

# *Museum International*

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## **Museums of war and peace**

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# Editorial

From the beaches of Normandy to the concentration camps of Sachsenhausen and Auschwitz to the city of Hiroshima, the sites of humanity's cruellest war have been transformed into museums of memory and reconciliation. Alongside them, a new generation of museums has sprung up to present the dynamics of peace through art and to demonstrate the power of the artist to shape public consciousness around the concept of peace. This issue seeks to present a variety of approaches that have been used in the museum world to call attention to this fundamental aspect of the human condition. Through permanent displays, temporary exhibitions and the preservation of historic sites, museums are focusing on the 'how' and 'why' of war and peace and, by so doing, involve their visitors in an active process of questioning and reflection. If, as was stated by the late United States Senator, Hiram Johnson, 'The first casualty when war comes is truth,' it may also be said that many museums are increasingly devoted to resurrecting this truth and placing it under the bright light of public scrutiny.

A new feature highlighting objects that have been stolen from museums worldwide appears on the inside front cover. It is intended to emphasize UNESCO's continuing commitment to combating the illicit traffic in works of art and to remind readers that no object, no museum, is immune to this threat. The recovery rate estimated by Interpol is some 3 per cent and the size of the traffic is growing yearly. Future issues of the magazine will treat this problem in greater detail; in the meantime information is provided in the feature 'Professional news' on a number of services that have been created to track down stolen objects.

Finally, readers will note that our magazine is now entitled *Museum International*, a change which more accurately reflects its unique scope and audience.

M.L.

# The peace museum concept

Terence Duffy

*'Let war yield to peace, laurels to paeons'*<sup>1</sup>

*What is a peace museum? Starting with this question, Terence Duffy traces the history of an idea that has become a new force in the museum world. The author is Senior Course Tutor, Peace and Conflict Studies, at the University of Ulster, Magee College, in Northern Ireland and is also Director of the Peace Museum Project. He has studied the process of cultural peace-building and the question of human rights and peace and has written widely on these subjects. He is the editor of Peace Education in Ireland, published in 1992 by the Irish Peace Institute.*

One is often asked the blunt question: What exactly is a peace museum? It is difficult to reply with an equally succinct answer. The origins of this trend in the museum world are complex and the range of institutions which might be incorporated under the 'peace museum' banner are diverse. However, a common thread in such facilities is a shared concern with peace education through the arts. Starting before the First World War, the idea of museums which would preserve a history of peacemaking (not just of warmaking) took root and in the course of the century many museums have accepted this theme. In the past twenty years (especially in Japan, Europe and North America) there has been considerable interest in the peace museum idea and museums have opened in a number of countries. Peace museums are now emerging as a global trend in museum development. The product of state, group or individual efforts, these museums have attempted to explore the relationship between conflict and the visual arts. They have endeavoured to act as vehicles of peace education by preserving the heritage of peacemaking and peace culture and by promoting a more informed understanding of the origins of conflict. Such developments enshrine the broader concept of UNESCO's concern in building a 'culture of peace'.<sup>2</sup>

The portrayal of conflict for purposes of peace education is an old idea but one which has continuing importance in the exploration of the relationship between the visual arts and conflict. On their own, commemorations of war are inadequate as educational vehicles. So while there is potency in the memories evoked by war paraphernalia, the hope that such memorials will bind people together to prevent the recurrence of war is futile. In comparison, the twentieth century has witnessed the growth of museums dedicated to fur-

thering peace. In the development of the idea there has been neither a set formula nor a typical institution. The establishment of peace museums in particular countries has reflected regional peculiarities and political factors as well as individual personalities and issues.

There are, however, a number of specific types of facility. There are galleries which describe themselves as peace museums as well as political entities whose origins lie in specific events. In the latter category one would include museums which explore particular catastrophes such as nuclear war, genocide or the Holocaust. Then there are museums which focus on the general humanitarian nature of individuals or groups of individuals. Finally, it can be argued that any gallery's programming has the potential for a 'museum of peace'. To that extent, the peace museum idea is constantly developing. In sum, there are essentially four strands: peace museums *per se*; museums which are devoted to particular events such as Hiroshima's Peace Memorial Museum; museums which are celebrations of peace as exemplified through international humanitarian law (such as the International Red Cross and Red Crescent Museum, Geneva); and gallery projects which while not 'full-blown' have the potential to evolve as museums of peace.

## The growth of peace museums

The Hague Peace Palace, founded by Andrew Carnegie in the early 1900s, represents the first attempt to create a museum dedicated solely to peace. It is in some sense a 'living museum' with paintings, sculptures and busts of important international figures. In this manner the Peace Palace focuses on peace through demonstrating the growing importance of international law. Apart from the Peace Palace,

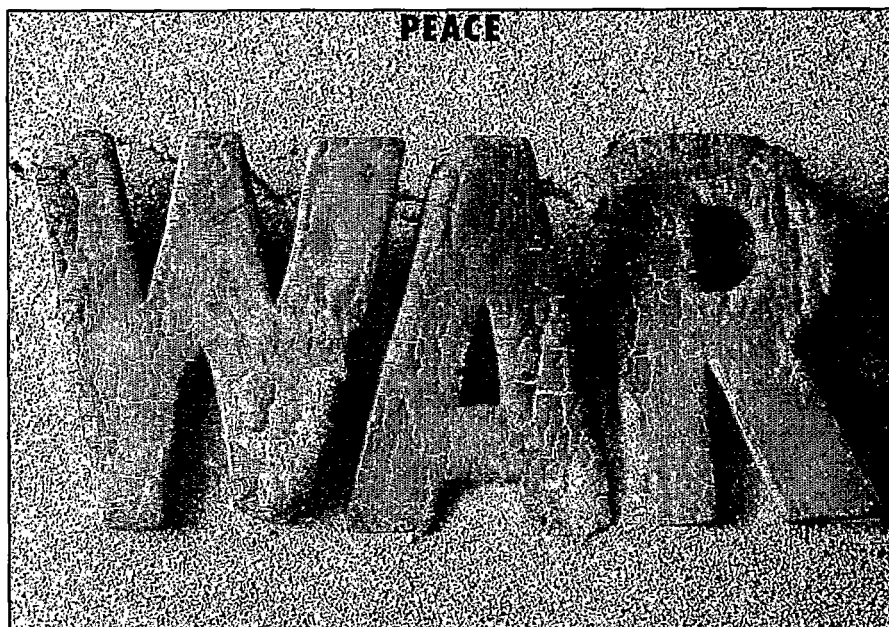


Photo by Noritoyo Nakamoto

*Peace by Masaaki Hiromura, Japan  
Peace Museum, Tokyo.*

however, the earliest peace museums were essentially anti-war museums. The first of these was created by Jean de Bloch in 1902 in Lucerne (Switzerland), but it swiftly became a casualty of war. A second museum, founded by Ernst Friedrich in Berlin in 1923, was also destroyed by the forces which led to the Second World War. Jean de Bloch's International Museum of War and Peace operated on the thesis that war itself testified against war. Only two of his exhibitions dealt specifically with peace: the first demonstrated the economic costs of war; the second displayed the texts of major international treaties. Ironically, because of the scanty treatment of peace issues *per se*, the museum was initially applauded by military officers and deplored by the peace movement. In comparison, Friedrich's Berlin-based museum had a more explicitly anti-war bias. Lectures and public debates were organized and there were plans to create a peace academy within the museum. By demonstrating the reality of war through photographs of mutilated soldiers, Friedrich

hoped the younger generation might be educated in an anti-militarist spirit. Not surprisingly, the military viewed such goals as subversive. As the Nazi government's power increased, the museum was destroyed. Friedrich fled from Germany only to have the mobile peace museum he subsequently established in Brussels sacked during the 1940 German invasion.

Despite the failure of these initiatives, the inter-war period witnessed the establishment of the peace museum idea. Other notable undertakings during these years included the 'Peace and League of Nations' exhibition organized at The Hague in 1930. It is against the background of these early precursors of the peace museum idea that we can understand the emergence of modern facilities building upon this tradition. Of particular interest is the Lindau Peace Museum, founded in 1976 by the architect Thomas Wechs and which opened in 1980 with the support of Pax Christi. Located at the meeting-point of three countries (Austria, Germany and Switzerland), the mu-

seum portrays world history as not merely a history of wars but also of peacemakers. Another good example is the Peace Museum in Chicago, which opened in November 1981, 'dedicated to exploring issues of war and peace through the visual, literary and performing arts' as 'there has never been a museum in the United States dedicated to raising the public consciousness about the issues involved in building peace'. Its major exhibitions have included 'Give Peace a Chance' (the campaigns of leading rock and folk musicians) and 'The Unforgettable Fire' (drawings by survivors of the Hiroshima and Nagasaki bombings). Significantly, the work of the Chicago museum has inspired other projects such as the Peace Museum Project in Northern Ireland, which started in 1989. In seeking to preserve the 'past of peacemaking' in Northern Ireland, this project works in association with local art galleries and reconciliation centres. The Chicago museum has also influenced the International Peace Museum venture which was launched in 1986 in Washington, D.C., but which recently dissolved its non-profit status for lack of funding.

#### **Issue-based museums**

Just as the battlefields of Flanders became equated with the dawn of a new era in war, so too have Hiroshima and Nagasaki assumed a symbolic place in the nuclear age. It is not surprising that the most extensive collection of peace memorial buildings constructed in response to a particular event is to be found in Hiroshima. Within a year of the dropping of the atomic bomb, its citizens had preserved the area as a peace site and on the fourth anniversary (6 August 1949) legislation enshrined Hiroshima as a 'peace memorial city'. Its monuments include an Atomic Bomb Cenotaph (with a register of victims), the Flame of

Peace (which will burn until all nuclear weapons have disappeared from the earth) and the Atomic Bomb Dome.

A still more popularly based and politically more radical campaign underlies the Japan Peace Museum Project which is currently being established in Tokyo. At the end of 1983 the committee to establish the Japan Peace Museum was formally created and launched the Peace Tile campaign as a fund-raising effort. Featured in the building will be photographs, films and other educational supports.

Several other peace museum initiatives sprang up in the 1980s as a response to political events. A combined anti-war museum and peace library was established in East Berlin in 1982 and West Berlin has housed a modest peace museum and anti-war museum – all with strong political emphases. In 1986 the Museum of Peace and Solidarity was opened in Samarkand (Uzbekistan) by members of the international friendship club, Esperanto. In recent years the National Museum of Australia, in Canberra, has created a special 'peace collection' which includes material from the Australian peace and disarmament movements. In France, the Caen Memorial was created in 1988 on the site of an eighty-day battle in 1944. In 1993 a new Peace Museum opens at Verdun, where an estimated 700,000 French and German soldiers lost their lives in the First World War. It is encouraging that among the newest peace museums are institutions which typify positive change in the international order. These include the Museum of Independence in Namibia, which celebrates the Namibian struggle; the Tashkent Peace Museum in Uzbekistan, which treats regional identity and culture in Central Asia; and the Japan Peace Museum Project (mentioned above), which articulates a broader approach to peace issues than previous

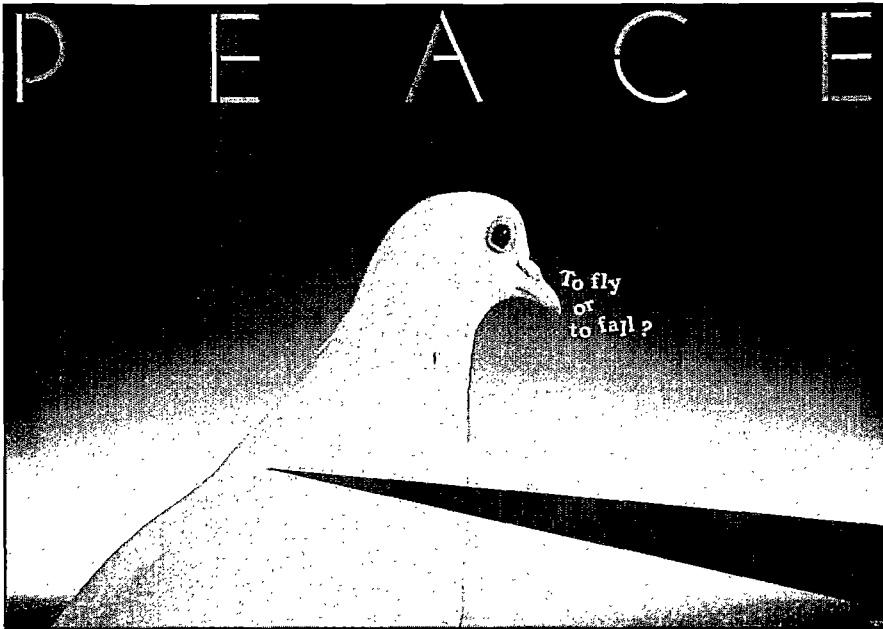


Photo by Arturo Silva

'Peace'. To fly or to fall? by Tetsuya Ohta, Japan Peace Museum, Tokyo.

institutions in contemporary Japan. New candidates are constantly coming on stream with concerns as diverse as the Cambodian Genocide Museum, a Danish museum on United Nations peacekeeping and a Holocaust museum in Detroit (United States).

### Humanitarian-oriented museums

The third strand of peace museums concerns those dedicated to celebrating humanitarian work. Two major examples of this type are the impressive International Red Cross and Red Crescent Museum in Geneva and the Florence Nightingale Museum in London. The Geneva museum serves a dual role in documenting the creation of the Red Cross and paying tribute to the human spirit as it has emerged throughout the centuries. It features a panoramic audio-visual show of the Solferino battle and documents Henri Dunant's pioneering work. Included in the exhibitions are enormous cases containing the First World War index files of the International Prisoners of War Agency. In comparison, the Florence Nightingale Museum has an unassuming exterior. Its media include pictures, relics and an audio-visual presentation of Nightingale's life. Another example of this category of museum is the House of Anne Frank in Amsterdam.

Modern peace museums go beyond the idea of espousing the 'anti-war message' – positing instead a multi-faceted approach which encapsulates the worldwide quest for peace. Many galleries and museums have in recent years chosen to create their exhibitions around peace themes. This raises the question: What type of facility constitutes a peace museum? It also begs a second question: When is a peace museum not a peace museum? There can be no easy reply since the answers are necessarily a matter of interpretation. One person's definition of peace is another's propaganda. This is particularly obvious over sensitive issues such as the Holocaust, where institutions such as Israel's Yad Vashem show a strong political edge in portraying human tragedy. What could therefore serve as potential education for peace might be interpreted as an element in the complicated Middle East conflict.

A good example of a gallery that is not avowedly a peace museum is the Nicholas Roerich Museum in New York, which preserves the work of the veteran peace campaigner. Another instance is the Alternative Museum, also in New York, which has pioneered a number of controversial exhibitions on peace issues such as its 'Belfast/Beirut' exhibition of 1990. Innovative efforts characterize the Peace Museum Project, which encourages an agenda for



the artwork of peace in Northern Ireland galleries. There is much that can be done in this way with relatively limited resources.

An interesting new project is the *Prairie Peace Park and Maze* which is scheduled to open in Lincoln, Nebraska (United States) in 1993. It models the concepts of international co-operation and environmental commitment by means of exhibitions which include anti-war themes and an Earthship House made from recycled materials. Since world peace includes both protecting the people of the planet and preserving the planet itself, a strong focus in the *Prairie* project is environmental consciousness. These ideas of alternative environmental and international relations strategies should not be dismissed as naïve, particularly in the wake of the appalling ecological destruction caused by the Gulf war. Metaphors from the prairie (diversity, co-operation, respect for indigenous peoples) can lead to change if visitors to such parks come away with new ideas about an alternative world order.

As this issue of *Museum International* goes to press, plans are under way to convene, in September 1992, at the University of Bradford (United Kingdom), an international conference on peace museums under the auspices of the Give Peace a Chance Trust. The Trust is committed to the establishment of a national peace museum in the United Kingdom. This event should do much to foster the growth of peace museums and an increasing accept-

ance of the idea. Such museums have come a long way from the passionate anti-war message of de Bloch and Friedrich, although these impulses are still present in many facilities one would call 'peace' museums. More striking as an indicator of change has been the potential of peace museums to articulate new concerns about the violent realities of the late twentieth-century world. A good example of this trend is the *Prairie* venture, with its futuristic portrayal of the catastrophic human and environmental consequences of conflict.

Peace museums have never been remote from the highly political arena in which they have developed. This is reflected to some extent in the resistance to peace work in various parts of the world. Unfortunately, peace museums still face difficulty in gaining credibility outside the peace activist community. It is clear that the present and future of peace museum development cannot be dissociated from the *realpolitik* of regional and international affairs. ■

#### Notes

1. Cicero, *De Officiis*, I. xxii. 82.
2. Recommendation concerning Education for International Understanding, Co-operation and Peace and Education relating to Human Rights and Fundamental Freedoms. (UNESCO, 1974).

# The Chicago Peace Museum

Marianne Philbin and Peter Ratajczak

*The Peace Museum in Chicago is often cited as a ground-breaking example of a contemporary peace museum. Marianne Philbin is a founder and former Executive Director of the museum and continues to serve on its Advisory Board; Peter Ratajczak started as a Chicago Peace Museum volunteer and became its Director in 1990. They explain how 'peace' can compete with 'war' as a dynamic artistic concept.*

Although regarded for years as a unique institution, the Peace Museum in Chicago shares the purpose that, to some extent, all museums share: to help bring understanding and meaning to the human experience, to help us make sense out of our lives and the world we live in. With that as the central purpose of museums, why is it that the very concept of a peace museum still seems so extraordinary? Why does it still require such explanation and, in some cases, defence?

