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**The National Museum, in Brazil, lives: Memories and perspectives that the flames do not destroy.**

*(In memoriam Sabrina Damasceno Silva, Federal University of Bahian Recôncavo, Brazil)*

### **Abstract**

The paper deals with one of the recurring tragedies that have already consumed a lot of human cultural heritage, the fires, based on the example of the National Museum, in Rio de Janeiro, Brazil, fundamental institution for scientific dissemination, for national development and as the first museum experience for popular sectors. The memory of its formation and development is recovered, presenting its collections and exhibitions, and showing how the fire ended an intense museum renovation process in progress. It presents the immediate and, mainly, mediate causes of creating the environment for the tragedy. In particular, it points out how the disinvestment process is related to the neoliberal setback in a dependent country: the denial of the need for popular education and public scientific research, which was developed by this institution. Finally, it shows how this museum can recover, trusting its dedicated workers and the support and affection that the popular community of the city and the suburbs feel for the museum.

### **Keywords**

National Museum; Fire; Neoliberalism; Memory.

## Introduction

The flames have already consumed much human cultural heritage. Let us remember the Mouseion of Alexandria, which included its famous Library, engulfed in flames and in which thousands of papyri scrolls with priceless works of Hellenic Antiquity were lost. More recently, other museums have been consumed by fire: from the destruction of a Monet at the Museum of Modern Art in New York in 1958, to the total destruction of the Natural History Museum of India, in April 2016 (Ansa Brasil, 2018). In Lisbon, in March 1978, due to the attack by the far-right armed group CODECO (Western Civilization Defense Command), facilitated by poor security conditions, the Museum of Natural History and Science of the University was reduced to ashes (Soares & Cardoso, 2018). In that same year, in July, a fire took approximately only one hour to destroy 90% of the collection of the Museum of Modern Art in Rio, making, for example, works by Salvador Dalí, Joan Miró, Picasso, Henri Matisse René Magritte, Portinari and Di Cavalcanti disappear (Rio Memórias, 2018). Almost nothing in the library of nine thousand volumes has escaped and, in total, only 50 works survived the flames, as well as the collection of the cinema library, preserved between the concrete walls (Rio Memórias, 2018). And on June 15, 2020, a fire hit the technical reserve of the Natural History Museum of the Federal University of Minas Gerais and destroyed a large part of the museum's structure and collection (Machemer, 2020).

On Sunday, September 2, 2018, the country was shocked by the news that the National Museum, located in Quinta da Boa Vista in Rio de Janeiro, was on fire. The first images were shocking; it was a fire of enormous proportions. The news was heartbreaking for the professionals and students of the institution, which celebrated its two centuries of existence in the same year of the disaster: the collection of 20 million pieces, invaluable for different scientific areas, such as archaeology, biology, palaeontology, anthropology physical and cultural, ethnology, history, and botany, was almost completely destroyed (Sá et al., 2018, p. 1) (M. C. Soto, Trans.).

To understand why there is so much commotion in relation to the destruction of the National Museum, we need to locate its importance, not only for its collection and role in national scientific development, but also for its historical trajectory and its appropriation by the population, by the community. Although it is difficult for us, involved with the institution, to address the tragedy, this is necessary not only to warn of the dangers to come, but also because it is a way of keeping it alive. Because "if ontologically death refers to non-being, it is in the memory of the living, as images arising from traces with a referent, where the dead can have existence (mnesic)" (Catroga, 2010, p. 167) (M. C. Soto, Trans.).

The epic bicentennial of creation and growth in the tropics, in a dependent country, in the Global South, of one of the largest museological institutions in the world, needs to be remembered. That is why we will tell his story. We will talk about what the exhibits were like at the time of the fire. To keep the National Museum alive and that it can reappear in its entire splendour for the people for whom it has always lived. We will talk about the National Museum that we know, the reality that we live in. We believe that with this testimony, our readers will be able to understand how this tragedy occurred and how the workers of the National Museum are organizing to recover it<sup>2</sup>.

