zygmunta Szczęsnego Felińskiego w Archidiecezji Warszawskiej', *Prawo Kanoniczne: kwartalnik prawnohistoryczny*, 47 (2004) No. 3–4, pp. [30] 256.

14 From Feliński's farewell words to the Warsaw clergy before leaving for St Petersburg; G. Bachanek, *Teologiczna odpowiedź Zygmunta Szczęsnego Felińskiego na zagrożenia Kościoła w czasach zaborów*, Niepokalanów 2015, p. 155.

### **The educational dimension of the museum and church museums**

Church museums play an important role in the promotion of cultural heritage resources. As institutions of merit for culture and the evangelisation process, these museums were gradually shaped in Poland from the late nineteenth century, developing in an organised manner as part of church administration bodies in the twentieth century.<sup>15</sup> Despite their rich resources and diverse culture-forming activities, church museums are not part of the mainstream of state and private museums in Poland. This is primarily due to the legal conditions that affect the way in which these institutions are financed, organised and in which they work. The 2017 assessment of the state of church museology indicated that legal and financial limitations have led to significant deficiencies in modernising exhibitions and less innovative arrangements of church exhibition spaces.<sup>16</sup> However, the church museum offer has gradually improved in recent years thanks to the integrated activities of the Church to support church museums. Among the series of documents defining the activities of Church institutions in the field of protecting cultural goods is the circular letter entitled ‘The Pastoral Function of Church Museums’ of 15 August 2001. It is addressed to bishops, superiors of institutes of consecrated life and communities of apostolic life, and sets the standards for the operation of museum institutions.<sup>17</sup> These museums not only secure valuable art monuments, but also serve pastoral functions. Thus, the exhibition offer of church museums is part of the pro-

15 Since the 1980s, their development and diversification has been observed. In the last dozen or so years, the number of such facilities has doubled; M. T. Zahajkiewicz, *Miejsce muzeum w działalności Kościoła*, in: *Muzea Kościoła katolickiego w Polsce. Informator* (ed.) B. Skrzydlewska, Kielce 2004, p. 10; [B. Skrzydlewska], *Wprowadzenie*, in: *Muzea Kościoła katolickiego w Polsce*, p. 14; *Nadzieja na dalszy rozwój dla polskich muzeów kościelnych*, <https://ekai.pl/nadzieja-na-dalszy-rozwoj-dla-polskich-muzeow-kościelnych/>, accessed: 15 July 2019.

16 N. S. Błażejczyk, ‘Międzynarodowa konferencja “Muzea kościelne wobec nowych wyzwań”’. Mszczonów, 18–20 October 2017, *Archiwa, Biblioteki i Muzea Kościelne*, 110 (2018) p. 535.

17 P. P. Maniurka, *Prawna ochrona zabytków kościelnych. Problemy dóbr kultury w świetle norm kościelnych*, in: *Muzea kościelne wobec nowych wyzwań*, (eds) N. W. Błażejczyk, P. Majewski, Warszawa 2019, p. 120, <https://www.nimoz.pl/files/publications/61/Muzea%20ko%20ko%20C5%09Bcielne%20internet.pdf>, accessed: 13 July 2019.

cess of preserving the historical memory of Christianity. The main task for the future is to direct the activities of church museums to the pastoral activity of the Church.<sup>18</sup> This puts the museums in a specific situation. On the one hand, they are subject to noticeable trends in defining the contemporary role and significance of museums in the cultural space.<sup>19</sup> On the other, they are linked to the life of the Church as a testimony of faith. The influence of contact with sacred works of art on the sphere of prayer makes these museums different to others. Namely, this kind of exhibition can evoke religious experiences and have an evangelising mission.<sup>20</sup> Recent museum activities undertaken by church institutions and female religious communities are a response to the Church's concern about preserving cultural heritage as a testimony of faith. Thanks to reorganising and modernising the existing institutions, the memorabilia of religious life are preserved and the idea of consecrated life is popularised in the historical and spiritual-religious dimensions.<sup>21</sup>

The characteristics of the multimedia presentation of Feliński's life can be considered in the context of the current tendency to modernise museum space while maintaining its classic tasks related to the protection and popularisation of religious heritage. As an institution dedicated to preserving the memory of the saint indicated in the name of the institution, it shows its specific

18 The value of the lasting impact of church museums on the preservation of Christian heritage was also indicated by the so-called Presentation of the Pontifical Commission in 2002; B. Skrzydlewska, *Problemy i wyzwania muzealnictwa kościelnego w Polsce. Historia i współczesność*, in: *Muzea kościelne wobec nowych wyzwań*, p. 143.