The Chicago Peace Museum provides a concrete response to a simple question: since the world is filled with war memorials and war museums, celebrations of historic battles and heroic militarists, why not a museum that celebrates peace? Beneath the apparent simplicity of that 'why not?' lie complex attitudes, emotions and contradictions that perhaps suggest why peace has been so difficult to achieve. Though peace may be the universal aspi-



*A 1916 cartoon by Robert Minor, one of the cartoons included in the Peace Museum's exhibition, 'From Daumier to Doonesbury: Cartoons and Caricatures on War and Peace'.*

ration, a predisposition towards war has far deeper cultural roots.

In the United States at least, it sometimes seems as if children develop a taste for war, like a taste for sugar, before they have any real consciousness of a more beneficial alternative. Children play with guns; they don't play Gandhi. Superheroes are futuristic warlords. The history books and the day's headlines treat war as the most significant of human activities. Its effects are as measurable as new territorial boundaries and as staggering as body-counts. 'War' is active, dynamic, technological, cataclysmic. How can 'peace' compete? From such a perspective, peace is regarded simply as the interval between wars. It is the absence of significant activity, a state of stasis, a period when nothing of note is happening.

Since opening its doors in 1981, the Chicago Peace Museum has operated on the proposition that such commonly held notions are, at best, inaccurate. Institutions like the Peace Museum help us to illuminate our own history – and our future – by encouraging us to reshape the way we think about it.

Pacifism is not passive. Peace is something that must be worked for, not waited for. Peace has its own victories, its own heroes, its own milestones and its own artists. The bravery of a Martin Luther King cannot be bettered by any warrior. The eloquence of an Elie Wiesel cannot be matched by any statesman. And the power of a John Heartfield, Kathe Kollwitz, Leon Golub or Barbara Kruger cannot be underestimated. Peace in its own way is something that must be fought for.

No one knows better than the readers of *Museum International* how important the arts can be in helping people to achieve a

greater understanding of the world around them, and how powerful art can be as a force for change. When the Peace Museum first opened, it was with the conviction that the arts had never been fully tapped as a means of reaching people on the issues related to war and peace and the human condition. The museum was founded by Mark Rogovin, a Chicago-area artist and activist, and Marjorie Craig Benton, then the United States Ambassador to UNICEF. It grew in a very short time from a compelling and original idea on paper to a thriving gallery space measuring approximately 50 square metres and attracting 20,000 visitors a year.

Back in 1981, when we began preparing our first exhibitions, we were keenly aware that there were no other institutions in the country working to provide peace education through the arts, or exploring in any kind of ongoing programme the ways in which the arts can bring about social change. Sometimes this awareness was painful – as, for example, when confused reporters asked if a peace museum was a place that displayed old protest and picket signs – but most of the time it simply furthered our belief in the need for an institution like the Peace Museum.

For ten years, the museum has presented an average of four major exhibitions each year on a wide variety of topics. In addition to these temporary exhibits, there is a permanent collection which includes items ranging from nineteenth-century anti-war prints of Honoré Daumier to John Lennon's acoustic guitar to the national collection of handcrafted banners from the 'Ribbon' project (see below). The museum has also created an impressive body of critically acclaimed exhibits on such topics as the American civil rights movement, the role of popular music in efforts for social change, and the effects of war toys on children. Its

travelling exhibits have been seen in cities around the world, from Dublin, to Bonn, to Tokyo.

One of the exciting aspects of working with the Peace Museum over the years has been witnessing a real awakening of social conscience in the arts – in popular music, film and the visual arts – and a much greater commitment on the part of both artists and institutions to tackle social issues in their work. Of course, political art far pre-dates 1981, but when the Peace Museum first opened, there was little being curated elsewhere in the way of exhibits on social justice issues, and little on the tour circuit that could be described as a 'natural' for the Peace Museum to bring to Chicago. Perhaps it was a good thing: we had no choice but to create our own shows. By 1991 the museum was receiving nearly 100 proposals a year from other museums, artists, galleries, teachers, visionaries and activists, hosting exhibitions ranging from a print show on social issues curated by the Museum of Modern Art to an exhibit of textile art organized by a group of local Guatemalan women refugees.

The artist, of course, has always had a unique role as social critic. Even in this day of mass media and telecommunications, the arts still speak in a powerful voice, and play a major part in shaping and reshaping public consciousness on some of the fundamental issues of our era. The desire to illuminate the human condition is part of the reason the Peace Museum has operated with a broad definition of peace – a definition encompassing social justice, equality, human rights, civil rights and environmental responsibility. Part of the ultimate goal of peace museums is to create change, to create a greater awareness of the need for peace and greater involvement in efforts to achieve it. When

shared concerns permeate a culture, change can occur. And the arts help define popular consciousness and help to shape it.

Some of the museum's exhibits have been strong anti-war statements like 'The Unforgettable Fire', a series of drawings by survivors of the Hiroshima and Nagasaki bombings. The 'Unforgettable Fire' project not only helped to reshape popular consciousness; it also helped to make an almost incomprehensible and strangely distant catastrophe suddenly meaningful in human terms. Survivors who had hidden away for years came out and issued a profound warning. It began because of one man. In 1974 a 77-year-old survivor brought a single drawing to the Japanese Broadcasting Corporation. Entitled *August 6, 1945, near Yorozyo Bridge*, the drawing depicted what this man had witnessed while searching through the city for his only son. 'Even now, I cannot erase the scene from my memory,' he told the television commentator. 'Before my death, I wanted to draw it and leave it for others.' The drawing was televised, and other survivors began to send in pictures of what they could not forget. More than 900 were received in the first three months, and the collection quickly grew to include more than 3,000 drawings, which have been designated national treasures by Japan. The Chicago Peace Museum was the first to show these drawings outside Japan.

Peace education efforts at the museum can take a variety of forms. Rather than being anti-war as in the case of 'The Unforgettable Fire', some have been designed to present positive images of peace. 'Play Fair' is a hands-on, interactive multimedia exhibit for children which helps teach them basic principles of co-operation, communication and conflict-resolution in a fun way. Sparked off by parents and teachers concerned about the rising levels of vio-

Photo by courtesy of the Peace Museum, Chicago



*Rev. Martin Luther King, Jr and folksinger Joan Baez marching for civil rights in Grenada, Mississippi, in 1966. This photograph was one of the many on display at the Peace Museum's Fifth Anniversary Exhibit.*

lence to which children are exposed every day, 'Play Fair' is dedicated to teaching our children that while conflict in our society may be unavoidable, violent response to conflict is not.

With 'The Ribbon', we celebrated grassroots peace efforts through the presentation of panels from the international 'Ribbon' project. Inspired by a Denver woman named Justine Merritt, the panels were created by ordinary people who were asked what they cherished most in life, and what they could not bear to think of as 'lost for ever in war or environmental disaster'. More than 25,000 people created panels illustrating their answers, the final Ribbon ultimately stretching almost 30 km and encircling the Pentagon in a peace demonstration on the fortieth anniversary of the bombing of Hiroshima: a symbol of peace encircling a symbol of war.

With 'Give Peace a Chance', we explored the role of popular music as a force for social change, tracing peace and protest music back to the turn of the century, and featuring items such as the original manuscript for U2's 'Sunday, Bloody Sunday', John Lennon's guitar and countless other materials focusing on the contributions of Bob Marley, Pete Seeger, Holly Near, Paul Robeson, blues and folk artists, and so on.

Since its inception, the Peace Museum has been careful to link the larger issues it explores with the community in which we live. For instance, for an exhibit on The Universal Declaration of Human Rights, we had local artists visually interpret that document's thirty articles. Our exhibits on the Civil Rights movement focused not only on the non-violent efforts of Dr King in Alabama and Mississippi, but on events in Chicago during that same period.

But enough about the exhibitions – what about the institution? An average of 15,000 to 20,000 visitors a year and travelling exhibits seen by another 50,000 a year suggests that the audience is there and coming back for more. Why, then, are peace museums thus far so difficult to get up and running and even more difficult to sustain? We can only reflect on our own experience for some of the answers. Money, of course, was and is always a problem. Clearly, as a non-profit institution, we depended on contributions to survive and fund-raising is not an easy task, particularly if there is a whole range of perceptions and misperceptions that must be overcome before you can even open your doors. Although we intentionally focused exhibits on issues of the 1980s and 1990s – for example, apartheid, intervention in El Salvador, the environment, the homeless and international human rights – we endured the inevitable references to 'the sixties', the assumptions that such a museum must be

a place for old hippies, the easier pigeon-hole that such a framework provided, leading some to place the museum's work in that context without ever seeing it.

And then there is the word 'peace' itself. There were businesses and agencies that gave financial support to other cultural institutions in the city but would not come near an institution with the word 'peace' in its name. In each country where there is a peace museum, there will be associations made, and cultural and political typecasting, based on all that the simple use of the word 'peace' in the name conjures up. There will also be assumptions made about quality: if it's art and it has a 'message' can it be 'good art'? Can it be 'real art'? A prospective funder who had not yet visited the museum once asked us if we 'cared at all about the quality of art' or were we 'just looking for work that was anti-war?' That, we replied, was like asking the curator of the Museum of Contemporary Art if she only cared about art that was new.

There were, of course, many other foundations that took risks and funded us generously, that helped us develop our board of directors and organize our volunteers. There were individuals who gave abundantly of their time and resources. One school-teacher brought her class to every exhibit every year for eight years. Architects and electricians donated their services. At one point, a local Navy base even donated gallons and gallons of deck paint to cover our heavily used gallery floors. Whatever

preconceived notions or negative assumptions were out there, we countered as best we could by marketing in new ways, sticking to our mission, reaching new audiences, even running a successful gift shop – and, perhaps most important, by constantly surprising people.

In 1992 the Peace Museum was forced to close its permanent gallery space and move to a temporary location in the City of Chicago's Cultural Center. Like many middle-sized arts organizations, the Peace Museum was undercapitalized almost from the beginning, which made the financial blows of the recession and a dramatic increase in rent difficult to absorb.

If the Peace Museum were to close tomorrow, however, all of us connected with it would still feel that we had done something remarkable in helping to create an institution that, by its very existence, sets an example. One of the experiences we have had almost daily throughout our history has been one of the best – the experience of having curious visitors arrive on our doorstep not knowing what to expect, and finding themselves overwhelmed by what they saw: the beauty of the gallery, the compelling work on the walls. Invariably, they would turn to the person sitting at our admissions desk and say, 'Wow – a *peacemuseum*! What a great idea! How come nobody ever thought of it before?' Like all truly original ideas, once realized, it seemed only natural. ■

# The spirit of Hiroshima

*Yoshitaka Kawamoto*

*The very name 'Hiroshima' has come to symbolize the ultimate horror of war. The Hiroshima Peace Memorial stands as both a reminder of the past and an eloquent plea for the future. Yoshitaka Kawamoto was the only survivor among his forty-seven junior high-school classmates and is now Director of the museum.*

Serving as the gateway to the Hiroshima Peace Memorial Park, the unique building standing on pillars is the Hiroshima Peace Memorial Museum, sometimes known as the 'atomic bomb museum'.

On 6 August 1945, in the final days of the Second World War, Hiroshima was reduced to ashes by a single atomic bomb which exploded above the centre of the city. Four years later, on 6 August 1949, the Hiroshima Peace Memorial City Construction Law was promulgated. Article One states: 'It shall be the object of this law to provide for the construction of Hiroshima as a city commemorating peace and as a symbol for the ideal of eternal world peace.' Under this law – which greatly helped in reconstructing the city, both physically and spiritually – 12.2 hectares of land around the hypocentre became the Peace Memorial Park, a place of prayer for the peace of all mankind. In the construction of the park, the City of Hiroshima's municipal government invited design submissions from the public in 1948. Among the 145 plans submitted, architect Kenzo Tange's plan was adopted. Tange was responsible for the architectural design of the Peace Memorial Museum as well as the layout of the Peace Park.

The Peace Memorial Museum was opened to the public on 24 August 1955 and it soon became an important symbol of Hiroshima. Through the exhibits, the people of Hiroshima strive to relay the horrors of the atomic bombing and appeal for everlasting world peace. We would especially like to appeal to children, who bear the responsibility of leadership for the next generation. Even though a variety of nuclear disarmament negotiations is currently making promising progress, the threat of nuclear warfare has not been eliminated. Thus, Hiroshima plays a significant role in contributing to world peace. For several years after

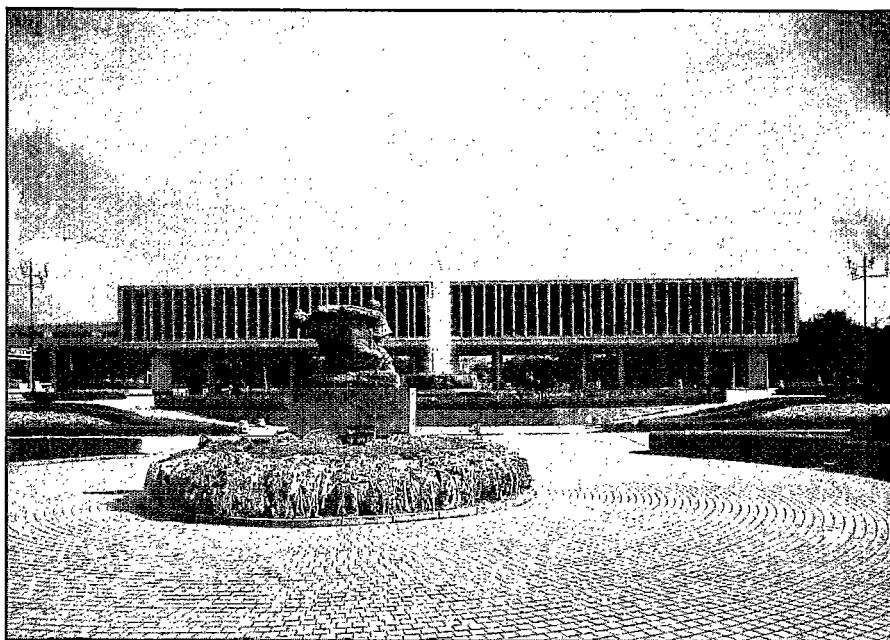
the opening of the museum, the annual number of visitors was a few hundred thousand. Currently, it exceeds 1.6 million people, including 70,000 to 80,000 visitors from abroad. During the museum's 37-year history, over 36 million people have walked through the exhibition rooms.

In 1985 planning began for a complete overhaul of the museum's exhibits: In the planning stages, we considered a multitude of factors for the new exhibition. For example, given the increasing number of visitors each year, it became even more important to reorganize the exhibition space in a systematic manner which could accommodate more people and provide a clearer understanding of the actual consequences of the atomic bombing. Furthermore, since half of our visitors are children, their needs had to be taken into consideration when planning the new exhibit. Specifically, for the visiting children to better comprehend the atomic bombing, we incorporated more visual exhibits and introduced the latest in modern technology, including laserdisc video presentations.

Based on this plan, our museum underwent extensive renovations starting in April 1990 and reopened in August 1991. The renovation expenses amounted to about \$7 million. The renovated museum building is divided into two main parts: the exhibition display area and the lobby. We have endeavoured to achieve a sombre and restrained mood for the museum space. When visitors first enter the museum, they walk through a 'Devastated City' which reproduces the image of full-scale walls of buildings destroyed by the bomb. This model helps visitors gain a real feeling of the atomically bombed city.

Visitors next come upon a panoramic relief of the destroyed city of Hiroshima (scale 1:1,000). Above the panorama, three pro-

Photo © Hiroshima Peace Memorial Museum



*The Hiroshima Peace Memorial Museum (south side).*

jectors present film clips of the city directly following the bombing. Along with these film clips, a children's poem entitled 'Hiroshima' is projected. Artefacts owned by young victims are displayed around this panorama. Many students were among the victims of the bombing. Although it would normally have been summer vacation when the atomic bomb was dropped in August, there was no vacation for students during the war. In fact, they had to work every day under the scorching sun. Since American bombers were making daily air strikes over Japanese cities, the students were called upon to demolish houses and buildings to create firebreaks designed to slow the spread of fires resulting from the bombings. On the day of the atomic bombing, the demolition work began at 8 a.m. with about 8,400 boys and girls aged 13 to 14 mobilized. Roughly 6,000 of these students became atomic bomb victims.

Charred and partially destroyed children's lunchboxes, a belt buckle, a girl's handbag – these personal possessions make up some of the items exhibited around the panoramic relief of the city. In this section, we have tried to establish a quiet and contemplative mood. (We designed this part of the exhibit to convey the great anguish of the bomb victims and their surviving family members.)

### **Horror, tragedy and messages for peace**

The next section of the exhibition is divided into seven parts, each of which helps visitors gain a greater understanding of the horror and tragedy of the atomic bombing. The progression of the exhibition is designed to provide a systematic and scientific exploration of the event. First, the history leading up to the atomic bombing as well as a general outline of the incident is examined. The following three sections display some 300 artefacts exposed to the three major sources of damage – heat ray, atomic blast and radiation. (The power of the bomb also resulted in the deaths of at least 140,000 people.)

The final three sections display about 250 items under the titles: 'Heat Damage', 'Relief and Rescue Activities' and 'Long-term Illnesses'. In the last-mentioned section, visitors learn that the suffering of atomic bomb survivors continues to the present day. To support artefacts taken from the atomic bombing, we have used photographs, charts and maps. In addition, through the use of video displays and special lighting, we have striven to produce exhibits which make a profound impact upon our visitors. To solve the problem of preserving the artefacts from



Photo © Hiroshima Peace Memorial Museum



*In the 'Devastated City' model, destroyed buildings near the hypocentre of the explosion just after the atomic bombing are reproduced.*

the bombing, we have introduced large glass showcases.

At the beginning of each exhibition area, foreign visitors can learn about the exhibits through a translation system using a video monitor. This system can provide an explanation in fifteen different languages – Japanese, English, French, German, Spanish, Portuguese, Italian, Russian, Chinese, Korean, Tagalog, Indonesian, Hindi, Thai and Arabic.

After walking through the museum's exhibits, visitors enter the large lobby area, which allows an overview of the Peace Park and the Atomic Bomb Dome through the museum's lobby windows. A quiet, bright mood is established in this lobby.