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<sup>2</sup> "As the German historian Jörn Rüsen teaches, memory and history are anthropological constants, that is, consciousnesses that constitute human action for temporal orientation and the attribution of meanings, especially in times of crisis. Due to its ability to establish connections between different temporal strata, history is especially responsible for the constant defence of utopia. The future claimed here of the National Museum is possible from the disclosure of its valuable works in the past that lasted 200 years. The new institutional memory and history will not prevent trauma or mitigate loss. The museum is indeed irretrievable, but it can serve as a way to resist projects that want instead to create cultural centres that are in no way reverent to the trajectory of the House of the Birds where it all began" (Sá et al., 2018, p. 4) (M. C. Soto, Trans.).

## 1. Brief history of a bicentennial museum

At 202 years old, the National Museum was the first museological and research institution created in Brazil. It was founded by the king D. João VI, on the occasion of the invasion of Lisbon by Napoleonic troops and the transformation of Rio de Janeiro into the capital of the Kingdom of Portugal, Brazil and the Algarves. He created a complete apparatus worthy of a great metropolis, with the Bank of Brazil, the National Library, the Botanical Garden and the National Museum, previously the Royal Museum.

The National Museum stands out for its unique history as the first scientific institution in the country. Created in 1818 (Decreto de Fundação do Museu Nacional, 1818) and currently headquartered in the Paço Imperial de São Cristóvão, the former residence of the Brazilian royal and imperial family, the institution was the faithful custodian of the largest collection of Natural and Anthropological History in Latin America (with approximately 20 million objects). In addition, it is a centre of intense scientific production in the areas of Anthropology, Botany, Entomology, Invertebrates and Vertebrates, Geology and Palaeontology. The public exhibitions of natural sciences and anthropology, first inaugurated on October 24, 1821, were the best known in terms of the activities of the institution, and often served as a source of scientific information and cultural inspiration for several generations and as a source of pride for the city and the country.

This ideal of functioning of a metropolitan museum based on the model and conceptions of Natural History of Buffon and Saint Hilaire, resulted in a kind of manual called "Instrução", that is, "Instruction" (Museu Real, 1819). Different directors throughout the 19<sup>th</sup> century sought its implementation, instituting the Royal Museum as a space that receives products from the Brazilian provinces and universal collections (Lopes, 1993, pp. 42-44). These spaces created in Latin America in the 19<sup>th</sup> century can

be understood as manifestations of promoting the development of science in their respective countries, which in turn were subject to the influences of European models.

The museum had as its initial nucleus the collections established in the Decree of June 6, 1818, and was in charge of Frei José da Costa Azevedo and João de Deus de Mattos. In 1819 the ideal of operation (Lopes, 1993, p. 46) of the Royal Museum, and later Imperial and National, regarding the viability of the purpose of disseminating knowledge and studies of natural sciences in the Kingdom of Brazil, not explained in its creation document, was clarified in the “Instruction” reprinted and made available by the Royal Press. This document gave guidance to travellers and employees of the colonies on how to collect, preserve and ship natural history objects. The details contained in this guide were aimed at people not focused on this quality of studies (Lopes, 1993, p. 68) to send products to the museum.

The instructions contained in this manual indicated that the products in the Royal Museum of Rio de Janeiro should be arranged by the systems that had been adopted, clearly by families, classes, orders, genera, species, and varieties. Organized in this way, the museum should form a catalogue that would at the same time serve as an inventory of the institution, where the collection would be written in the same order and with the same number of cabinets, shelves, and individuals as those in the museum. The products would not only include their systematic and trivial names but also all the history and circumstances contained in them (Museu Real, 1819, p. IX).

Even in the metropolitan and universal character sought for this museum, the circumstance of the installation of the headquarters of the Portuguese monarchy in Rio de Janeiro generated a demand for natural products from "our islands, possessions of Asia and Africa, the Kingdom of Portugal and finally from all over the world" (Museu Real, 1819, p. XIII) (M. C. Soto, Trans.), which were sent and about which the Museum of Rio de Janeiro should have the same relationship with the governors of those places as with those of Brazil.

On October 24, 1821, the museum, based in a building around Campo de Santana, opened its doors to visitors. The constitution of its collections in this period was organized by its first director, Frei José da Costa Azevedo, and marked by the incorporation of the mineralogical collection acquired by the Portuguese crown at the end of the 18<sup>th</sup> century. Known as the “Werner Collection,” the mineral assemblage was named in honour of Abraham Gottlob Werner, considered one of the leading names in mineralogy. In that period, the collections of the old House of Natural History were also included, composed of art objects, indigenous artifacts and products of the Brazilian flora and fauna.