19 Cf.: A. Ziębińska-Witek, *Historia w obiektach, czyli czym jest doświadczenie muzealne*, in: *Historia w kulturze współczesnej. Niekonwencjonalne podejścia do przeszłości*, (eds) P. Witek, M. Mazur, E. Solska, Lublin 2011, pp. 243–254; S. Kaprański, *Muzea historyczne w perspektywie studiów nad pamięcią zbiorową*, in: *Historia Polski od-nowa. Nowe narracje historii i muzealne reprezentacje przeszłości*, (eds) R. Kostro, K. Wóycicki, M. Wysocki, Warszawa 2014, pp. 159–187.

20 H. Pyka, *Muzeum Kościoła. Charakter i funkcja*, in: *Muzeum kościelne w perspektywie zadań i trendów współczesnego muzealnictwa. Materiały z sesji naukowej w dniach 14–15 czerwca 2012 roku*, (eds) T. Dudek-Bujarek, Katowice 2013, pp. 18–19.

21 *Among others: The Museum of the Congregation of the Sisters of Our Lady of Mercy*, <https://www.faustyna.pl/zmbm/4-muzeum-zgromadzenia-siostr-matki-bozej-milosierdzia-muzeum/>, accessed: 13 July 2019; *The Museum of the Motherhouse of the Congregation of the Carmelite Sisters of the Infant Jesus*, <https://www.karmelitanek.pl/muzeum/>, accessed: 13 July 2019.

character through the wealth of unique memorabilia (material and those commemorating the life and activity of the archbishop) in the museum exhibition. This corresponds to the concept of a biographical museum, which not only collects exhibits, but also becomes a cultural centre that disseminates the achievements of a given person.<sup>22</sup> A biographical museum always shows the relationship between the person – the protagonist of the exhibition – and the specificity of the era in which they lived, which gives it educational value. By popularising the figure, a biographical museum disseminates knowledge about the historical realities in which the person lived. The possibilities offered by the biography-based resources become an impulse to organise wider educational initiatives and emphasise the merits of historical figures, more and more often also including outstanding people of the Church.<sup>23</sup>

Thanks to opening modern museums to educational activities, visitors can gain a lot from their exhibition offers in terms of knowledge and skills. After all, it is assumed that the educational process in museums is primarily about learning. It involves the development of historical thinking and empathy in visitors, their activity, independent acquisition of knowledge and ability to draw conclusions.<sup>24</sup> It is particularly valuable that, thanks to museums, young people develop their historical interests. When an appropriate balance between education and play is maintained, contact with the museums' visual message fully influences understanding of the exhibited phenomena, develops memory, imagination and perception, and shapes attitudes.<sup>25</sup> If the museums also extend

22 A. Frąckowiak, M. and J. Półturzyccy, *Muzea biograficzne*, in: *Muzea biograficzne w procesie edukacji kulturalnej. Ekspozycje Fryderyka Chopina*, Warszawa-Radom 2013, pp. 45–46.

23 Among others: *The Holy Father John Paul II Family Home in Wadowice*, <https://domjp2.pl/o-muzeum/>, accessed: 13 July 2019; *The Museum of John Paul II and Primate Wyszyński in Warsaw*, <http://muzeumjp2.pl/>, accessed: 13 July 2019; *The Museum of Fr Jerzy Popiełuszko in Warsaw*, <http://muzeumkspopieluszki.pl/>, accessed: 13 July 2019.

24 B. Kubis, *Muzealne oferty edukacyjne jako element rozwoju zainteresowań historycznych młodzieży*, in: *Muzea i archiwa w edukacji historycznej*, (eds) S. Roszak, M. Strzelecka, Toruń 2007, p. 53.