The lobby has two exhibition areas: testimonies by atomic bomb survivors and 'Peace Messages'. Shown on three large video monitors, the testimonies provide an opportunity for survivors to share their traumatic experiences with visitors. They are designed to make visitors think about the misery of those who fell victim to the atomic bomb. The 'Peace Message' exhibition displays comments by distinguished visitors to the museum from around the world. When visitors leave our museum, they have gained an intellectual knowledge of the details of the atomic bombing but, more important, we hope, they take with them an understanding of the 'spirit of Hiroshima', especially our fervent desire for lasting world peace.

For the past ten years, I have served as Director of the Hiroshima Peace Memorial Museum, which is owned and operated by the municipal government of the City of Hiroshima. Our staff includes six office personnel, five ticket sellers, four security guards and five persons in charge of cleaning the facility. The museum's annual budget amounts to \$1 million, including staff salaries.

As the first city to have suffered an atomic bomb in the history of mankind, Hiroshima has the responsibility to insist on the total elimination of all nuclear weapons to prevent our tragedy from being repeated. Hiroshima has consistently made an effort to promote world peace. As part of our effort, the Hiroshima Peace Memorial Museum will continue to emphasize that those who died as a result of the bomb should remind us of the precious value of life and peace in the world. ■

# Grave testimony: photographs of the American Civil War exhibited at the Getty Museum

Some of the most powerful photographic visions of war's devastation were recorded during the American Civil War. From 14 January to 29 March 1992 the exhibition 'Grave Testimony: Photographs of the Civil War' was on view at the J. Paul Getty Museum in Malibu, California. It featured some forty-five works dating from 1861 to 1866 by Alexander Gardner, Timothy O'Sullivan, George Barnard, Mathew Brady, James Gibson and others.

The Civil War was the first war to be reported as it happened to a wide public through photographic images. Some, such as Alexander Gardner's portrait of Abraham Lincoln at Antietam, were reproduced as woodcut engravings in the Northern popular press. This photograph recorded Lin-

coln's visit to the battlefield on 3 October 1862, three weeks after the bloody conflict that resulted in a combined toll of nearly 25,000 casualties.

The exhibition covered a wide range of imagery, from studies of the slain and of scarred landscapes to formal portraits of leaders and the technology of warfare itself. These works gave viewers a sense of the realities of the conflict and an insight into the relatively new, yet rapidly expanding art of photography. They were selected as emblematic of the vast number of photographs taken during this period, and because they transcend their original documentary intention to become works of art in themselves.



Photo © J. Paul Getty Museum, Santa Monica, California

*A Harvest of Death by Timothy O'Sullivan, 1866, from a negative of 1863. Albumen print. 17.7 × 22 cm.*

President Lincoln on the Battlefield of Antietam, Maryland, with Major General McClelland and Allan Pinkerton, Chief of the Secret Service, October 3, 1862 by Alexander Gardner, 1862. Albumen print. 22 x 19.6 cm



Photo © J. Paul Getty Museum, Santa Monica, California

Battery D, First Artillery, New York, Chancellorsville, Virginia by Andrew J. Russell, 1863. Albumen print. 23.9 x 32.6 cm.

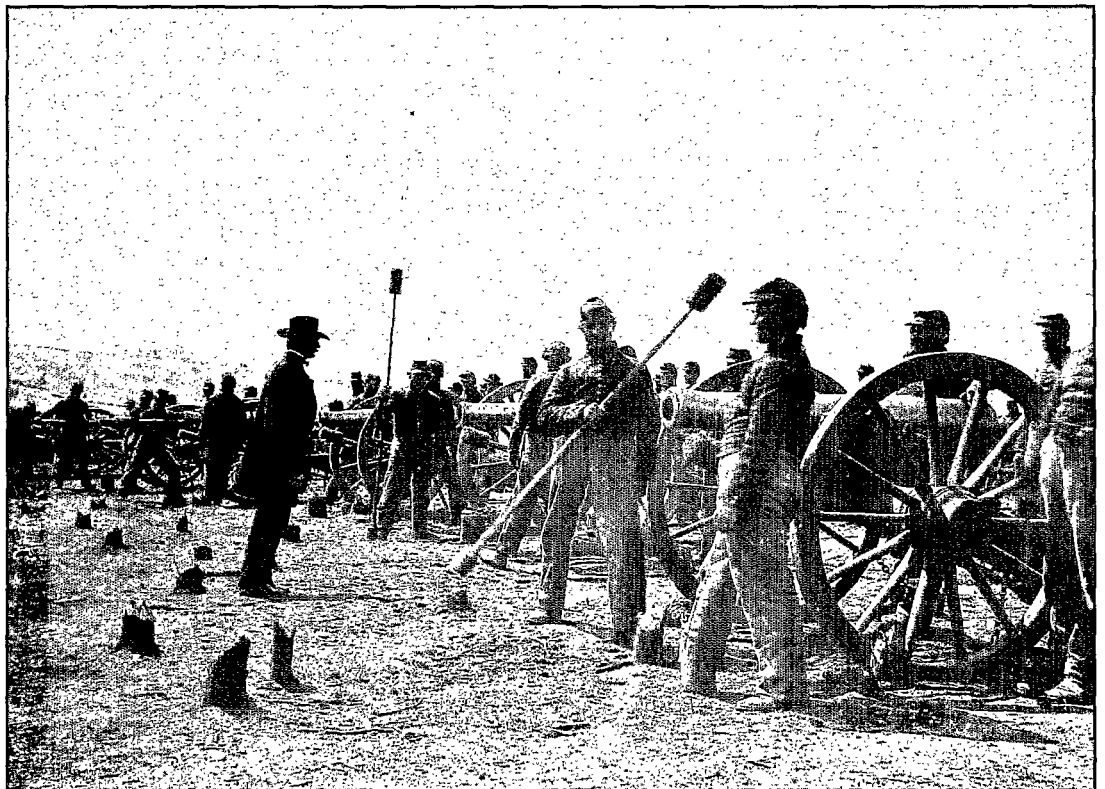


Photo © J. Paul Getty Museum, Santa Monica, California

# The War Museum of Athens

Nicholas Cholevas

*How should museums treat the complex questions of war and military history? The War Museum of Athens follows what could be termed an unambiguous or straightforward approach, outlined here by an architect and architectural historian who is a member of the Greek Ministry of Culture's Central Council for Monuments.*

The War Museum of Athens was inaugurated in July 1975 in a modern building designed by the architect T. Valendis, a lecturer in the Faculty of Architecture of the National Technical University. The museum's main aims are to promote studies and research on Greek military history and to collect, preserve and conserve objects, documents and works of art that record and illustrate Greek history through the ages, viewed from a military angle.

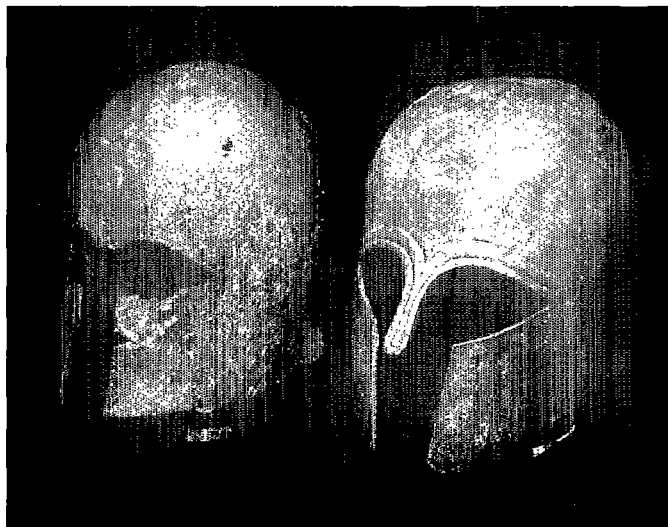
The museum's collections comprise about 20,000 exhibits: works of art, rare prints, precious objects, records and documents, and weapons dating from pre-history to the present day. In addition, the museum has already issued a number of publications and organizes monographic exhibitions on a variety of subjects. There is a branch of the War Museum in the town of Nauplia, which was the capital of Greece before Athens was made capital of the independent Greek state in 1833.

In the Athens museum, the main body of the exhibits is contained in twelve rooms divided into historical periods. Other rooms house donated collections such as that of

P. Saroglou. The library has a vast collection of books and other publications dealing with Greek history and is open to the public every day. Heavy weaponry and war planes from different periods are displayed in the outdoor areas surrounding the museum building.

The basement contains an exhibition of military uniforms from 1833 to the present. The museum also possesses well-endowed archives of historical documents and photographs and a cartographic collection with maps dating from the fourteenth to the twentieth century. There is also a meeting room which can seat 400 people and is equipped for simultaneous interpretation. It is hired out to various bodies organizing conferences in Athens.

The Athens War Museum, as a member of the Greek National Committee of ICOM, is addressing itself vigorously to museological problems and is focusing on the continual improvement of its own performance. In a city such as Athens with so many major museums, it is perhaps only natural that the War Museum, in spite of all it has to offer, is not immediately discovered by



*Helmets: on the left, seventh century B.C., and on the right, sixth century B.C. (Saroglou Collection).*

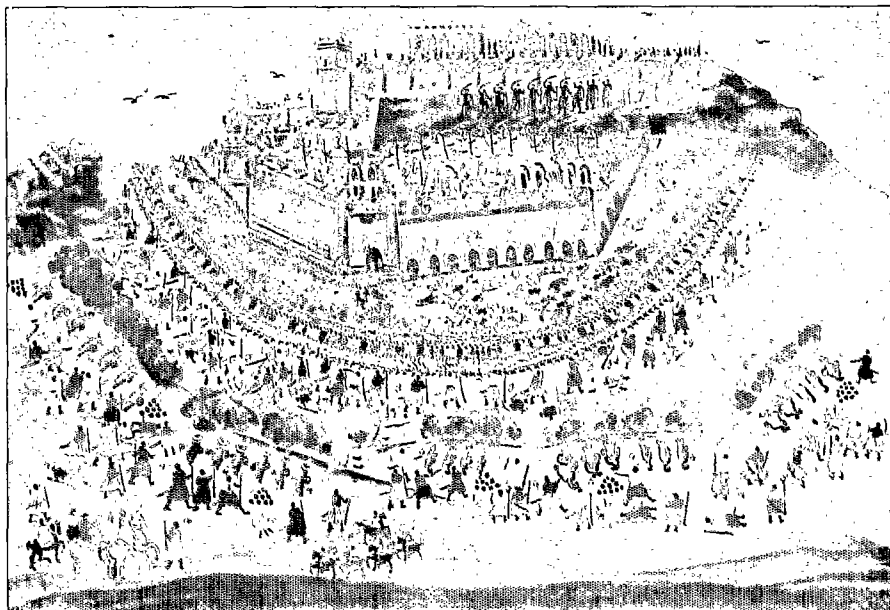
Photo by courtesy of the War Museum, Athens

Photo © War Museum, Athens



Your Country Needs You, Three Brave Soldiers, *National Patriotic Union*, 9 Voukourestiou Street, Athens. Lig. Louropoulou, Loumaki 5, Athens.

Photo © War Museum, Athens



A scene from the Second World War, painted by A. Alexandrakis.

visitors, especially since it is a 'young' establishment. The museum's location in the immediate vicinity of the Byzantine Museum and the National Art Gallery helps to create a cultural nucleus of considerable importance in that part of the city.

The War Museum's emblem contains a motto in ancient Greek which reads 'Defence against the enemy is virtuous', a high-minded sentiment that reflects the museum's philosophy and cultural ideology. The Athens War Museum and its branch in Nauplia are important centres for scholars and researchers specializing in all periods of Greek history. ■

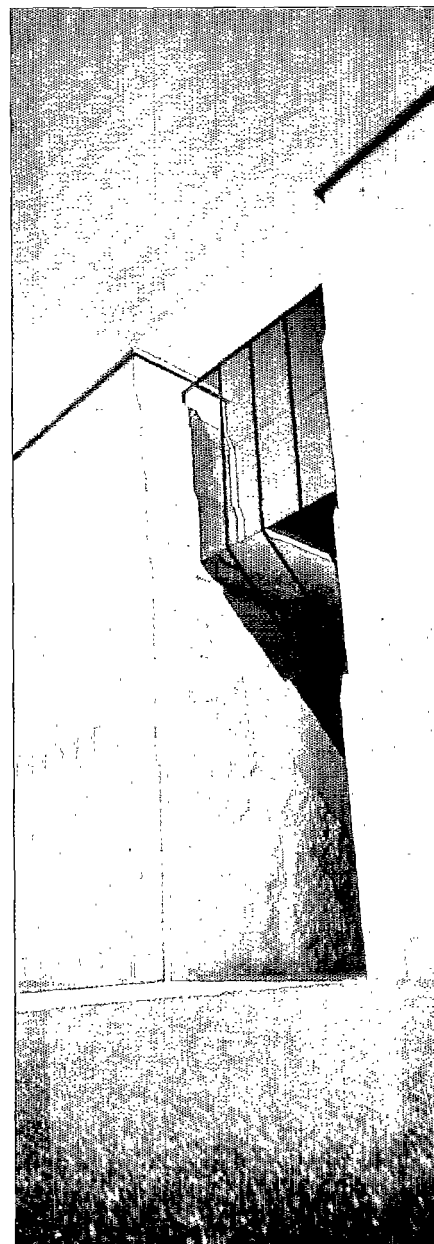
# The Caen Memorial

*Claude Quétel*

*The Caen Memorial in Normandy (France) was opened on 6 June 1988 and now hosts more than 350,000 visitors each year. In addition to its impressive display, it houses a research department and an educational service catering to some 110,000 school-children annually, and organizes regular symposia on the theme of peace. Claude Quétel is Director of Research at France's National Centre for Scientific Research and is Scientific Director of the Memorial.*

The Caen Memorial is neither a commemorative monument (like, for instance, the splendid Vimy Memorial in honour of the sacrifice of the Canadians during the First World War) nor a museum in the conventional sense and even less a military museum. It is, rather, a narrative record, and was designed primarily as a chronicle of the memorable and moving events that took place at Caen during the summer of 1944. That was how it was initially conceived by Caen's Mayor and Senator, who at the time was a young volunteer working with the emergency relief teams helping victims and putting out fires in a city that had been all but razed to the ground. As a martyred city but also one of the first to be liberated, rising like a phoenix from its ashes as proclaimed by the emblem of its university, Caen had a duty to preserve the memory of its own past and, more broadly, that of the Battle of Normandy and the Second World War.

The purpose of the Memorial is not, however, to give the visitor a lecture on the Second World War but, rather, to look back on it by way of a meditation on the precariousness of peace – defined by a dictionary as 'the condition of a nation that is not at war'. This rendezvous with History is perceived by some visitors as a contradiction in terms, surprised as they are that a museum for peace should begin by retracing the history of the Second World War. But this is the very paradox of the history of the twentieth century, which has distinguished itself among all others by its wars, revolutions and atrocities, and by its flouting of human rights and the rights of peoples to self-determination. If we leave aside the historical perspective and look around the world today, we must not allow ourselves to be lulled by our almost brazen good fortune of living in an ivory tower of affluence and democracy into forgetting that whole continents, and indeed coun-



*Entrance to the Memorial.*

tries on our very doorsteps, are plunged into economic and political darkness, if not actually at war. It is the memory of this, too, that the Memorial, as an observatory of peace, is intended to preserve.

But let us go in . . . through a narrow cleft in a huge, 70-metre-long wall of white limestone, like a blow struck in the rock-face by some latter-day Excalibur of Freedom, a tangible symbol of the fact that for many of those who chose the way of freedom, the path was a narrow and often sacrificial one. This is underscored by an eloquent inscription carved starkly in the rock. The words might be those of a

© Patricia Camino

member of the Resistance or of a martyred city: 'La douleur m'a brisée, la fraternité m'a relevée, de ma blessure a jailli un fleuve de liberté' (Grief struck me down, brotherhood restored me and from my wound flowed a river of freedom).

This narrow entranceway opens out into a vast hall (2,500 square metres) flooded with light filtering down from above through great parachute-like canopies hovering motionless against a sky reflecting various shades of blue as the day wears on. A life-sized model of a Typhoon fighter, seemingly positioned for attack, is the first hint of war. But that is not the primary intention of the designer, Yves Devraïne. The lighting effects and the near-empty space are there to put visitors in a contemplative frame of mind and to prepare them mentally to see and understand, leaving their trivial preoccupations behind in this great antechamber. At the far end of the hall, through an immense glass panel, the city can be seen stretching away beyond the valley of the Memorial, which itself stands against the rock-face of one of the oldest stone quarries of the city, just above the former underground headquarters of the German general commanding the sector in June 1944.

The visit proper starts on leaving the hall. It is divided into seven sections and can take half a day if done thoroughly. The first section is given over to the breakdown of peace, during the period between the two world wars. A long spiralling descent symbolizes the sense of impending disaster, heightened by increasingly dim lighting. There are photographs (with commentaries in French, English and German) illustrating the bungled provisions of the Treaty of Versailles, the depression in Germany in the 1920s and then in the rest of the world in the 1930s, and the accession to power of Stalin and Mussolini, with Hitler looming

on the horizon. The rise of Nazism is represented by a series of video screens, progressively increasing in size, showing the great Nuremberg rallies. Only a handful of objects, but significant ones, are on display: *Mein Kampf*, a Nazi banner. . . . At the centre of the spiral, a white sphere (the earth?) stands helplessly by before the gathering storm. We then enter a huge capsule, plunged into total darkness, where the voice of the new master of the Reich rings out, distorted by an echo chamber, as he stares at us from the other side of the capsule, surrounded by his faithful followers. This, to be sure, spells the collapse of peace: 'War is declared', proclaims a gigantic photograph awaiting us at the end of the Führer's verbal ravings.