Like other spaces created after the arrival of the Portuguese court, the Royal Museum, now the National Museum, represented a transposition of European models to the tropics, demonstrating adherence to European initiatives. However, such initiatives can also be analyzed as an incorporation of classic models of institutional organization, taking into account the adjustment processes that marked the institutionalization of spaces for Natural Sciences in Brazil in this period (Schwarcz, 1998, p. 68; Lopes, 1993, p. 75).

In its first decades, the National Museum maintained links with several Brazilian institutions such as the Botanical Garden, the National Library, the Academy of Fine Arts, the Auxiliary Society of National Industry, the Primary Education Society, the Court Medicine Society, the Lisbon Royal Academy of Sciences, the IHGB, and the Court Schools of Engineering and Medicine (Lopes, 1993, p. 75).

The first collections of the National Museum were objects that left Portugal, along with the court, and gifts received by the monarchs, Don João IV himself and his son Pedro I (Pedro IV in Portugal). Part of the collection was made up of research material from the Empress Leopoldina, wife of Pedro I. The empress was the first museologist in that palace, developing a work of selection and cataloguing of materials, especially of Brazilian fauna and flora.

With the independence of Brazil from the Kingdom of Portugal, in 1822, the name of the museum was changed to Imperial and National. On that same occasion, the then Secretary of State for the Kingdom and Foreign Affairs of Emperor Pedro I, the mineralogist José Bonifácio de Andrada e Silva, taking advantage of the fact that a large number of foreign naturalists arrived in the country, proposed that these travellers could send natural history objects to the museum and, in return, offered facilities and protection on their expeditions. The museum also created, in 1824, a chemical laboratory that carried out medical and mineralogical research, and its facilities served students from the Higher Schools of Engineering and Medicine of the Court and the Pedro II College (Sá et al., 2018, p. 2) (M. C. Soto, Trans.).

Pedro II inherited his mother's interest in science and frequently declared that if he had not been emperor, he would have been a teacher. Among other objects, he acquired the Egyptian collection, the largest and most important in Latin America, as well as part of Empress Thereza Cristina's dowry, the Pompeii, and Herculaneum Collection. Even with the end of the monarchy, this collection remains under the tutelage of the State, its headquarters is no longer in the building in Campo de Santana but in the former official residence of the emperor, the São Cristóvão Palace, where it is located today. From the Monarchy to the Republic, the institution grew, diversified, and became one of the most important museums and research centers in Latin America in the areas of Natural and Anthropological Sciences. The National Museum begins to display a very important collection not only for Brazil, but also for the world.

With the Proclamation of the Republic in 1889, the museum was renamed the National Museum and, in 1892, its headquarters and collection were finally transferred to the Quinta da Boa Vista, including the pieces that royal and imperial families had gathered in the Palace São Cristóvão. In 1899, the operation of a Botanical Garden was regulated, and, at the beginning of the

century, the exhibitions were open to visitors on Thursdays, Saturdays, and Sundays (Sá et al., 2018, p. 3) (M. C. Soto, Trans.).

An important step in the development of its function as a space for educational and scientific outreach was the creation, during Edgar Roquette Pinto's tenure as director of the National Museum, on October 15, 1937, of the first educational service in Brazilian museums, the Teaching Assistance Section. This was created to help formal school education. "With an abundant sample of didactic guides and posters, which summarized topics for the classroom and scientific films, he intended to make the institution a school museum" (Sá et al., 2018, p. 4) (M. C. Soto, Trans.). This first educational service is still inserted in the perspective of a traditionalist museum, an institution that only serves to preserve and safeguard the national heritage. Education was understood only in its school dimension, so it is not for the museum to educate, but to contribute, offering alternative tools, to formal education.

The Paço de São Cristóvão was part of the first group of monuments listed by SPHAN in 1938 during the administration of Heloísa Alberto Torres, confirmed as director by Getúlio Vargas a year earlier. Before assuming this position, he was head of the Anthropology and Ethnology Section between 1926 and 1931, maintaining dialogues with national and international museum institutions. She was deputy director between 1935 and 1937, when she assumed the position until 1955. At that time, the contributions of the National Museum in the elaboration of discursive formations about the nation became the consolidation of an official heritage that included the discourses constructed during the government of Vargas.