25 A. Chłosta-Sikorska, *Współczesne muzea historyczne w przestrzeni publicznej*, in: *Historia w przestrzeni publicznej*, (ed.) J. Wojdon, Warszawa 2018, p. 307; D. Skotarczak, *Wizualizacja historii*, in: *Historia w przestrzeni publicznej*, pp. 325–326.



their activities to projects that popularise their resources, such as lessons and workshops, they may attract an even greater number of visitors. Incorporating these places into cultural tourism routes is not without significance for their educational functioning in public space. The potential that lies in the biographies of outstanding persons naturally encourages people to visit places related to their lives, learn about the historical contexts and look for role models and even creative inspiration for their own lives.<sup>26</sup> Practice shows that learning a biography itself (and the cultural background of the biography) as part of tourist routes can fulfil educational tasks addressed to recipients of a diverse tourist offer. The Museum of St Zygmunt Feliński can be a meeting place on routes not only of strictly museum or biographical tourism, but also of city, religious, pilgrimage and event tourism. This will depend on the extent to which this institution will be included and popularised in the tourist offer.<sup>27</sup>

Currently, it is observed that active visiting of exhibitions resembles participation in an event, which is a museum exhibition, and therefore church museums must also expand their interactive offer. This is related to the tendency to create, in line with the expectations of the public, attractive exhibition forms, involving the active use of the museum's offer by means of multimedia technologies.<sup>28</sup> A museum exhibition is like a performance in which visitors participate independently and which they also experience, feel or co-create. Thus, the cognitive and educational scope of an exhibition covers not only a biography itself, but also a number of activities falling within the area of museum education, which are meant to familiarise visitors with this kind of institu-

26 A. Mikos von Rohrscheidt, *Historia w turystyce kulturowej*, Warszawa 2018, p. 142.

27 Media information about the museum opened in 2017: *Muzeum św. Zygmunta Szczęsnego Felińskiego*, <http://muzeumfelinskiego.pl/pl/muzeum/>, accessed: 11 July 2019; *Muzeum Zygmunta Szczęsnego Felińskiego*, <https://www.facebook.com/muzeumfelinskiego/>, accessed: 11 July 2019; *Ziarno. Święty Zygmunt Szczęsny Feliński*; <https://vod.tvp.pl/video/ziarno,swiety-zygmunt-szczesny-felinski,34970918>, accessed: 11 July 2019.

28 A. Rottermund, 'Muzea – perspektywy', *Muzealnictwo*, 56 (2015) p. 5; B. Techmańska, M. Skotnicka-Pałka, *Czy muzeum musi być nudne? Multimedialne projekty muzealne na wybranych przykładach*, in: *Multimedia a źródła historyczne w nauce i badaniach*, (eds) M. Ausz, M. Szabaciuk, Lublin 2015, pp. 260–261; K. Szeska, *Muzeum multimedialne – nowy sposób narracji o przeszłości*, in: *Media audio-wizualne w warsztacie historyka*, (ed.) D. Skotarczyk, Poznań 2008, pp. 262–263.

tion and develop a habit of visiting them. In this way, museums can develop the ability of the audience to properly perceive information conveyed in various forms, which requires perceptiveness, concentration, memory, independence and openness to new things. One should not forget about shaping aesthetic sensitivity, which takes place in contact with solutions applied to beautify the exhibition space (colours, sound and lighting). Museums need to maintain a balance between tradition and modernity when using such multifunctional solutions. This balance seems to be fully preserved in the institution described in this article.

### **A biography in the museum's multimedia message**

Feliński's biography is presented in the form of a multimedia exhibition devoted to this important figure of the Polish Church. It is located in the right wing of the Wojciech Bogusławski Palace at 97 Żytnia Street in Warsaw. The property, which hosts the General House of the Congregation of the Franciscan Sisters of the Family of Mary, was purchased by the archbishop in 1862 for the needs of the sisters and their charitable activity. The only originally preserved element of this old structure (the buildings burned down during the Warsaw Uprising) is the statue of Our Lady of the Immaculate Conception at the entrance to the main building, which Feliński founded and consecrated on the eve of his exile in 1863. The statue, together with that of the founder of the congregation and the reconstructed palace, is a real memento of the archbishop's life and activity, which additionally strengthens the message of the exhibition. The substantive concept of the museum is based on the multi-layered visual image that recreates the biography. This has been achieved through the use of a chronological and problematic arrangement of content, which corresponds to the successive stages of the protagonist's life: his adolescence, the period of spiritual formation, the first years of priesthood, the times of archbishopric and exile, as well as beatification and canonisation. The biographical story is strictly embedded in historical and geographical realities, which constitute a procedure necessary for capturing the entire picture of Archbishop Feliński's life against the background of his family, education, environmental and official issues, up to his loneliness and preserving his memory. Biographical threads form a mosaic of life episodes, in which the exhibition's protagonist is presented as a son, brother,

student, friend, priest and chaplain, organiser of religious life, church dignitary, writer, prisoner and saint. The rich legacy of Archbishop Feliński's life, prepared in the form of a message for visitors, relates to his literary, social, organisational and, above all, spiritual achievements, expressed in this Pole's and clergyman's attitude in difficult times for the country. It is most fully manifested in the archbishop's motto, 'Non possumus', as a protest against the actions of the partitioning authorities against the Church. This message is visualised with illuminated words, which shine with reflected light, thus symbolising their duration and relevance despite the changing times and circumstances.