The second section takes us into the France of the dark years, after an exhibit representing the Rethondes armistice and de Gaulle's appeal of 18 June: France with its collaborators, its cult of Pétain, but also with its Resistance movement; a reconstitution of a portion of wall with its graffiti and posters announcing executions of hostages. . . . It is a free-choice circuit in which one can, at will, go into a small projection room to watch a film on 'women in the war', switch into interactive terminals or read original documents on the occupation of France and the deportations to the concentration camps. One of the unique features of the Memorial is that it leaves visitors free to choose what they want to see and gives them the possibility of retracing their steps if they so wish.

### War . . . and beyond war

But let us go on. Another of the designer's intentions was, as far as possible, to avoid scenes of horror, piles of corpses. At the far end of the second area, however, the horror hits us, with a gigantic photograph

of two young Soviet partisans, a hint of a smile on their faces, being strung up by German soldiers. This shattering picture is a prelude to the third section, 'World War, Total War', which fills a larger, more luminous space – the point being the surge of fresh hope when the United States entered the war. Here the visitor has an even more impressive array of exhibits to choose from, but not without first taking in a dramatic representation of the Holocaust and the camps, a mortuary chamber in which, surrounded by hundreds of flickering lights, faces with deep-sunken eyes look imploringly out at us. What have we done about them? And what has our memory done with them, now that revisionism is in the air? After emerging from this moving portrayal of what must not be forgotten, we are faced with a range of exhibits – mock-ups, uniforms (there must be some!), secret weapons, the Atlantic Wall, the Soviet Union at war, atomic bomb tests, a film on the great battles at the turning-point of the war, the preparation of Operation Overlord, and so on.

As will have already become clear, the emphasis is on visual representation: posters, photographs, slide projections, video films, interactive terminals and short films projected on to large screens. In the next three sections, the impact of the visual image becomes more and more forceful, beginning with a film on D-Day projected on to a very large screen. This film, the climax of the visit, is a spectacular assemblage of documents produced by Jacques Perrin and directed by Didier Martiny. It starts with a dual projection showing each of the two sides preparing for the decisive confrontation. Then comes 6 June, with the Utah, Omaha, Gold, Juno and Sword beaches. . . . After the film on D-Day, another production composed of films and giant maps represented as pages turning in a huge book recounts the Battle of Nor-

mandy in which nearly 3 million men engaged in 70 days of bitter and deadly combat. Slightly to the rear, a stone brought back from Hiroshima stands as a mute witness to the price that had to be paid elsewhere for the decisive Allied victory.

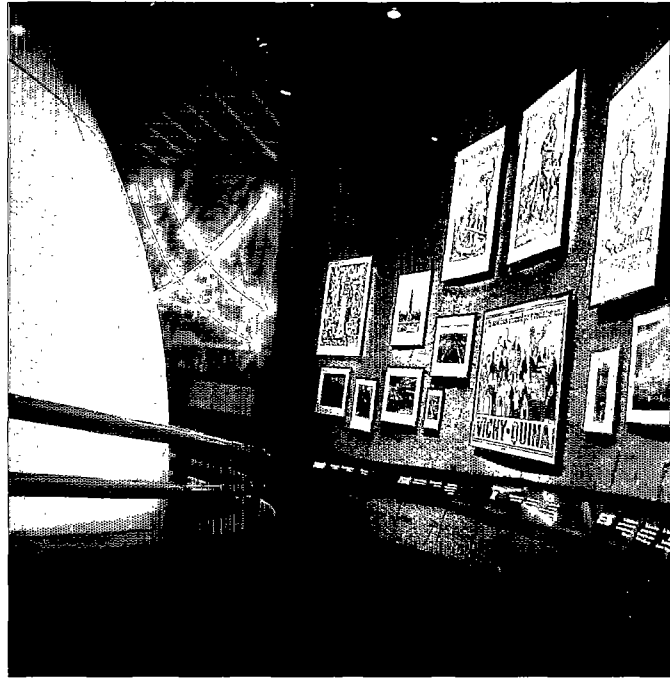
The Memorial would not be fulfilling its stated purpose, however, if it were concerned only with the Second World War. And so the sixth section takes us far beyond the war with a film on a giant screen, produced and directed by Jacques Perrin: *Espérance* (Hope). This disconcerting and at times moving film looks back at the history of the twentieth century since 1945, with its decolonization conflicts, the crises and conflicts of the Cold War, Third World poverty, and so on. In the past two years the wheel of history has turned so fast, especially with the collapse of the Soviet empire, that a new, updated film has become necessary (and will be made by Perrin).

The seventh section of the circuit, the Nobel Peace Prize Winners' Gallery inaugurated on 6 June 1991, looks at the history of the twentieth century from a novel angle and is symbolically housed in the long underground gallery of the German command post which tried to hold the Allied landings in check on 6 June 1944. For the first time anywhere in the world, the Memorial tells the story of those women, men and institutions that have fought or simply worked for peace, human rights and reconciliation among nations.

What will strike visitors, especially young visitors, as they emerge from this encounter with history is just how fragile a state of grace peace is. As Elie Wiesel wrote for the Memorial: 'Peace is not a gift from God to human beings, but their own gift to themselves.' The implicit lesson taught by the Memorial is that this common endeavour is



first and foremost a battle against oneself, against violence, racism and intolerance. It would be presumptuous to claim that one comes out of the Memorial a better person; it is enough that one should come out feeling different. ■



© Patricia Canino

*Only twenty years between the two world wars, symbolized by images and sound.*



© Patricia Canino

*A reconstitution of a wall where Resistance fighters were executed.*

# The invisible monument

The new wing of the Regional Historical Museum in Saarbrücken (Germany) opens in spring 1993 with a unique exhibit: 2,243 photographs of paving stones, each engraved on its underside with the name of a Jewish cemetery in Germany.

The stones themselves are scattered at random among the 8,000 which cover the avenue leading to Saarbrücken Castle, home of the museum. They are the work of artist Jochen Gerz and his students at the Saarbrücken School of Art and form an invisible 'Monument against Racism', which bears silent witness to those who disappeared without trace. ■



Photo © M. Blanke, HBK Saar

Monument against Racism by Jochen Gerz, Saarbrücken, 1991.

# Sachsenhausen: a flawed museum

Roger Bordage

*Museums that relate to historical events are, like history itself, subject to interpretation. The way in which information is presented, the choice of certain facts at the expense of others, the context in which events are placed, even the ambience of the physical installation—all serve to influence the visitor's perception of the past. In this article, the author suggests that in setting up the memorial museum in the Sachsenhausen concentration camp, certain facts have been overlooked or distorted and he questions whether future generations will have an accurate vision of the site and its meaning.*

*Roger Bordage was 18 when he was arrested by the Gestapo for Resistance activities in France in 1943 and deported to Oranienburg–Sachsenhausen. Two years later he was liberated by the Allied armies. After studies in France and the United States he joined UNESCO in 1954 where he devoted the next thirty-one years to training personnel working in community development and rural literacy programmes in Asia, Africa and Latin America.*

Unless we want young people all over the world, and particularly in Europe, to become the orphans of history, cut adrift from the past, it is vital that we safeguard the historic sites of the Nazi deportations. The Nazi concentration and death camps, places of genocide and slaughter, left their mark on history, and the sites continue to bear witness to the crimes of the Hitler regime, to the suffering of millions of men, women and children and to the resistance put up by the peoples of Europe, with exemplary courage, to enslavement and oppression.

Just over forty-five years after the fall of a barbaric regime without precedent in history, these sites have lost none of their significance. Their terrible image is part of the 'heritage of humanity' and should be recognized and respected as such. The international committees composed of ex-prisoners of the Nazi concentration camps have accordingly urged all the governments concerned and all national and international social, political and ethical organizations to ensure that these historic sites be preserved. They must also be protected against the introduction of anything alien to the memory of the concentration camps. It is essential to preserve and maintain the museums and other institutions established on those sites, to open them to a respectful, interested public and to ensure that their contents are strictly confined to the Nazi era from 1933 to May 1945, to the exclusion of any other historical records. Here, no direct or indirect attempt to gloss over the responsibilities of the Nazis, or indeed to rehabilitate the executioners, can be tolerated; the reality of their crimes and genocides must be explicitly recalled, and the true value of respect for human rights, democracy and tolerance brought home to visitors.

At the Cracow symposium held from 28 May to 7 June 1991 on the European

cultural heritage organized by the Conference on Security and Co-operation in Europe (CSCE) as part of its work on 'the human dimension', all the European delegations (except for Albania, which had not yet become a participant) plus the United States and Canada adopted a text in favour of preserving and safeguarding the sites of the Nazi concentration camps as part of the European cultural heritage. Notwithstanding this memorable document, the necessary action to save these sites from oblivion or desecration has not been taken by all the authorities geographically and administratively responsible for the museum-camps.

What is more, in our own day certain acts and events that have occurred on the sites of the camps – which I shall discuss further on with reference only to Oranienburg–Sachsenhausen where I was confined from May 1943 to May 1945 – appear to seek to muddle people's minds and mask the enormity of Nazism. How? For example, by lumping together the history of the Nazi concentration camps between 1933 and 1945 and the history of the imprisonment of Nazis and SS between 1945 and 1950 after the Potsdam agreements. It is, of course, easy to blur the distinction in the minds of the younger generation, as some parts of the camps were used by the Allies to imprison the Nazis and SS who were brought to justice and convicted. Yet millions of concentration camp prisoners were arrested but never brought to justice in accordance with due process of law, and their term of imprisonment was never fixed. The imprisonment of Nazis and SS never involved their systematic, long-drawn-out destruction by dehumanization, hunger (800 calories a day in the Nazi camps), exhausting work, beatings, physical ordeals, persecution, torture, pseudo-medico-scientific experiments, hanging, shooting or gassing, and finally the crematoria.

### How it was

In the Oranienburg–Sachsenhausen camp alone, between 1933 and 1945, there were 200,000 prisoners, 100,000 of whom were systematically exterminated. In that camp, as in the Third Reich's other concentration and extermination camps, run by the SS Death's Head battalion (*Totenkopfverbänder*) under the control of SS Reichsführer Heinrich Himmler, were imprisoned the 'enemies of national socialism' or those arbitrarily assumed to be political dissidents, including Germans themselves. The earliest victims were communists, socialists, social democrats, Protestants, Catholics, independents, Resistance fighters in the occupied countries, Soviet war prisoners (18,000 of whom were deliberately liquidated in that camp), members of the so-called 'inferior races' (Jews, gypsies and Slavs), 'beings considered inferior from the point of view of racial biology' and those regarded as 'asocial', and also criminals, used by the SS to police and ill-treat other prisoners.

The Oranienburg–Sachsenhausen concentration camp, established in July 1936 among the sandy plains and pines of the Brandenburg lowlands, started out as the Oranienburg camp, installed in March 1933 in a disused brewery in a village of the same name, some 24 km north of Berlin, on the right bank of the Havel River, a tributary of the Elbe. It originally covered 31 hectares and contained 78 huts (blocks). From 1936 to 1945 it increased in size to 388 hectares, becoming the Oranienburg–Sachsenhausen complex. The triangle formed by the surrounding wall of the actual prison camp was flanked by the installations of the SS central inspectorate responsible for all the Nazi concentration and death camps, the military workshops, stores and barracks of the SS, and the residential units of the families of SS officers.

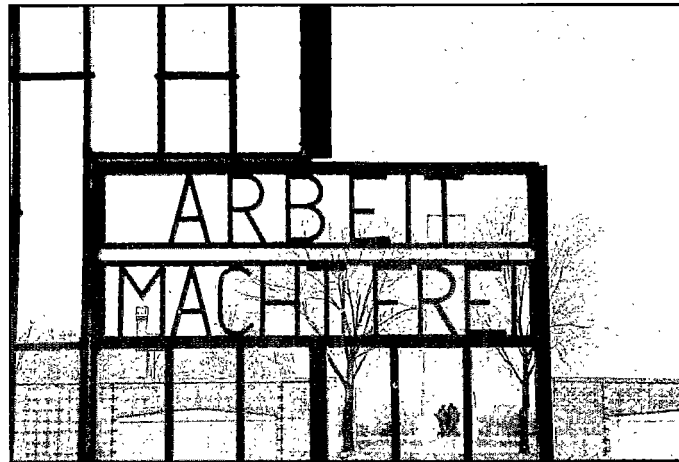


Photo by courtesy of the author

*Entry gate to the camp: 'Work brings freedom.'*

In May 1943, after my arrest in France at the age of 18 for 'acts of resistance', I was deported with other comrades in sealed goods trains and imprisoned in that camp for two long years. After a 48-hour journey with nothing to drink, the SS forced us off at Oranienburg station by beating us with clubs, and marched us to the Oranienburg–Sachsenhausen camp. As I passed 'A' tower, which housed the the SS command of 'KZ' and which was located at the base of the triangle formed by the camp walls, I was surprised to see emblazoned on the gate the maxim 'Arbeit macht frei' (Works brings freedom). The walls marked the limits of the camp and were surmounted by eighteen watch-towers and electrified barbed wire. Its triangular shape made it possible for the SS to keep the entire camp within the sights of their firearms, usually machine guns. Each watch-tower was manned by three or four armed SS who beamed powerful searchlights over the camp throughout the night. The cynicism of the SS became even more cruelly apparent when a fellow prisoner pointed out to me the inscription on each hut around the semi-circle of the assembly yard in front of 'A' tower. They bore the following words, painted in white: 'There is a road to freedom: its stages are obedience, assiduity,

honesty, order, cleanliness, sobriety, candour, sacrifice and patriotism.' Meanwhile the commander of 'KZ' had explained to us, translating into the various languages of the representatives of more than twenty nations imprisoned there, that the only path to freedom was 'up the chimney of the crematorium'.

The purpose of this article is not to recount in detail all the twists and turns of fortune to which my fellow prisoners and myself were exposed during the two years spent in that hell until the liberation in May 1945. I shall therefore do no more than touch briefly on a few facts which may convey something of the horror of the Nazi barbarity.

The executions quarter (gas chamber, crematorium and shooting-range or hanging area) was known as 'Z' station, after the last letter of the alphabet, which symbolized the end of the road for the prisoners. Over 100 *Kommandos* (subsidiary camps) were tacked on to the main camp between 1942 and 1944. These annexes used between 1,000 (sometimes fewer) and 7,000 prisoners for work connected with the construction of warplanes, the arms industry in general, chemistry, electrical installations and brick-making, forcing them to put in 10 to 12 hours of exhausting work at a stretch, on 800 calories of food a day, and subjecting them to blows and beatings. The hiring out of prisoners to armament factories was a source of substantial profit to the SS. A prisoner's cost-effectiveness over a 9-month period, corresponding to his or her average life-span, was carefully calculated.

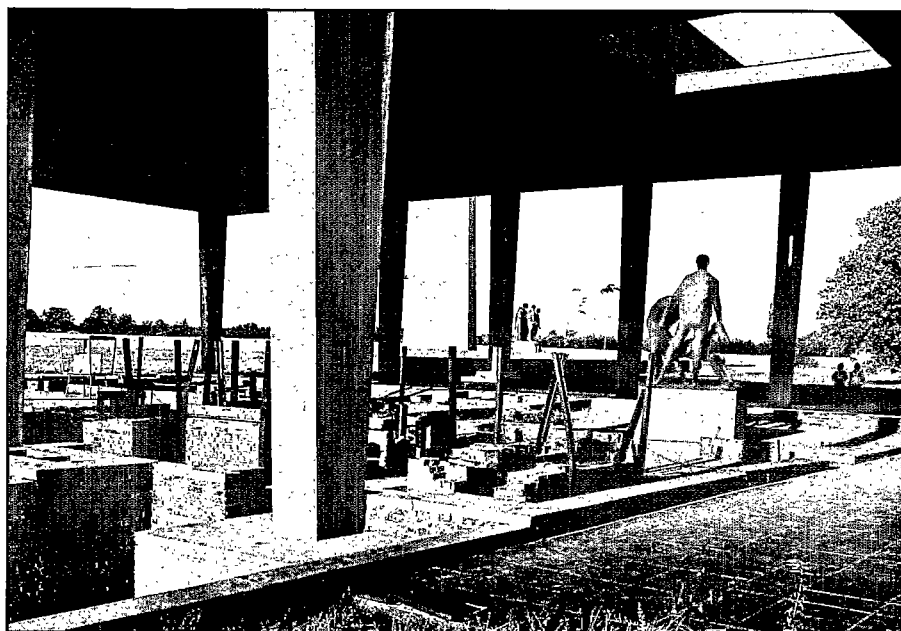
In 1945, when the Eastern front was no more than about 8 km away, the SS set fire to the camp records, and on 20 April, 30,000 men and women from Sachsenhausen were driven out by the SS in a terrible state of exhaustion on to the

north-western road leading to Schwerin and Lübeck Bay. Kaindl, the former SS commander of 'KZ', had received orders from Hitler's government in February 1945 to exterminate the prisoners in the camp. Between February and March 1945, 5,000 prisoners were killed there. During the 'death march' (160 km on foot, which I personally was made to undergo) in April 1945 the SS shot dead 9,000 prisoners. On 22 April, the survivors who had been left behind in the camp because they were unable to walk were freed by a detachment of Polish and Soviet soldiers. According to statistics recorded in the camp documents saved from destruction, 204,537 prisoners entered the Oranienburg–Sachsenhausen 'KZ' between 12 July 1936 and 15 April 1945; 100,167 of them were deliberately exterminated there.

### **How it is now**

In the 1970s and 1980s I went with others on pilgrimages to the camps – those places of remembrance – and particularly to Sachsenhausen. I went as a courier and guide to some young French people and also people of other nationalities, and I went to bear witness. I shall say nothing of the strength of feeling of those who return: that is not the point. The real purpose is, without hatred, to bear witness to the younger generation, lest people forget.