Since 1946, after the end of the Estado Novo, the government decided to incorporate the largest museum in the country into the University of Brazil (currently the Federal University of Rio de Janeiro - UFRJ). Such incorporation, however, never eliminated its character as a National Museum, as is recognized to this day in the statute of the UFRJ. During this period, there was an exponential growth in the collections, both in number

and variety of objects, due to the even greater link with scientific and academic research.

The contributions to national economic and scientific development and to the promotion of scientific and cultural dissemination in the country date back to the beginning of the 19<sup>th</sup> century, with the constitution of its main collections, the opening of scientific exhibitions and the offering of public courses. The National Museum and its researchers were responsible for Brazilian participation in many of the major international exhibitions that lit the path of international development in the second half of the 19<sup>th</sup> century.

The assignment and reception of collections of extreme scientific and cultural relevance thus accompanies the history of the institution, from the Werner Mineralogical Collection, brought from Portugal by the Royal Family to the incorporation of materials from the extinct Fauna Museum and the recent loan of part of the collection of the extinct Museum of the First Kingdom, always with the intention of ensuring the preservation, research, and public access to cultural and natural assets.

The museum's commitment to scientific dissemination is evident considering that the "National Museum Archives" is the first serial scientific publication in Brazil. Its educational action was continuously reinforced and expanded, from the first public sessions, held in the presence of Emperor D. Pedro II, to the current action of its Teaching Assistance Section, directly focused on assisting schools, with the preparation of specific materials for distribution, teacher training and attendance at visits.

In formal education, the museum is responsible for six *stricto sensu* graduate programs: social anthropology, archaeology, botany, linguistics and indigenous languages, zoology, and geosciences. It teaches three regular *lato sensu* specialization courses: quaternary geology, generative grammar, and studies of cognition and indigenous languages. It welcomes more than 500 students per year in its facilities.

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Obviously, the destruction of the museum has harmed training and these activities, but they remain alive within this new reality.

Special scholarship programs guarantee the participation of middle and high school students in ongoing research in the institution's six departments, as well as in the technical areas of museology, teacher assistance, and the conservation/restoration of cultural and scientific assets. In addition to the formal study plans, the museum also offers extension courses, in the most diverse topics and varied cultural activities.

## **2. Steady expansion before destruction**

The National Museum has more than 90 professors, 210 technicians and various lines of research. Before the tragedy, it had a scientific, bibliographic, and documentary collection that exceeded 15 million objects and continued to grow, making it one of the largest museum institutions on the planet. Its headquarters, the Paço de São Cristóvão, had enormous historical significance because it was the residence of the Royal and Imperial Family, the only one in Latin America, and the place where the first Constituent Assembly of the Republic was held. The growth of the museum was no longer able to cover the diversity of the activities carried out, and since 1970, new buildings began to be built around the Botanical Garden of the National Museum, which today houses the Historical Library (more than 530 thousand volumes), the Department of Vertebrates and the Department of Botany, in addition to other smaller facilities, linked to education, research and custody of collections. This expansion ended up saving part of the collection, even though some departments have completely lost their collection.

In the same way, despite the budgetary restrictions that have existed for a long time, the commitment of the museum team has made possible a response to the demand imposed by the diversity of the institution's collections and their specificities, by the

expansion as well as new teaching and other adequate facilities to protect the collections, guaranteeing, however, good conditions for preservation and access to national and foreign researchers. The challenges of the growth of the institution and the security of its collections led the National Museum to seek solutions to guarantee the continuity of its activities, its regular expansion and the quality of its exhibitions and educational activities.

In 1995, the "Strategic Development Program" was formalized with the aim of restoring its facilities, controlling its collections, and updating its exhibitions. This program also provided for the construction of buildings for academic and technical-administrative activities, freeing the palace for the exhibition area. Of the public exhibitions at that time, those of natural sciences and anthropology, initially opened in 1821, constituted the best-known activities of the institution and were important sources of scientific and cultural information. Under the direction of Luiz Fernando Dias Duarte, between 1998 and 2002, temporary and long-term exhibitions were valued, starting a process of reformulating the exhibition circuit with the opening of these new events.

As the ancient Egyptian exhibition occupied three small rooms on the exhibition floor and began to occupy a large room, a partial restructuring of the circuit was necessary, which resulted, at the end of 2001, in ten recovered rooms, corresponding to the Archaeology collections. Brazilian, indigenous, and foreign Ethnology, since the exhibition of ancient Egypt continued.