The museum space has been very well planned, based on an enfilade arrangement of rooms (connecting rooms), which makes it possible to preserve the principle of chronological and thematic continuity in the biographical narrative. Each of the rooms is dedicated to a selected period of the saint's life, including his family and childhood, his time in Paris, his years of active priesthood and archbishopric, his exile, as well as the preservation of the inheritance and legacy of his life. Thanks to this arrangement of content, visitors can explore the biography continuously (by viewing the exhibition in order) or selectively (by stopping at particular sections). Thanks to the use of paratheatrical exhibition forms and clearly composed scenery, visitors discover their own potential in exploring the biography and can participate in the subsequent stages of Archbishop Feliński's life. This creates a sense of transfer in time and space for visitors. This is achieved thanks to the visualisation solutions used in individual rooms, which place visitors in the middle of the biographical story. On the walls, there are large-format panels, including: a map of the Polish territories in the nineteenth century with Volhynia and other biographical points marked; images of Feliński's family places; a panorama of Paris; photos of architectural objects from Zhytomyr, St Petersburg and Warsaw; a view of the Volga; and full-size reproductions of the archbishop in different periods of his life. They provide an expressive background which gives the places presented in the exhibition a proper spatial character. The information layer has been supplemented with glass display cases of biographical and encyclopaedic content in Polish and English, paintings, portraits and display panels. A story designed in this way meets the needs of typical visitors, accustomed to traditional exhibition solutions. It is in harmony with: subdued colours, lighting, texture of the walls and decor consisting of display cabinets, which dominate

particularly in the last two rooms of the museum devoted to 'Memory' and 'Intercession'. They show preserved memorabilia related to Feliński's life and activity, historic objects of worship, writings and documents, thanks to which visitors can directly feel the real nature of the saint.

The museum also maintains a modern character by using various multimedia solutions. This arrangement of space complies with the latest trends in museology through the use of various exhibition, multimedia and educational techniques. This is because the museum offer is for a wide range of visitors of various ages: clergy and lay people, residents, tourists and pilgrims. In turn, references to the issues included in the school curriculum, such as the Great Emigration, Juliusz Słowacki or the January Uprising, are also aimed at students. This broad approach to the target groups in the use of the museum's resources and the skills of contemporary visitors in the field of multimedia indicate the need to modernise the format of the exhibition.<sup>29</sup> The presence of multimedia is, in this case, also dictated by the limited amount of original biographical exhibits,<sup>30</sup> the lack of which is compensated by so-called meta-objects, that is, digital copies of the originals. Among the objects that make up the museum exhibition, there are various types of movable display screens that help make the memorabilia more realistic. This solution is used to present the text of Archbishop Feliński's diary. His memories are a valuable example of memoirs, which show a panorama of the history of the state and nation during the partition period, taking into account the fate of the archbishop and people from his circle.

Visitors can freely read the memories by turning over the digital pages of the on-screen diary. Without an interactive copy of this kind, visitors would be prevented from using the diary because it is permanently kept in a protective display case. The combination of a traditional exhibition with modern exhibition technology makes it possible to prepare the narrative layer of the museum

29 The exhibition was designed and implemented by the 7muz studio which specialises in modern exhibition projects (supervised by Ewa Świder-Grobela, multimedia solutions by swiderfilm.pl); *Muzeum św. Zygmunta Szczęsnego Felińskiego*, <http://muzeumfelinskiego.pl/pl/muzeum/>, accessed: 3 July 2019.