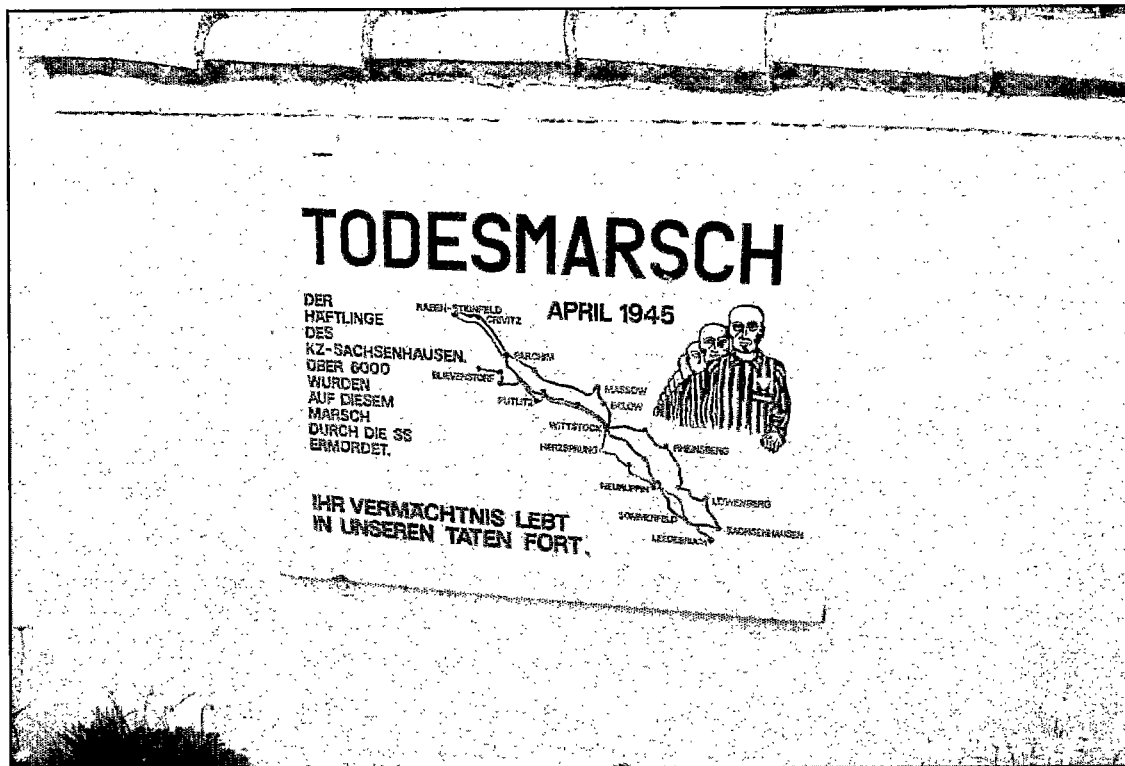
Since the unification of Germany – a welcome event – I have returned to the Oranienburg–Sachsenhausen 'KZ' and was extremely moved to set eyes again on that place where so many of my fellow prisoners, not only from France but from many other European countries, died in conditions of appalling suffering. I passed by the gate of 'A' tower. I saw again the assembly yard where, with shaven heads in the unbearable heat under the blazing sun, or



*Commemorative hall over the former crematorium with sculpture group by Waldemar Grzimek.*

in the bitter cold, in rain, wind or snow, thousands of prisoners would have to stand to attention three times a day for hours at a stretch, together with the dead who, if such was the pleasure of the SS, had to be carried out and held upright. I saw again the stone roller weighing several hundred kilograms that had to be dragged over the assembly yard for hours on end by members of the punishment gang to roll it flat. Looking around the yard in front of 'A' tower, I remembered the 'shoe-testing ground', which still exists – a track with 9 different surfaces where every day some 150 prisoners were forced to cover 30 km or so. On this track, overlaid with concrete, clinker, gravel, sand and loose chippings, a special Gestapo commando group had devised a terrible torture to extract confessions. The prisoners were forced to walk or run, depending on the mood of the torturers, in shoes one or two sizes too small for their feet while carrying a 20-kilo bag of sand on their backs, and all this with no more than the usual amount of camp food.

As I made my way towards the apex of the triangle I passed by the place where the gallows was erected for the public hangings, which sometimes lasted a whole afternoon. The two iron sockets which held the posts are still there, as if time had stood still. At 'Z' station, where we laid wreaths in memory of our dead comrades, the remains of the crematorium furnaces which the SS blew up in April 1945 have been restored as museum pieces. In the autumn of 1943 the Nazis added a gas chamber. Many places were out of bounds to us during our term of imprisonment. In the course of these subsequent pilgrimages I discovered not only 'Z' station but also the execution trench, which amounted to a shooting-range with bulletproof wall, covered shelter and morgue, and in the same place a mechanical gallows for five people at a time, equipped with a trapdoor. I also saw for the first time such fixtures as the white-tiled pathology unit next to the infirmary. This was erected over a vault measuring 230 square metres and contain-



The 'death march', indicating the routes followed by the prisoners after the evacuation of the camp by the SS in April 1945.

Photo by courtesy of the author

ing three large morgues that could take hundreds of corpses. The morgues were used by the SS doctors to dissect bodies and look for interesting cases so as to provide medical schools and anatomical institutes with skulls, skeletons and other items for demonstrations. Another part of the camp that is still preserved (which I had not seen before as it was isolated from the camp itself) comprised the bunker, the torture posts and the prison with its eighty cells where the German priest Niemöller was imprisoned and where, in absolute secrecy, ghastly crimes were committed. From the torture posts, prisoners were strung up for hours on end with their hands behind their backs. The bunker was just an underground vault used as an oubliette.

It is now possible, in a well-designed museum installed in the former kitchens, to retrace the history of the Nazi camp from 1936 to 1945. The visitor or pilgrim can also see documentary films about the camp, shown in the former laundry converted into a cinema. Unfortunately, on the occasion of my pilgrimage in April to May 1991, I learned that the staff who for years had been responsible for safeguarding and

preserving the camp had been given notice, that the 18 cleaners and caretakers had simply been dismissed, and that funds, too, had been cut off. An unofficial association now occupies the premises. As for this memorial to the 100,000 comrades who were killed by the Nazis between 1936 and 1945, the association claims to be using it to honour the memory of Germans known to be former Nazi SS who instigated or were accomplices in arrests and crimes against humanity, and who were legally tried, convicted and imprisoned from 1945 to 1950. It is just as surprising to hear the authorities responsible for historic monuments now state that the Memorial Museum Camp itself should be dedicated to the memory of the victims of both 'Nazism and Stalinist totalitarianism'.

More specifically, during my visit I saw that a new museum had been established, dedicated to the Nazi prisoners held in Camp No. 7 between 1945 and 1950. Camp No. 7 lay *outside* the triangular prison camp of the Sachsenhausen concentration camp transformed into a memorial. This new museum, however, has been estab-

lished opposite the 1933-45 deportation museum and hence *within* the triangular perimeter of the Nazi concentration camp of Sachsenhausen. This attempt to blur distinctions has been compounded by the laying of a permanent memorial stone within the triangular walls of the Nazi 'KZ' of Oranienburg-Sachsenhausen. The memorial stone purports to be dedicated to the 'victims of arbitrary Stalinist offences in Special Camp No. 7 – 1945-50'.

It must be clearly understood that the imprisonment of former Nazis between 1945 and 1950 was decided by due process of law and did not end in wholesale and deliberate exterminations; it had nothing in common with the world of the Nazi concentration camps between 1933 and 1945. The memorial in question should therefore be located outside the triangular perimeter of the Sachsenhausen 'KZ'.

It should also be borne in mind that Sachsenhausen was the school of the Nazi concentration camp state and was used to train commissioned and non-commissioned SS officers who were required at different levels of command to run the 2,000 or so camps of the Third Reich. The Sachsenhausen SS supplied the prisoners

whose corpses were dressed in Polish army uniforms so that, on 31 August 1939, the Gliwice Radio incident could be triggered by a simulated Polish attack. This gave Hitler the excuse to invade Poland.

In the outbuildings of Sachsenhausen, SS leader Skorzeny, chief of the shock troops put together by Himmler's secret services, trained the men who freed Mussolini. It was he who tried out poisoned bullets on prisoners. It was also at Sachsenhausen that Operation Andrea was launched at the instigation of SS chief Heydrich and became Operation Bernhard, involving the forging of pound notes which were intended to flood the United Kingdom and ruin its economy. Other, similar historical facts could be cited, but space does not permit. We must, then, accept the fact that the history of the Sachsenhausen concentration camp from 1933 to 1945 cannot be merged with that of the Nazi Special Camp No. 7 between 1945 and 1950.

In conclusion, a memorial museum of the importance of Sachsenhausen should help to convey the most accurate record possible of past events, and should not mislead or distort their historical context. ■



# Auschwitz: the strangest museum

Stefan Wilkanowicz

*Transforming a concentration camp into a museum and a centre for dialogue and international understanding was the challenge facing the authorities responsible for the Auschwitz-Birkenau complex. The author, who is Vice-President of the International Council for the Auschwitz Museum, describes the sensitive political and technical problems involved and outlines plans for the future. Stefan Wilkanowicz is also Vice-President of the centre described in the article and a member of the Council of Polish-Jewish Relations created by President Lech Walesa.*

Auschwitz, now a museum, is also the most terrifying cemetery in the world. Its collections – all that is to be found there: buildings, furniture, objects of daily use, personal belongings, even the earth – are saturated with the ashes of burned human bodies. It is a museum of the art of dehumanization and of proficiency in genocide. But its significance goes far beyond that of a museum.

Auschwitz is a small town in southern Poland, founded eight centuries ago. Before the Second World War broke out, its population was about 13,000, most of the inhabitants being of Jewish origin. Several months after the war began, the Nazi authorities decided to set up a concentration camp near the town. With time, the camp grew to be a 'city' with as many as 150,000 people. The place suited such a purpose from all points of view: old military barracks that could easily be adapted for camp use, convenient transportation routes, and a situation that made it relatively easy to cut off the camp from its surroundings.

The first prisoners were brought into the camp in June 1940. They were Poles suspected of participating in the Resistance movement or considered dangerous for the occupation authorities. The camp was originally designed for them, but later it was forced to receive other prisoners: Soviet soldiers captured in battle, Jews brought from different parts of Europe and gypsies. It was growing ever larger. Within a few kilometres from the mother camp (the Polish name Oświęcim was replaced by a German equivalent) were subsequently set up Auschwitz II-Birkenau and then Auschwitz III-Monowitz, with a group of forty smaller subordinate sub-camps.

Auschwitz I was a concentration camp where people died mainly due to poor

living conditions, back-breaking work and torture, although those who were lucky might survive for a few years. Most of its prisoners were Poles. Auschwitz II-Birkenau was originally a camp for Soviet war prisoners, who for the most part died of starvation. When Hitler decided to implement his plan of Jewish extermination, it became the place of their death. They were brought in freight cars from all over Europe – adults, children and very old people alike. Those fit for labour were disembarked from the trains and spared for the time being, while the rest were immediately sent to gas chambers. Later the corpses were incinerated either in crematoria or at outdoor stakes. Over 1 million Jews and about 20,000 gypsies (who, like Jews, were doomed to extermination due to their origins) are estimated to have died in this way. The exact number of the victims will never be discovered, since the records were either destroyed or else never existed. Estimates made by various methods show that at least 1 million people were killed in the Auschwitz camps; the total number probably did not exceed 1.5 million, including approximately 100,000 Poles of non-Jewish origin.

Although the majority of European Jews died not in Auschwitz but in other camps and centres of extermination, Auschwitz grew to be for them a symbol of unique significance. For Poles it is a symbol of martyrdom and inhuman cruelty. After the war Auschwitz I and II were turned into a museum, which was supposed to be 'a Monument to the Martyrdom of the Polish Nation and Other Nations'. Today its area extends over 191 hectares with 155 buildings. In Birkenau not all of the buildings were preserved – all that remains of most of the 215 barracks are chimneys.

A typical museum, in the ordinary sense, is to be found primarily in Auschwitz I, with

Photo by courtesy of the author



*Main entrance gate to the Birkenau camp and a part of the siding.*

a number of thematic exhibitions making up a permanent general display. Particular exhibitions are devoted to various aspects of camp life, such as techniques of extermination, criminal evidence, prisoners' lives, accommodation and sanitary conditions, and the cells where those condemned to death were starved and shot. They include records, pictures and information sheets as well as the prisoners' belongings, such as shoes, glasses, suitcases, shaving brushes, religious objects, and hair, used for making haircloth.

As for the national exhibits, they have been arranged by the governments or social organizations of various countries whose citizens were kept prisoners in Auschwitz. In such cases the Polish authorities refrained from interference, hence the diversity of individual national displays in terms of the presented material and its relevance to the past of the camp. The Bulgarian exhibit, for example, extols the merits of the Bulgarian Communist Party, which has very little to do with Auschwitz itself. The Italian exhibit, in turn, is extremely interesting from the artistic and aesthetic viewpoint, but unfortunately offers scant information. The Dutch describe the life of the Jewish community in Holland before the war and what happened to it after the war broke out. Some of these national exhibits

have already been closed at the request of new governments of post-communist countries, others should be radically modified. Much will depend on the new framework of the general exhibition, which is a pressing task for a number of reasons.

As already noted, the museum was originally meant to perform the role of a monument to the martyrdom of the Polish nation and other nations; this is how a pertinent Act of Parliament defined its function and purpose. Accordingly, the main stress was put on martyrology, which resulted in a certain one-sidedness in the presentation of materials. Thus the exhibition informs in great detail about the inhuman treatment to which people were subjected, sets off the atrocities which they suffered, shows how they were tortured, humbled and killed. On the other hand, little space remains for explaining the causal background, i.e. for answering the question of why the camp ever came into existence, for stories of men who worked as warders, of how prisoners rallied for self-defence. For the camp was also a place of heroic acts, of solidarity and collective, organized resistance, where the foulest evil and the utmost nobility lived side by side, as if marking the two opposite limits of humanity. Father Kolbe, a Franciscan friar who starved to death so that another might live, is a well-

known figure. Another laudable example of heroic behaviour is that of Witold Pilecki, an officer of the Polish underground army, who allowed himself to be caught and brought to the camp where he organized a Resistance unit and then managed to escape, providing the underground headquarters with much important information about the camp.

#### **Understanding the sources of evil**

Visitors to Auschwitz number hundreds of thousands every year, reaching as many as 700,000. One-third of them are very young people. Understandably, they are not always prepared for such an experience. More sensitive souls can even sustain a dangerous shock. Others react differently: this kind of experience can make them indifferent to evil and harden their hearts; they will perceive the camp as an interesting museum of horror which evokes shallow curiosity rather than profound reflection on human tragedy and appreciation of almost superhuman heroism. For still others, the sight of such enormous evil can result in a feeling of helplessness and blind, self-destructive hatred for its perpetrators. The museum must help people understand the sources of that evil, warn them against the menace of its recurrence and show the ways to prevent or overcome it. So it is clear that its exhibits should not be limited to crime records. Of course, this task is by no means easy, and carrying it out properly will require great effort.

For two years the management of the museum, together with a special International Museum Committee, have been trying to work out problems connected with the reorganization of the exhibits. Earlier, under communist governments, such a modification could not take place due to political considerations. In this connection

the exhibition leaves much to be desired. The Jewish part in the Auschwitz tragedy and the symbolic meaning attached to this place have received too little emphasis. The museum was meant to highlight the martyrdom of Poles, regardless of the fact that about 90 per cent of its victims were Jews, most of them coming not from Poland but from different European countries. This fact was not sufficiently stressed either in the exhibits themselves or in publications on Auschwitz. Also, the unique character of the Shoah (Holocaust) was under-appreciated; the Jews were treated in the displays just like citizens of any other nation.

There is a separate Jewish exhibit, to be sure, but it falls short of what might be expected. It fails to provide all the relevant information and is not easily located by visitors. The basic information gaps have been temporarily made up for, both in the general exhibit and in the latest publications, but it is obviously not enough. In the future, the Shoah display should constitute an integral part of the general exhibition.

#### **A silent place**

Auschwitz II–Birkenau is another problem to be tackled. This camp differs visibly from Auschwitz I. The latter covers 20 hectares filled with buildings standing close to one another, a housing estate of a sort. Birkenau stretches out over 170 hectares. It is largely empty, but for bare chimneys marking the places where the old barracks stood. Auschwitz I is crammed with facts, groups of visitors often getting in each other's way. Birkenau is a silent place, one that inclines to reflection and prayer, a wide expanse of the sky to which the ashes soared and a tract of flat land with which they mingled. It is a cemetery, a witness to the terrible death of nameless thousands.

Desolation lives there in mist-shrouded immobility.

Most visitors never get to Birkenau. This must change, because without it the understanding of what happened in Auschwitz is incomplete. The specific aura of Birkenau should be preserved, but more information must be supplied. Visitors ought to have an opportunity to see it in all its mute sadness, but there must be improved access to the facts so that people can imagine how this 'death factory' really worked.

To preserve the former camp and keep it intact is proving increasingly difficult for both technical and financial reasons.