With the publication of two volumes of the Technical-Scientific Office, one that refers to the architectural part and the other to the conceptual part, the National Museum / UFRJ finally had proposals for the relocation of collections and scientific departments and courses of postgraduate, leaving the three floors of the building completely free to be occupied by long-term exhibitions, based on two thematic axes developed in collaboration with the Museum's researchers: "Planet and Life", where the Bendegó

meteorite would be inserted, and "Human Culture " – which would include all the collections of the institution.

After the launch of the project, due to the impossibility of implementing it all at once, the administration of the institution, in partnership with the Museology Section, opted for the strategy of reformulating the exhibitions in stages, in parallel with the construction of the adjoining buildings. Currently the first building for the Botany department is finished and is already fully occupied. New projects were developed, and new exhibitions were inaugurated in the long-term circuit. At the time of the fire, the institution had a commission established to review the revitalization project published in 2002, with the aim of developing and coordinating strategic actions and continuing to implement the points considered essential for the National Museum Revitalization Project, seeking to highlight the 200 years that the institution would complete in 2018, the year of the fire.

### **3. The announced tragedy of the fire in a country in rupture**

The National Museum was in full swing and transformation. But, unfortunately, and although with inflections in certain areas, the financing of the National Museum has always been less than necessary throughout successive governments, regardless of their position on the ideological spectrum, since they were always marked by strong budgetary restrictions due to the neoliberal economic framework. For investments, it barely had the help of some parliamentary amendments obtained by congressmen committed to the institution, and attracting through public calls, specific methods to guarantee all institutional needs.

This required a lot of creativity. We carried out a guerrilla museology (Ferreira & Soto, 2018): maintenance and assembly of exhibitions in minimal conditions. The management of the National Museum offered us everything possible to work with. It

was an emergency museology, a tireless struggle to keep the museum open and running smoothly.

And when we talk about lack of funds, the university is immediately held responsible for an alleged poor transfer of funds. However, it is necessary to know that the structure of UFRJ is the biggest and best university in Brazil, growing despite a very small budget. In 2014, the UFRJ budget was R\$ 434 million; in 2018 it was R\$ 388 million. And the investment funds (new equipment, buildings) fell in the same period from R\$ 52 million to R\$ 6 million. The National Museum received what was possible.

Three main objectives were established, as already mentioned: the structural renovation of the building, including fire prevention; the construction of new buildings for the displacement of all the laboratories, administrative activities; and the use of the entire area of the palace for a new exhibition. Neither the then Ministry of Culture (MinC), currently incorporated as Secretary of State in the Ministry of Tourism, nor the Ministry of Education (MEC) contributed with funds. It was only through the work of the museum administration with the parliament that a bank amendment of R\$ 20 million was achieved, but the government of that time did not release the funds.

Part of the work we did in the Museology Section was to produce projects that could be advertised in public publications and enrol in the famous Rouanet Law. The same private initiative that defined a series of absurd rules after the fire, such as the resignation of the rector (from the progressive field), to help the National Museum, had previously had little interest in sponsoring any of the initiatives.

We know the reason for this disinterest. Our public surveys indicated that it was people in income classes C and D who frequented the museum the most. To speak of Quinta da Boa Vista is to speak of access to the train, of the public from the outskirts. Exactly for this reason, it was never of interest to private initiative, nor to the federal government itself. What was happening there was a process of popular education and non-profit scientific research, aimed at all people and the poorest, part of a free public

university, accessible to all, UFRJ. This was what turned the National Museum into a space incorporated into the lives of the cariocas (the inhabitants of the city of Rio de Janeiro), as well as the residents of the surrounding outskirts.

The first experience in museums for many was in the National Museum, creating an emotional bond with that space. Despite being a collection that a priori would not dialogue with the average Brazilian, the experimental process allowed an identification of the collection that gave it a new meaning and allowed an unexpected appropriation. This is the beauty of museums: new and unsuspected meanings can be constructed through objects, sewing affects and connections. Thus, in this way, the work of scientific dissemination is produced and mediated exactly by this affectivity, the objects see their value truly recognized, they gain meaning, they gain life. The beings of the past revive in the eyes of those who see them.