30 The archives transported from Lviv to Warsaw were destroyed in 1944; T. A. Frącek, *Zgromadzenie Sióstr Franciszkanek Rodziny Maryi na przestrzeni 150 lat – 1857–2007*, in: *Rodzina Maryi dzieło bł. Zygmunta Szczęsnego Felińskiego*, p. 86.

collection (content layout) in an appropriate reconstruction scheme (scenery) giving the possibility for interactive learning (launching). The active use of biographical data is also provided in the museum by a special multimedia table with a built-in touch screen. The application it uses allows visitors to freely choose information about characters associated with the Great Emigration. To better illustrate the subject, there is an image of the spatial arrangement of the characters against the background of a three-dimensional plan of Paris. This device also uses touch technology to enable visitor participation (creation). After reprogramming the device, visitors can touch the screen to colour in the contour pictures illustrating the saint's life. This is very much enjoyed by children who are offered educational solutions in the form of play.<sup>31</sup> There are also plaques with QR codes throughout the museum, which can be scanned for additional biographical information. Visitors themselves are therefore responsible for accessing the content that supplements the exhibition. All these solutions enrich the classic museum functions with the ability to create in the digital virtual space.<sup>32</sup> Thanks to the use of various technical solutions, the trend of interactive education is clearly marked in the exhibition plan, thanks to which visitors can expand their knowledge both independently and by using the communication path between each other. The biographical content is not only a source of cognition, but also an inspiration for individual experiences.

The exhibition also features a fictionalised recording imitating Feliński writing a letter to his mother in April 1849 after the death of Juliusz Słowacki.<sup>33</sup> The epistolographic episode is very expressive in both its content (notification of the poet friend's death) and the selection of artistic and scenographic means (pen squeaking, the handwriting, the process of packing the letter and addressing it). Thanks to this reconstruction, viewers focus their attention on the pen and the movement of the hands holding it for two minutes, and may have

31 The movable door in the wall plays a similar role in building the biographical story. If the visitors notice it and decide to open it, a hidden fragment of the museum narrative appears in the room dedicated to the archbishop's exile.

32 D. Folga-Januszewska, 'Muzeum: definicja i pojęcie. Czym jest muzeum dzisiaj?', *Muzealnictwo*, 49 (2008) p. 201.

33 *Słowacki i Feliński „Julek – Pani Salomei...”*; [https://www.youtube.com/watch?v=txlOTYIjq\\_Q](https://www.youtube.com/watch?v=txlOTYIjq_Q), accessed: 11 July 2019.

the impression that they are participating in the act of the writing of the letter by the hero of the biographical story. Both the exhibits and all the technical ideas allow visitors to discover the richness of the tangible and intangible heritage of the biographical story. In the case of Feliński, his path to the altars is as important as his fate. It is shown symbolically with the help of special artistic installations which, by juxtaposing properly selected objects, have a multidimensional impact on the viewers. An apparently typical display case containing the archbishop's clothes takes on a different context when visitors realise what is hidden in its reflection in the ceiling (the effect is achieved with the help of mirrors and the play of lights). The same happens with the archbishop's 'life path', which becomes 'the way to heaven' depicted on successively illuminating rungs. The installations of 'holiness' are additionally integrated in the written and recorded accounts of people – witnesses of the graces experienced through his intercession.

The multimedia concept of the Museum of St Zygmunt Feliński opens up a completely new perspective to learning this biography and goes far beyond the stereotypical perception of this person popularised in the form of images.<sup>34</sup> The message from the biography is to learn about the enduring work of the archbishop – the church hierarch living in the difficult times of partitions, but also the archetype of a Pole entangled in the context of the epoch. The museum biography allows us to get to know many aspects of the person and teaches us understanding of the entirety of human life in its many dimensions. The example of the saint, who 'lived and worked in this dramatic period of Polish history, shows that in all circumstances one can remain faithful to God and create a human community based on the saving principles of the Gospel'.<sup>35</sup> Knowledge of the archbishop's biography provides an opportunity to understand the historical context – getting to the background of events is important for understanding the history of the country in an accessible way. The museum's biographical message also carries important educational values,

34 The archbishop is portrayed in a bishop's cassock with a prayer book or a catechism and a picture of Our Lady of Częstochowa (attributes referring to the pastoral work in the village of Zvenyachka); J. Marecki, L. Rotter, *Jak czytać wizerunki świętych? Leksykon atrybutów i symboli hagiograficznych*, Kraków 2009, p. 804.

35 N. W. Bajorek, *Człowiek wielu cnót. Święty Zygmunt Szczęśny Feliński*, Krosno 2017, p. 17.

valid at all times, such as love of the homeland, bravery, acting for the benefit of society and the common good. With regard to role models that shape human character, it draws attention to the benefits of diligence, fortitude, an attitude of self-denial and simple living, growing in mercy and praying to great things and deeds that the future may bring. The museum exhibition can therefore become a pretext for personal spiritual renewal, strengthening family and social ties and creative community work in the homeland.

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