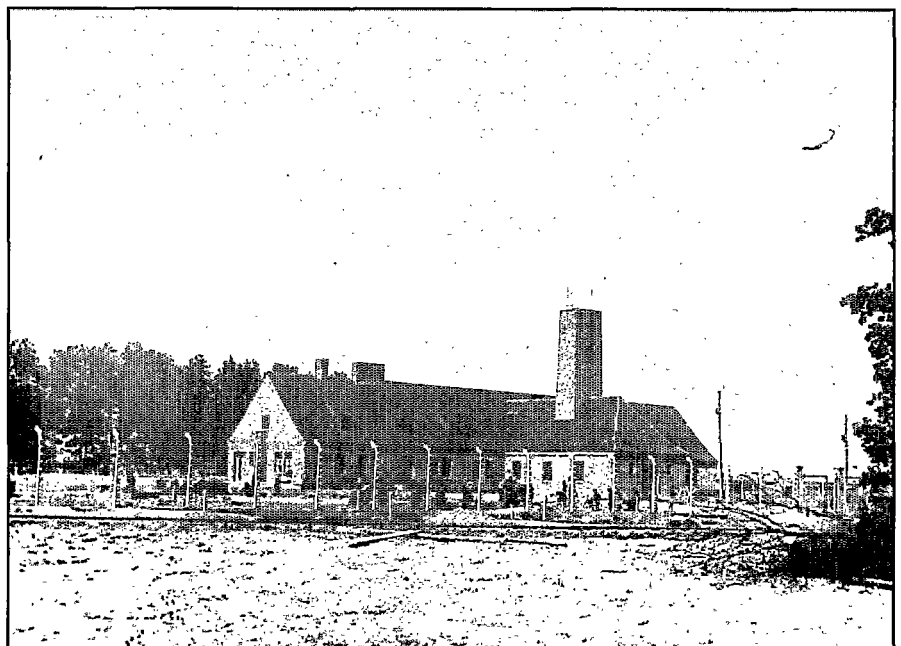
The maintenance of both buildings and smaller objects calls for technologically complex and elaborate treatment. International co-operation is therefore a matter of great importance. The Lauder Foundation has recently undertaken to collect money for this purpose. Its experts have drawn up a preliminary estimate of \$42 million.

The preparation of a new general exhibition or national displays that would point to the real causes of the camp's existence and tell something more about the people whose life was connected with the camp, and at the same time serve as a warning, is a challenging task. But we are facing other problems too. How to prevent visitors from feeling overwhelmed by evil, how to fill them with hope and readiness to join in an effort to create a better world. And what kind of hope can we offer them?

In 1966 a group of Germans came to Auschwitz. They were members of Aktion Suehnezeichen, an organization whose aim was to atone for Nazi crimes and to rebuild ties between the German nation and those who fell victims to the Nazi folly. For three weeks they lived in one of the barracks,

praying and helping to remove rubble from the gas chamber and a crematorium. A group of young Poles came to join them for one night of prayer and one day of work. This was how reconciliation between Germans and Poles began.

The Vice-President of the organization, Guenter Saerchen, advanced a plan of erecting a 'House of Peace' – a place of meetings, reflection, study and dialogue, a place where mutual respect, communication and co-operation between nations and various religious communities would be promoted, developed and cultivated. For many years there was no chance of the plan becoming reality. Then a conflict emerged around the Carmelite Sisters, who settled in a building adjoining the walls of the camp. The Jewish community have firmly objected to their presence there, because they took it to mean a kind of 'Christianization of the Shoah'. The



*Crematorium No. III, Birkenau.*

Photo by courtesy of the author

Carmelite nuns obviously never thought of it in such terms; on the other hand, the attitude of the Jews to this particular cemetery had been disregarded. It was then that the old plan was revived. It was decided that a centre of dialogue would be erected near the Auschwitz I museum, and a new convent as well. The first part of this Centre of Information, Meetings, Dialogue, Education and Prayer has already been completed; it is now ready to launch its programme of activities which consist mainly of meetings between groups of young people who wish to know more about the past and work together for the

future. In February 1992 a conference took place, devoted to considering various forms of nationalism and xenophobia which are threatening Europe, and looking for a form of positive patriotism founded on international solidarity.

The centre is formally a self-contained institution, but it adds to the museum as well. It is hoped that it will enable a deeper reflection on the history of Auschwitz and point to the possibilities of constructive work for the benefit of all nations. In this sense it will enrich the museum by the vision of a hopeful future. ■



*Prisoners' boots.*

Photo by courtesy of the author

# 'A World of Victims'

Yucki and Michel Goeldlin

*The work of the Red Cross in wartime is known to all and is now permanently documented in the International Red Cross and Red Crescent Museum, which opened its doors in Geneva in 1988. The organization was instrumental in assisting Yucki and Michel Goeldlin create a very moving exhibition of photos which has travelled to a number of museums and galleries in Europe. Yucki Goeldlin is a Dutch photographer who has exhibited in Paris, Montreal and throughout Switzerland. Her husband, Michel, is a Swiss-American novelist whose books have been translated into several languages.*

It was in Angola, on the morning of Wednesday, 5 October 1988. The local representatives, nurses and field officers of the International Committee of the Red Cross (ICRC) had just landed in Camacupa in order to nurse the wounded and sick, check on the state of nutrition of the children, and distribute seed to the village before the rainy season began. Yucki took a few steps back to photograph the entire scene: the night before, ten civilians and military personnel from the two opposing sides had been wounded during an armed skirmish and were now lying on stretchers and blankets. Bags were quickly being unloaded to transport the four most serious casualties in ICRC's twin-engined plane for transfer to the hospital in Kuito. Someone shouted to Yucki: 'Watch out! Come back here at once the same way you came!' Yucki was only a few steps away from the spot where one of the wounded soldiers had just stepped on a mine, alongside the laterite airstrip near the village, on the moving front of the Angolan *planalto*, where battles between MPLA and UNITA had been raging since 1975.

The plane took off, trailing a long cloud of dust, and returned forty-five minutes later to deliver seed and evacuate four other casualties. I was waiting for the last aeroplane run before the curfew, alone next to the runway with a child whose legs had been burned when a grenade set fire to his hut, and a peasant woman whose legs had been blown off by a mine, one at the knee, the other at the ankle. Her stumps had been given a cursory bandaging and nothing more could be done for her on the spot. Out of a sense of decency and respect for the identity of the victims, Yucki would not have dreamed of photographing this scene, but it will remain branded on my memory for ever.

In the course of three missions, each lasting several weeks, in 1988 and 1989, in El Salvador, Angola and the zone under martial law on the Thai-Cambodian border, Yucki and I lived through some of the most intense and emotionally stirring moments of our lives. Writing up our account and selecting and developing the photographs took us until September 1990, when the first edition of our book was published.<sup>1</sup> Before launching into new and purely imaginative work, we devoted the next two years to organizing exhibitions in museums and galleries that were kind enough to welcome us, and of which I shall speak shortly.<sup>2</sup>

In our mid-fifties and with our children grown up, Yucki and I were ready to spend some time away from the realm of fiction and aesthetics in order to report on the basis of first-hand experience, and drawing on our means of expression and ethical beliefs, on conflict-ridden situations whose victims counted as many innocent civilian women, children and elderly people as they did military personnel. To this end, we applied to, and received accreditation from, ICRC. Under its aegis, Yucki and I were able to join humanitarian teams working in the field. We attended a briefing with new ICRC representatives, most of whom were our children's age. Mission headquarters chose the three countries we subsequently visited and where, at the time of writing, decade-long conflicts have at last been resolved. Unfortunately, others have taken their place. Our work was merely a symbolic drop in the ocean of the forty-five wars and conflicts that were wreaking havoc upon our planet in 1988. Senseless suffering, illegal imprisonment and hunger were the fate of millions of innocent victims. Blood, sweat and tears flowed, and continue to flow, unchecked, over half of our planet. This is what we wished to convey in our exhibition.

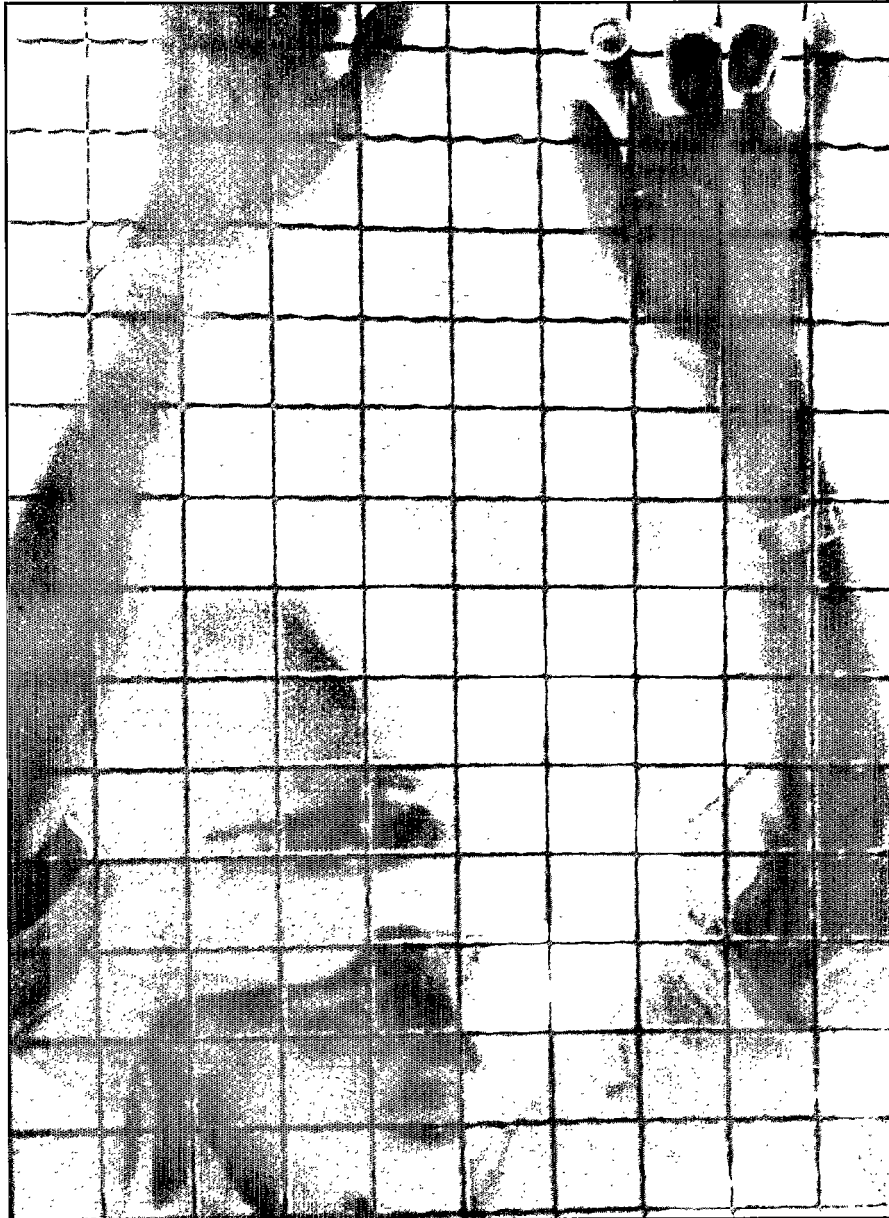


Photo © Yucki Goeldlin, Monaco

*El Salvador.*

Each of the exhibition's two parts was made up of 80 black-and-white and colour photos, with 80 colour slides also being shown in Vevey (Switzerland). Some 30 short texts – serving more to describe than to explain – accompanied these photos, all of which were taken from our book. One picture showed Salvadorian children with piteous eyes captured by Yucki's camera on the same day we were given our first grandson, who was lucky enough to be born in Paris rather than in a battle zone. Another was taken in a refuge set up as artillery fire surrounded 170,000 civilians on Site 2, with the tear-streaked face of an

old Cambodian woman with a shaved head. A third was of a black Virgin and Child on the high plateaux of Angola. . . . Our reporting earned us emotional reactions and touching commentaries, but very few objections.

**Villa Lamartine, Principality of Monaco**

A middle-aged woman fled the Monaco exhibition after just a few minutes, muttering under her breath: 'It's unbearable. What's the point of showing all this misery?' She obviously had no desire to venture beyond her comfortable cocoon to explore other realities. In all of our missions, however, we endeavour to present the everyday lives of people in a friendly light, carefully avoiding any sensationalism, and scrupulously observing ICRC's position of neutrality, which it must maintain in order to assist all of those involved – civilians and soldiers alike – in accordance with the mandate conferred upon it by the 145 sovereign states party to the Geneva Conventions.

Potted plants decorated the magnificent Villa Lamartine Gallery that Monaco's town hall had made available to us. One of the town gardeners, who had come to water the plants, stayed to study the exhibition at great length. He made no comments but returned the next day with two of his colleagues. The three men spent over an hour with us, stopping in front of each picture, asking questions about the circumstances in which Yucki had taken her photographs, and poring over each accompanying text. I was impressed by a remark one of them made, independently of any cultural or political considerations: 'You are not denouncing a situation, but are showing human beings who are victims of it.'



Photo © Yucki Goeldin, Monaco

Site 2: zone under military law at the Thai-Cambodian border.

His Most Serene Highness Prince Albert of Monaco extended his patronage to 'A World of Victims' in his capacity as President of the Monegasque Red Cross. When he honoured us by attending a private viewing of the exhibition, I had the impression that his genuine interest in our work and his obvious commitment to humanitarian causes – which has been demonstrated by his numerous activities in this area – had led him to draw a conclusion similar to that of the gardeners. Far from bothering me, this thought strengthened the deep-seated conviction that had been growing in me over the years, in writing one book after another, that people's personalities are expressed outside any social, cultural, political or racial context. Be they ordinary citizens or celebrities, all individuals are worthy of our attention.

A Swedish girl of 10 or so, accompanied by her father, arrived late one afternoon and, fascinated, wanted to know everything there was to know about the exhibition.

She was particularly struck by a photo of an Angolan child with an artificial leg sitting on a wall, grinning happily. 'How can he be smiling when he is in such a bad way?' asked the little blonde girl.

### The Swiss photography museum

The Musée Suisse de l'Appareil Photographique in Vevey is a spectacular museum of very modern design housed in an eighteenth-century building. Prominent figures and representatives of the media attended the exhibition's opening and were highly complimentary. We were particularly touched when a dozen or so schoolchildren aged 10 and 11, who had visited the exhibition in our absence, each wrote us a letter, at the suggestion of their teacher.

Gianfranco: 'The photos were really moving, but I didn't enjoy looking at them.'



Photo © Yucki Goeldlin, Monaco



El Salvador.

Mamede: 'I think it's unfair for children who live in countries at war.'

Laetitia: 'Why does war exist? I think it's really a pity, because these children are never happy. All they've seen is war and the death of their parents, sisters and brothers.'

Laurent: 'It's a shame that some children have known nothing but war.'

Elodie (11 years old): 'The photo of the little boy who lost his parents in the war

almost made me cry, especially when I read the text. Little children shouldn't have to experience war. Even when the war is over, the children will never forget. When you look at this photo, your heart feels like a battlefield. You can see war, misery and abandonment on the face of this child. Children of war aren't really children; it's as though the war were their mother. Thinking of them, I almost felt like changing places with this orphan boy so he wouldn't have to see war any more. The war has become like a foster parent for him. I wonder what these children must be feeling. . . .'

The museum curator sent these letters to the local press and lengthy excerpts were printed, along with editorial comments, in the newspaper *Riviera*. The staff newsletter of ICRC in Geneva, *Avenue de la Paix*, also featured the letters. We were later to spend two hours with this class, no doubt leaning more from the children than they did from us.

#### **State Library for Foreign Literature, Moscow**

The day before the exhibition's opening on 28 March 1991, the situation was very tense on Red Square, where our hotel was located. The threatened clash between the hundreds and thousands of protesters and as many members of the armed forces did not occur, but at the time we did not know what was going to happen. We thought that, preoccupied with their own problems, the Muscovites would not be interested in 'A World of Victims', but this proved not to be the case. Only one young visitor pressed me to tell him what our motives were, informing me later that he didn't see the point. As for the rest, surmounting any ethnic and cultural barriers, most people were moved by our

presentation, as they were in Monaco, Vevey and Paris, and this for us is the greatest reward.

The Library staff in Moscow did everything in their power to guarantee the success of the exhibition. Thanks to them, considerable difficulties were overcome. Our work was exhibited in an elegant hall on the second floor of the austere Library building, between two very busy reading rooms. The same day, a UNESCO information exhibition opened in a similar space on the ground floor. Workers helping us hang our exhibit stopped to examine the photos and asked us questions concerning the texts, which were presented side by side in French and in Russian.

Several newspapers and Moscow Television News spoke of 'A World of Victims', and the daily *Megapolis Express* devoted a two-page photo spread to it. We donated a duplicate of the exhibition to the Library, and it was shown again in Saint Petersburg in November 1991 at the Central Moscow District Library.

'A World of Victims' was also shown in May 1992 at UNESCO Headquarters in Paris, under the auspices of the French Red Cross.<sup>3</sup> ■

#### Notes

1. Yucki and Michel Goeldin, *La planète des victimes*, Paris/Lausanne, Ed. du Griot/Ed. de l'Aire, 1990. Republished by France Loisirs, Paris, 1991, 280 pp., 52 photo inserts.

2. Villa Lamartine Gallery, Monaco, under the patronage of His Most Serene Highness Prince Albert, 28 January to 10 February 1991; Musée Suisse de l'Appareil Photographique, Vevey, 15 February to 14 April 1991; State Library for Foreign Literature, Moscow, 28 March to 29 May 1991; Central Moscow District Library, Saint Petersburg, November 1991; and UNESCO Headquarters, Paris, May 1992.

3. Institutions interested in displaying the exhibit should contact the Editor, *Museum International*, who will forward all requests to the authors.