Therefore, in the absence of a national development project, these research and teaching institutions will not be necessary. And in the early hours of September 2, 2018, almost like a representation of the period in which we lived, and the even worse period that awaited us, the National Museum, the former Royal Museum, the first museum in the Americas and which had just completed its bicentennial as one of the ten largest collections in the world, it burned down. As a reflection of the lack of preparation of the State and the lack of permanent investment, there were no minimum conditions to fight the fire, which turned the palace into ruins and practically consumed almost its entire collection.

The museum's extensive natural history collections, meticulously amassed over more than two centuries, documented the change in species identity and distribution over time, recorded the culture and native languages of South Americans, and archived the origin and historical progress of a nation. The magnitude of this loss is impressive, not only for Brazil, but for the world. Scientific advancement is based on the building blocks of the past, and without these building blocks, scientists are left without reference points.

Museum collections are the foundation on which we recognize cultural and scientific novelty as we strive to understand and improve the human condition, to advance our understanding of how pieces of nature arose and fit together, and even to predict the future ecological and evolutionary of the planet's biodiversity. [...] There is some hope among the ashes. Many of the biological collections, including vertebrates, most marine invertebrates, and plants, as well as rare books were saved because they were in different buildings (Lack, 2018, p. 1323) (M. C. Soto, Trans.).

#### 4. Future perspectives

Unfortunately, as we have seen, doing guerrilla museology, doing science during precariousness, was a situation present in the daily lives of the workers at the National Museum. The cuts, the policy of destroying culture and science, disinvestment in universities, explain the reasons for the tragedy. However, the historical capacity of the museum's workers to guarantee its operation, despite all these limits, this museology of urgency and guerrilla warfare, will be a fundamental aspect for the reconstruction of the museum.

We believe that a museum is people, is much more than a collection, than a building. For this reason, despite all the losses, the National Museum is still alive (even this is the motto of the museum today). The people who have always worked in the midst of scarcity are those who have more conditions, more baggage, technical and emotional, to rebuild a museum. It means knowing how to live with precariousness and, from there, draw strength, daily, to do the best. And we are having such a good result that people do not believe in what circumstances all this has been done.

We thank the colleagues and friends of the National Museum who remain in the fight, in the battle, to build the museum. We are very proud to have worked at the National

Museum, although it was not easy. But we learned a lot. An institution like this does not pass in our lives without leaving a mark. We are sure that the museum will rise, although it will no longer be the same. And this is already a preview of the future.

The resilience of the scientists at the National Museum is impressive. [...] The Central Library of the National Museum and its rare works were not touched by the fire. Entire departments escaped unscathed thanks to institutional actions that ensured the protection of scientific collections amounting to a few million copies. In less than 15 days, the Teaching Assistance Section was already promoting an event that presented pieces to the public and in three weeks, curators from various departments were already participating in an event at the Spring of the Museum held in Rio de Janeiro with hundreds of activities for the present public. [...] The secretariats of the postgraduate programs have returned to work and the first postgraduate dissertation defense after the fire has already been carried out, emblematically addressing integrative taxonomy methods, uniting traditional methodologies with new molecular research methods. The donations of committed citizens, the support of universities and research institutes and the contribution of significant figures from the international community demonstrate the affection and empathy that the institution arouses (Buckup, 2018, p. 5) (M. C. Soto, Trans.).

Finally, for this process to be successful, a continuous long-term effort is not enough. It is necessary to rebuild the country on new bases, breaking with the neoliberal logic, which created the entire environment that exploded on that fateful day and ruined two hundred years of history. The museum was just a symbol of the deconstruction process of a country. If the ongoing process of national destruction is not reversed, new tragedies will continue to occur in various institutions and, due to the neglect of culture and science, will certainly occur again in museums.

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Sabrina Damasceno Silva (*in memoriam*) had a Post-Doctorate in Museology at the Graduate Program in Museology at Federal University of Bahia, a PhD in Information Science IBICT/UFRJ (2015), a Master's in Museology and Heritage, at Federal University of the State of Rio de Janeiro (UNIRIO)/Museum of Astronomy and Allied Sciences (2010), and a degree in Museology from the UNIRIO (2004). Since 2005, she had been part of projects to renovate the long-term exhibition circuit of the National Museum/UFRJ, where, in 2010, she became a museologist and Head of the Museology Section. She was an Adjunct Professor at Federal University of Bahian Recôncavo. She coordinated the Collegiate of Museology (Bachelor of Museology). She was a Professor at UNIRIO.