Photo © Yucki Goeldin, Monaco

*People's Republic of Angola.*

# The German Underground Hospital in Jersey

Audrey Fairclough

*The author is a freelance writer with a penchant for discovering unusual places. On a visit to Jersey in the Channel Islands she (literally) stumbled upon an underground site that has been transformed into a unique museum.*

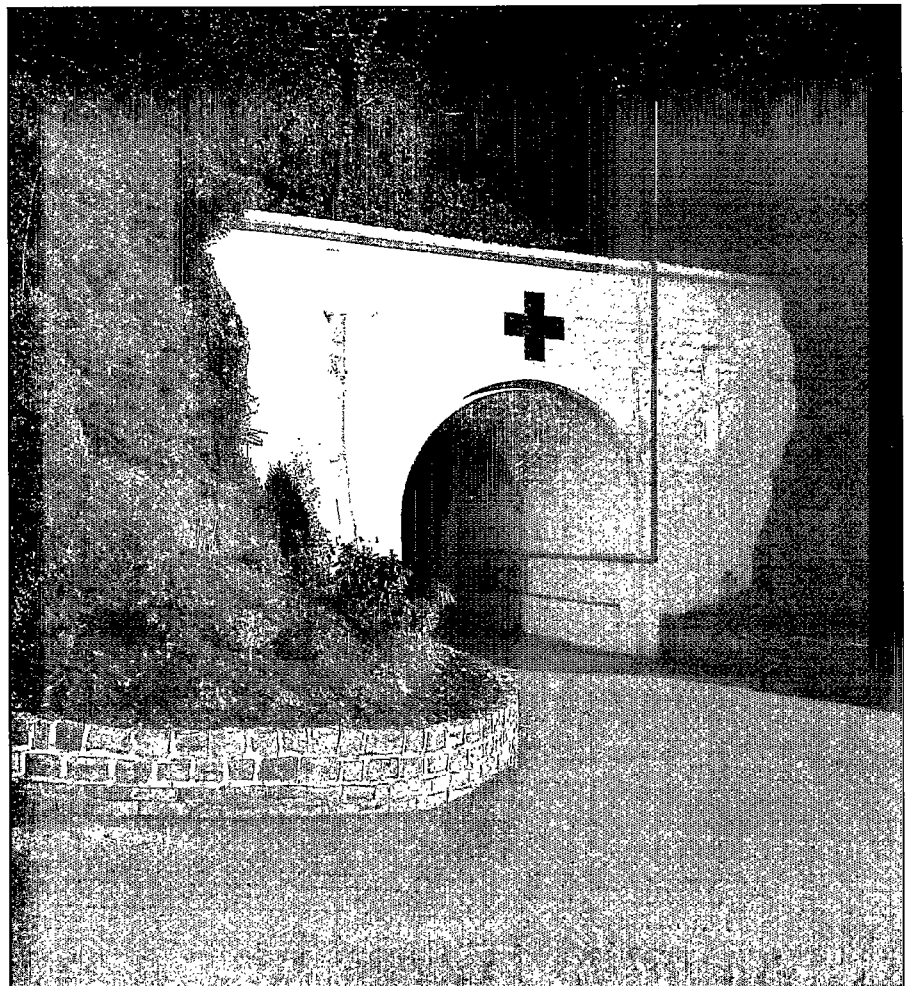
There are no imposing columns or steps to lead one into this museum, where the main exhibit is the museum itself: just a tunnel hewn deep into the hillside at Meadowbank, St Lawrence, in Jersey.

## How it all began

The unprepared inhabitants of Jersey thought they had escaped the war, but the noise of tanks and guns 24 km east was the beginning of a five-year occupation by German forces. The first *Luftwaffe* officer, Oberleutnant Richard Kern, landed in a

Dornier 172 during an air raid by Hitler's forces. The occupation lasted from 1 July 1940 until Liberation Day in May 1945. During that time the people of Jersey had to adhere to rules imposed by Hitler and enforced by his army: all islanders had to stay indoors between the hours of 11 p.m. and 5 a.m. and spirits were banned from sale or consumption anywhere other than in private houses.

The invasion had been unexpected despite the conflict in Europe and the shops had been trading as usual. But when the islanders were taken unawares, the reality of war



*German Underground Hospital:  
Meadowbank entrance.*

was soon recognized. Jersey was turned into an impregnable fortress and further rules deprived the people of their liberty: on 3 July 1940 British officers, soldiers and airmen had to report to the Commandant's office in the Town Hall at 10 a.m; all ammunition, including sporting guns, had to be surrendered and delivered by 12 noon; and no boats, vessels or their crews could leave their moorings until an order from the military authorities had been obtained. Hitler's obsession with turning the Channel Islands into a fortress had begun and the building of an armoury or artillery barracks was essential. Indirectly in the beginning, this was how the German Underground Hospital came into existence.

### **The construction**

Work on the tunnels began in October 1941 when forced labour was brought in from numerous sources. Up to 5,000 men were transported to the island, including Russians, Poles and Jews from many European countries. The exertions, humiliation and misery imposed on them included a 16-hour day and a diet of soup and gruel. The rusted picks and spades still lie in the unfinished tunnels indicating the primitive working conditions. Altogether, a labyrinth of 1 mile (1.6 km) of tunnels was excavated – some blown out initially by highly skilled German civilians using black powder instead of explosives, leaving the labourers the arduous task of digging through the faulted rock, often clawing away with their bare hands.

The conversion into a hospital, early in 1944, when Europe was threatened with an invasion, meant that a total of 50,000 tonnes of rock had been excavated, 4,000 tonnes of concrete used to complete the tunnels, and central heating and air-conditioning installed, making the hospital a

unique engineering achievement at the expense of human misery. Ironically, the hospital was never used as intended, as the islands were not attacked; the expected casualties from France after D-Day never arrived, as the American forces overran the Cotentin peninsula. The Germans intended to evacuate their above-ground hospital (formerly the Merton Hotel) only in the event of an attack.

### **The museum**

Today the German Underground Hospital, originally built for 500 casualties, is an impressive museum housing one of the largest and most comprehensive collections of wartime memorabilia. It gives a chilling picture of life during the occupation – from the attack and invasion, through the deprivation and appalling hardship, and then finally the joy and relief of Liberation Day. The visitor is taken through a step-by-step show of wartime archive films and continuous video presentation in an exhibition that captures the attention from beginning to end.

One enters through the Meadowbank entrance, originally the back entrance. The tunnels leading from Meadowbank are all interconnected, accessible and immaculately maintained. The corridors provide access to the wards, fully functioning operating theatre, doctors' and nurses' quarters and mortuary – recreated with chilling realism. The Nazi swastika and a portrait of the Führer are reminders of the sinister history of the place. In the 'mess room' an armchair, bookcase and radio provided popular leisure-time activities. The Commandant's office was furnished with a bed, chair, locker and desk, and was housed next to the telephone exchange, not far from Cap Verd (formerly the front entrance) for outside communication.



Photo © Peter Tabb

*German Underground Hospital: a display in the museum section.*

Pumps were installed to enable the heating system to be operated by hand in an emergency, and there is an escape shaft 40 metres from the surface. Everything was purpose-built and intricately planned, down to the last lampshade. There is an eerie feel in the musty air that fills the uncompleted parts of the tunnels; for the observer who is moved by such sights, the echoes of the labourers' picks on the hard rock can surely be heard! But as one ascends a gradient into the daylight again, the atmosphere changes as if the visitor is liberated once more on leaving behind the underground starkness.

Liberation Day, 9 May, will always be remembered by the inhabitants of the Channel Islands, who still celebrate the event with a public bank holiday. Even though the war tore the heart from the

Meadowbank hillside at St Lawrence, what remains has been refurbished and put on show for all to see in the form of this unique museum.

The museum shop manager and staff are on hand to give assistance and advice about the memorabilia and souvenirs on sale, and the curator is pleased to provide further information on the exhibits. Other staff include general assistants and car park attendants. Peter Tabb, Public Relations Officer, explained: 'We get 300,000 visitors each year, and some have shown surprise at the museum's existence, as many people are unaware that the islands were invaded. After viewing the displays, feelings ranging from sadness to amazement are expressed.' Even though there were dozens of injuries each day, requiring a continual flow of ambulances, there were only nine fatalities during the construction of the tunnels: the men are still buried under a rock fall.

I left the hospital complex with a feeling of despair and desolation, in sympathy with what I had seen, but the mixed emotions were soon replaced by elation at the Liberation display, and the freshness of the incomparable Jersey countryside, as the air met my face. The museum's existence is a reminder of oppression and a tribute to the sufferers; it is an incentive to us all to fight for peace, but most of all a warning that war must never raise its head on Jersey again. ■

# War, heritage and normative action

Lyndel V. Prott

*The spoils of war are known to grace many museums and private collections. The efforts of the international community to grapple with the problem of protecting cultural property in time of war are recounted by Lyndel V. Prott, a well-known expert in international heritage law and Head of the International Standards Section of UNESCO's Division of the Physical Heritage.*

The protection of the cultural heritage in times of armed conflict and occupation poses particular problems. Apart from the inevitable destruction which such warfare brings (and modern weaponry can devastate large areas indiscriminately in seconds) there is the age-old problem of looting. Ancient warfare provides many examples of conquerors taking away cultural objects for all sorts of reasons – to beautify their own cities, to parade in triumphal celebrations, to demoralize the defeated. Such depredation of defeated populations was even legitimized by arguments as to the legality of 'war booty', and down to comparatively recent times

it was argued that the winning side could repay itself damages from the property of the conquered or occupied in recompense for damage to its own property or even for the expense of making war.

The long history of attempts to limit the savagery of warfare and to restrict unnecessary suffering led early to efforts to restrain such behaviour: Cicero's prosecution of the Roman governor Verres in 70 B.C. for his plunder of both public and private property cited examples of conquerors who were praised for their forbearance in this respect. Rules for the legal protection of cultural property in time of armed conflict were formalized in the 1863 Lieber Code: Instructions for the Government of Armies of the United States in the Field, drafted for the use of the Union Army in the American Civil War. The 1907 Hague Convention concerning the Laws and Customs of War on Land also contained a clause relating to cultural property.

Modern law on this subject is embodied in the 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict (the Hague Convention). This treaty contains rules on the preservation of cultural property by belligerent states and applies also in civil war. States are to take measures in peacetime to minimize damage in war by ensuring appropriate action in respect of their cultural property, appointing custodians, marking important cultural monuments with the special insignia established by the Convention and making contingency plans for safeguarding movables should conflict break out. Occupying powers are required to respect the cultural property of the occupied area. These provisions apply to movables and immovables and to destruction as well as removal.



© Musée Départemental de la Résistance et de la Déportation, Grenoble (France)

*Postcard commemorating the tenth anniversary of the Resistance Fighters of the Soviet Union.*

There is also, however, a Protocol whose provisions are specifically directed towards the problems of movables. The provisions of this Protocol are extremely important. They oblige each state party to 'prevent the exportation, from a territory occupied by it during an armed conflict, of cultural property' (Protocol, Art. 1) which, by definition, includes works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections and important collections of books or archives. Furthermore each party undertakes

to take into its custody cultural property imported into its territory either directly or indirectly from any occupied territory [Art. 2] [and] to return, at the close of hostilities, to the competent authorities of the territory previously occupied, cultural property which is in its territory, if such property has been exported in contravention of the principle laid down in the first paragraph. Such property shall never be retained as war reparations.

These provisions were the response of civilized nations to the widespread devastation of collections and institutions by overt Nazi policy in occupied Europe. During the Second World War a special Nazi unit (the *Einsatzstab Rosenberg*) was set up to oversee the transport to Germany of important artworks.<sup>1</sup> Some found their way into German museums but many remained in the hands of individuals in the Nazi leadership. Some were exchanged for other works preferred for ideological reasons and some were sold to raise money.

After the war the disentangling of this looting became an important concern of the Allies. In the Declaration of London of 1943, eighteen Allied Governments (some

of them, such as those of the Netherlands, Czechoslovakia and Poland, were governments in exile because their territory had been occupied) declared that they reserved the right to declare invalid any dealings with property belonging to persons resident in territories under occupation, whether these dealings 'have taken the form of open looting or plunder, or of transactions apparently legal in form, even when they purport to be voluntarily effected'. They specifically warned people in neutral countries to this effect. After the war the neutral countries, Portugal, Sweden and Switzerland, took measures to return property where it could be shown to have been taken from the proper ownership of persons in occupied territory.<sup>2</sup>

#### **Safe-keeping and 'good faith'**

No situation has occurred since the Second World War which equals in magnitude the systematic looting which was then undertaken as a measure of policy. However, a number of cases have occurred where the provisions of the 1954 Convention on return of cultural property were applicable. During the invasion of Kuwait in 1990, the contents of the National Museum were removed to Baghdad. The objects removed included some which belonged to the state and some from the famous *El Sabah* collection, which was privately owned but on loan to the National Museum. Kuwait complained to UNESCO and the matter was discussed at a meeting of the UNESCO Executive Board. The Iraqi Government stated to the Board on 24 October 1990 that it had removed the contents of the museum for safe-keeping only, in accordance with the letter and the spirit of the Convention. This argument may have been based on Article 5(1) of the Hague Convention, which states:

Should it prove necessary to take measures to preserve cultural property situated in occupied territory and damaged by military operations, and should the competent national authorities be unable to take such measures, the Occupying Power shall, as far as possible, and in close co-operation with such authorities, take the most necessary measures of preservation.

The Kuwaiti authorities continued to express concern over the fate of the collections. The matter was resolved, however, without intervention from UNESCO. The United Nations was authorized to negotiate with Iraq for the return of all property taken from Kuwait, including cultural property, by a Security Council Resolution. On 21 October 1991 a declaration was signed by Iraq, Kuwait and the United Nations representative acknowledging the return of the material to Kuwait.

More recently, there have been reports that the contents of a museum in Vukovar were removed by Serbian forces after they took the city during the conflict in Yugoslavia following declarations of independence by Slovenia and Croatia. At the date of writing (July 1992), there is no clear indication of what has happened to this collection.

The Protocol to the Hague Convention also provides for the return, after the cessation of hostilities, of cultural property coming from the territory of a state party and deposited by it in the territory of another state party to protect it against the dangers of armed conflict. Two cases show how long it may take to regulate such matters. The first concerns art treasures from the Polish national collections taken to Canada for safe-keeping at the time of the attack on Poland by Germany in 1939. They were finally returned in 1961.<sup>3</sup> An even longer running case concerns the Crown of St

Stephen of Hungary, which had been handed over to United States armed forces at the end of hostilities in the Second World War, was taken to the United States and was not returned until 1977.<sup>4</sup>

Perhaps the most difficult issue is the need of a state party to the Convention to take a cultural object from one of its own citizens, who may have purchased it in good faith, so that it can be returned to the person deprived of it. Parties to the Declaration of London announced that they would do so. Under some pressure from the Allies, Switzerland passed legislation to this effect, reversing a rule in the Swiss Civil Code which protected the bona fide purchaser. The new law provided that the Swiss Confederation would itself provide compensation if the purchaser could not recover it from the transferor. However, in one case when a Swiss dealer had had to return works to a French national and had then sued the Confederation, the amount he recovered was reduced on the ground that he had been less prudent than he should have been in tracing the origin, from a German source, of such an exceptionally valuable collection.<sup>5</sup>

The problem of the 'good faith' purchaser remains a serious one and was the ground for including the provisions on movable cultural property in the Protocol, since certain states said that their inclusion in the Convention itself would prevent their acceptance.<sup>6</sup> Unfortunately these states, the United States and the United Kingdom, became parties neither to the Convention nor to the Protocol, although they were principal parties to the Declaration of London; it might be mentioned that many European states whose civil codes protected the bona fide purchaser, such as France, the Netherlands and Switzerland, became parties to both. The problem of the bona fide purchaser may, however, be



moving closer to a solution, since a UNIDROIT preliminary draft Convention on Stolen or Illegally Exported Cultural Objects, currently being discussed, would ensure the return of such objects, limiting the rights of a bona fide purchaser to compensation solely to cases where the required diligence to trace origin has been used.<sup>7</sup>

How long should the duty to return endure? When the Declaration of London was issued, it was not expressed to be limited in time, and at least one commentator argued that 'restitution may be expected to continue for as long as works of art known to have been plundered during a war continue to be rediscovered'. The Swiss Decree which was passed on 10 December 1945 was repealed two years later. Some outstanding art treasures from the convent church at Quedlinburg, taken at the end of the Second World War, were put on sale in the United States in 1990 by the successors of the American soldier apparently responsible. The German Government did not undertake legal action but instead paid a large sum of money for their return.<sup>8</sup> ■

## Notes

1. J. Merryman and A. E. Elsen, *Law, Ethics and the Visual Arts*, 2nd ed., Vol. I, pp. 20–3, 1987.
2. L. V. Prott and P. J. O'Keefe, *Law and the Cultural Heritage*, Vol. III: *Movement*, pp. 805–11, 1989, London, Butterworths.
3. S. Nahlik, 'The Case of the Displaced Art Treasures', *23[rd] German Yearbook of International Law (1980)*, p. 255.
4. Merryman and Elsen, *op. cit.*, Vol. I, p. 24.
5. *Fischer v. Swiss Confederation*, Decision of the Swiss Federal Court, Booty Chamber, 25 June 1952.
6. S. E. Nahlik, 'On some Deficiencies of the Hague Convention of 1954 on the Protection of Cultural Property in the Event of Armed Conflict' *44 Annuaire de l'Association des Anciens Auditeurs de l'Académie de La Haye*, 1974, pp. 100, 106.
7. L. V. Prott, 'UNIDROIT Draft Convention Focuses on Purchasers', *Museum*, No. 172 (Vol. XLIII, No. 4, 1991), pp. 221–4.
8. 'Items taken by United States Soldiers are Returned to Germany and Austria' (a *Museum* report), *Museum*, No. 175 (Vol. XLIV, No. 3, 1992), p. 181.

# A museum in the service of museums: the Museum of Aquitaine

Brigitte Derion and Chantal Orgogozo

*An institution with a prestigious past, the Museum of Aquitaine (France) has recently been entirely renovated and can now claim to provide a whole range of restoration services. The laboratory where restoration work is carried out on wood, metal, terracotta and glass is described here by Brigitte Derion, Curator in charge of restoration, and Chantal Orgogozo, Curator of the Museum of Aquitaine.*

Since January 1987 the collections of the Museum of Aquitaine covering the period from the eighteenth century to the present day have been on display to the public in a permanent exhibition area of 2,000 square metres. Since 10 June 1991 the museum, which specializes in history, archaeology and regional ethnology, has acquired an additional 2,500 square metres of exhibition space in which are also displayed the most outstanding items in its prehistoric, Gallo-Roman, medieval and modern collections, together with African and Oceanian works brought back to Bordeaux by local people.

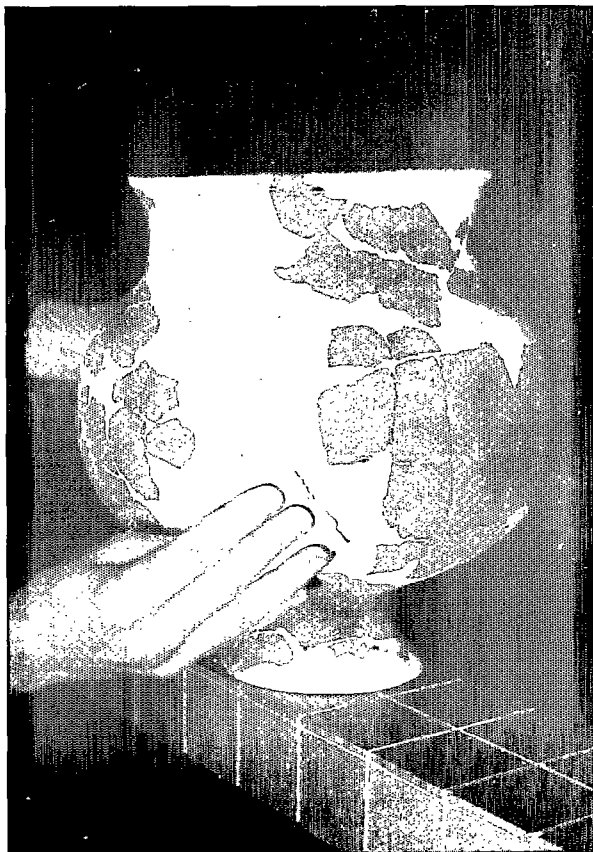
In fitting out these permanent exhibition rooms, the museum turned to many differ-

ent outside services for help, including the School of Fine Arts in Bayonne, whose computer expertise was drawn on to provide visual displays of the conservation aspects of museography: structures, volumes and perspectives could all be displayed and modified at will. The task of fitting out 5,000 square metres of permanent exhibition space required the assistance of numerous outside firms, but now, in its turn, the museum is able and willing to provide services to others, particularly by helping in the restoration of archaeological objects.

Established in 1963 following a report by the Director of the research laboratory at the Musées de France, the restoration laboratory is mainly responsible for the proper conservation of our own collections and for carrying out any restoration work that may be necessary. It also has to respond to outside requests for help from other museums, departments of historical antiquities or any other public institution responsible for the conservation of the heritage.

The restoration laboratory consists of several workshops, which have been installed in the new museum building. The wood restoration workshop, which covers an area of about 300 square metres, is located on the ground floor of the building, close to the courtyard and a goods lift which operates between exhibition room and storeroom floors, making for easier handling of bulky items like wardrobes, cupboards, chests or agricultural implements. All the wooden objects of the museum are restored there by a wood restorer. Any work undertaken is kept to the very minimum in order to preserve as much authenticity as possible: thus, only those damaged pieces that are essential to the structure of the work, such as legs, feet or joints, are replaced partly or wholly by old wood of the same kind, while other pieces are

Photo by J.-M. Arnaud, Museum of Aquitaine, Bordeaux



*Surface finishing of the restored parts of a terracotta urn (c. fifth century B.C.) from the tumulus of Ibos (Hautes-Pyrénées), on loan to the Museum of Aquitaine.*

simply strengthened and hardened by injecting a solution of acrylic copolymer.

The workshops for various other materials, where archaeological objects in metal, terracotta and glass are mainly restored, occupy the top floor of a wing of the building and have the advantage of optimum natural lighting, which is essential for the meticulous work undertaken there. These premises, covering an area of about 300 square metres, consist of a series of rooms in which the above-mentioned materials are dealt with separately. During restoration, each kind of material requires the use of specific products and the adoption of precise techniques, calling for special equipment as, for example, in the vacuum extraction of dust and dangerous solvent fumes. Through the use of such equipment and appliances, two restorers are able to deal with the bulk of the museum collections on the spot and enable the public to appreciate them better, particularly in the case of objects from archaeological excavations, which are usually broken or covered by a thick layer of corrosion.

Restoration involves a series of processes: the object is cleaned several times, taking account of the nature of the materials; it is then strengthened and the different parts are reassembled, using well-tried methods and reversible products known to be harmless. Once a work has been restored in this way, it provides greater knowledge about the past and ancient techniques and enriches the local heritage, and possibly also the national or international heritage.

It is clear that the museum possesses, in its own restoration workshops, a considerable asset for carrying out its work of conserving the heritage. On account of the diversity of materials in its many different collections, however, it has to call on

specialized restorers (in such specific fields as the restoration of paintings, drawings, fabrics, etc.) who work in the restoration workshops of the *Musées de Province* at Versailles, while in the case of waterlogged wood it can turn to specialists at the *Centre Nucleart* in Grenoble and in the case of objects coated with paint, to experts in Soissons.

#### **The laboratory as a provider of services**

It was only in 1970 that the laboratory began to act as a restoration centre whose services are available to all kinds of public bodies (museums, associations, scientific or archaeological societies, departments of prehistoric and historic antiquities) not provided with such facilities. In the last twenty years there have indeed been many requests for restoration work on metal and terracotta objects from various museums or from those in charge of excavations, mostly with a view to the permanent or temporary exhibition of such objects, or on the occasion of important archaeological finds requiring urgent treatment. On account of the limited space in which the one and only restorer used to work prior to the installation of the laboratory in the new museum, it was impossible to satisfy all the requests for assistance.

Nevertheless, a large amount of work has been carried out on behalf of the local authorities or for the Department of Antiquities and, in particular, for the benefit of archaeologists. Furthermore, for several years there has been an agreement between the museum and the Department of Antiquities, which, during important archaeological excavations, recruits restorers under temporary contracts to work in the laboratory under the supervision of its Director. Thanks to this scheme, excavated

objects which are very fragile or have been damaged after discovery can be rapidly restored and properly conserved, so as to enable them to be studied by archaeologists in the best possible conditions.

Bodies which request us to undertake restoration work are given a choice of two options, depending on their financial situation: (a) either the laboratory charges a fee for the work done and, in this case, the items restored are subsequently returned to the bodies concerned; or (b) the objects are given or loaned to the museum in accordance with specifically agreed terms (the minimum duration of the deposit is generally about ten years); in this case, the museum restores them on exactly the same basis as its own collections. This latter system, while leaving ownership in the hands of the original owner, enables the museum to acquire, by virtue of restoration work, objects of a kind that it did not possess before and that fill gaps in certain collections.

Thus, over the last ten years several gifts or loans have been made by those in charge of archaeological excavations and these have allowed the museum to illustrate those periods or subject areas where it previously had no or very few exhibits. They include funerary urns and grave goods made of metal (jewellery, weapons) from the first Iron Age (eighth to mid-fifth century B.C.) from Béarn, the Hautes-Pyrénées and around the bay of Arcachon, and over 200 metal items identified as belonging to the end of the second Iron Age (second to first centuries B.C.): jewellery, various tools and articles for daily use from a Gallic settlement in the Bordeaux region. A child's sarcophagus, made of lead and carved in relief, was recently discovered in the inner suburbs of Bordeaux and deposited in the museum, where it has occupied all the staff of the work-

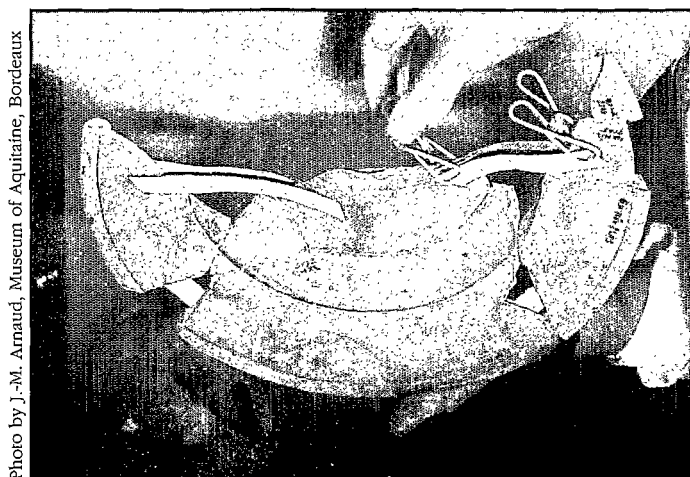


Photo by J.-M. Arnaud, Museum of Aquitaine, Bordeaux

*Reassembly of a glazed terracotta plate (fifteenth to sixteenth century A.D.) from an urban site in the Bordeaux region. Collection of the Museum of Aquitaine.*

shops. About 1.10 metres in length, the sides of the sarcophagus were bent under the weight of the earth, covered by a layer of corrosion and pierced in some places. New cleaning techniques based on the use of acid gels were developed in the workshop in order to get rid of the corrosion. The sarcophagus was then put back into shape with the help of hand presses and wooden wedges, an operation which was carried out at a low temperature in order not to harm the decoration. The restoration work was completed by strengthening the inside of the sarcophagus and filling in the holes in the sides. Upon completion of these operations the sarcophagus, which dates from the end of the third century or beginning of the fourth century A.D., was put on display in the museum's permanent exhibition rooms.<sup>1</sup>

While this deposit system is better suited to those in charge of excavations, who can, in this way, have their finds restored free of charge so as to be able to study them after the work has been completed, museums and public bodies generally choose the first option since they obviously wish to keep the works sent for restoration in their collections. Among the work carried out by the laboratory, it is worth mentioning the

famous collection of objects discovered in Dax in 1982.<sup>2</sup> As a result of corrosion, the bronze objects had become fused with the pieces made of iron; the work of separating them brought to light three statuettes of animals (a boar, a goat and a cock) and also two magnificent images of the Roman gods Mercury and Aesculapius, together with three oil lamps, three statuette bases and various other objects, all in bronze, dating from the first to the third centuries A.D.

As a result of the numerous technical details (ancient repairs and soldering, etc.) which came to light in the course of the restoration work, it proved possible to reassemble in its original form the group of Mercury, the goat and the cock on the hexagonal base, which still contained traces of ancient soldering. The major surprise, however, was to discover under the thick layer of corrosion of the bronze the silver plating on Aesculapius' eyes.

#### Prospects for development

The conservation and restoration of the heritage is a matter of continuing interest for those in charge of collections that can consequently be expected to play an increasingly important role in our civilization, which wishes to preserve and transmit the heritage of the past and the present

to future generations. On account of its existing structure and the staff now working there, the laboratory is well placed to further the plans of the Directorate of the Musées de France to create or develop a regional network of specialized restoration workshops. Rather than undertake isolated projects as in the past, the laboratory would like to broaden its activities and place its workshops and restoration expertise (in metal, glass, terracotta and wood) at the disposal of local authorities and public bodies in Aquitaine and also in neighbouring regions. It will no doubt be by developing further this restoration structure and by looking outwards that the Museum of Aquitaine will leave its mark on the region. ■

#### Notes

1. For a detailed study, see J. Santrot and D. Frugier, 'Sarcophage en plomb ouvragé découvert à Cenon (Gironde)', *Gallia* (CNRS, Paris), Vol. 40, Part 2, 1982, pp. 271–86.
2. At present on display in the Museum of Borda in Dax (Landes), which, after the completion of restoration work in 1988, mounted an exhibition of them entitled 'Dax et ses Origines, Dépôt des Bronzes et Découvertes Archéologiques Récentes', Museum of Borda.

# A code of ethics for United States museums

Robert R. Macdonald

*Believing that the expanded role of museums in contemporary American society made it necessary to take a fresh look at their responsibilities, the American Association of Museums set about revising its 1978 statement on ethics. The process sparked a nationwide debate on a host of thorny issues and resulted in the adoption of a number of objectives which enjoin museums to go beyond merely legal standards and to take affirmative steps to maintain their integrity and warrant public confidence. The author is currently Director of the Museum of the City of New York and a former President of the American Association of Museums.*

In 1987, when the American Association of Museums (AAM) set out to create a code of ethics, it did not know what the final document would look like. Sixty-two years had passed since the association adopted its first code, the 1925 Code of Ethics for Museum Workers. In 1978 the association had published *Museum Ethics* which, while not a code, had presented current museum thinking on such matters as collections care and the relationships between governing authorities, directors and staff. The 1925 code had long been forgotten, and while the 1978 statement had served the community well and was often used as a model for professional activities, the AAM realized that the American museum community needed to codify its understanding of ethics and establish mechanisms which would encourage adherence to ethical principles in the operations of America's museums. The impetus to create an enforceable code had come from the museum profession in the form of discussions at meetings of regional museum associations, the AAM's Accreditation Commission, its Standing Professional Committees and comments from the association's affiliated organizations. Driving the desire to create an American code was the work of the International Council of Museums (ICOM), which adopted its Code of Professional Ethics in 1986.

Another factor encouraging the development of a code of ethics was the recognition that museums and the society they served were rapidly changing. The success of American museums in attracting new and larger audiences, the phenomenal growth of the art market, concern for the environment and the cultural heritage, an education system at risk and the occasional 'museum scandal' were bringing renewed attention to museums from the press, government at all levels and the public. American society was also experiencing revolutionary changes. Innovative technologies

were altering the way Americans communicated. New corporate and individual wealth was influencing institutions such as museums. The democratic process had produced new political interest groups and fresh demands to and from elected and appointed officials. The new political forces included women, minorities, homosexuals, environmentalists and religious fundamentalists. These and other factors brought increased pressures on the seemingly tranquil world of museums.

Museums and the museum profession were cognizant of these challenges. In 1984 the AAM published *Museums for a New Century*, a report in which the Commission on Museums for a New Century analysed the factors that promised to influence museums as they approached the next millennium. Among the commission's most important findings were the need for museums to continue their tradition of public service as collectors, preservers and learning resources, and for the AAM to establish programmes that would foster that effort.

In 1986, as the newly elected President of the AAM, I appointed an Ethics Committee to undertake the work of preparing an ethics code for America's museums. The committee first met during the association's 1987 annual meeting in San Francisco. It was an inauspicious beginning. The committee, composed of forty individuals representing all segments of the museum community, spent its first meeting attempting to define 'ethics'. They consulted dictionaries, referred to legal treatises and debated meanings. Subsequent meetings saw little advance in developing an ethics code. It became apparent that, while a committee of forty talented and experienced museum people could raise and discuss a myriad of complex issues, it would be impossible for a group of this size to write the code. At the recommenda-

tion of the committee's co-chairs, Patterson Williams of the Denver Art Museum and Alan Ullberg of the Smithsonian Institution, it was agreed that a task force would be appointed and charged with the responsibility of formulating drafts that could be reviewed and criticized by the larger committee and others.

Following discussions with Joel N. Bloom, my successor as AAM President, an Ethics Task Force was formed and given the responsibility of preparing the drafts. Unlike the original committee, the Ethics Task Force was not designed to be representative of the museum community, professional disciplines, sizes, regions, trustees – or volunteers. It was designed to accomplish its assignment by having a small, experienced group prepare working drafts for review by the diverse community the code was intended to serve.

The task force began its work with members selecting topics on which they prepared 'white papers' that were reviewed by the other members. The topics selected were governance, collections, public accountability and implementation. A background paper on the history of museum ethics was also drafted. These papers and information on existing ethics codes of museum disciplines and other professional organizations compiled by Patricia E. Williams and her staff at the AAM provided the basis of the task force's discussions over the next ten months.

Early in its deliberations the task force concluded that, while only individuals could be ethical, only institutions had the capacity to regulate the museum-related behaviour of their governing authorities, staff and volunteers. The code would therefore be addressed to the non-profit institutional members of the AAM. The task force also recognized that for the code to be meaning-

ful it needed to be enforceable. Enforcement would have to be voluntary and achieved by making the adherence to and application of the code a condition of non-profit, institutional membership in the association. This approach to implementing the code would require the discussions of ethical issues among those working on the member museums' behalf and within the context of each museum's mission, history and resources. The ethics code could provide the framework for advancing the standards and self-regulation of America's museums, the primary goal of the task force.

The concept of 'public trust' became the focus of early debate, with the task force's legal advisers preferring the narrow, legal definition of the term and the non-lawyers favouring the broader concept of stewardship and public confidence. The discussion over the notion of 'trust' led the task force to understand that a code of ethics for museums was not a legal document written for attorneys of the courts, although the final document would have an effect on the interpretation of the law. The code would instead be directed to the museum community and, because it dealt with ethics, would be more than a guide for avoiding legal liability. It would set a standard higher than the law and be based on fundamental values held by the majority of the museum community. But what were those values? And how could they be articulated to a diverse population of institutions and professional disciplines?

The task force's discussions of these issues led its members to understand that ethics are not practices dictated by a 'higher authority'. Rather, they are the traditional concepts and perspectives that have been developed over more than a century and a half in the experience of America's museums and are articulated in the writings of America's museum founders, our profes-

sional predecessors, and in the conventions maintained by the majority of the contemporary museum profession and their institutions. The members of the task force sought to reflect what they understood to be the widely accepted traditional values and tenets held by American and international museum people. There were lively debates over professional canons and traditions, but as the task force members gained insight into the historical and contemporary approaches to a variety of museum issues, a consensus developed.

Critiques of the task force's work evolved through formal and informal discussions held at meetings of the six regional museum associations. A first draft was reviewed by the AAM's Executive Committee and then sent to all institutional members of the association, presidents of regional associations, the chairs of Standing Professional Committees and directors of the association's affiliated organizations. The draft was also presented to the AAM Council for discussion and suggested revisions.

Not surprisingly, the responses to the draft were immediate, varied and in some cases forceful. While most respondents praised the substance of the effort, there were strong criticisms of the practices section and less vigorous objections to the implementation section. Armed with the comments and recommendations of the reviewers, the task force returned to its deliberations. In a series of meetings in the spring of 1991, the members refined both their thinking and the draft code.

A particular area of contention was the question of a museum's use of funds earned through the disposal of collections. There are ardently held positions on both sides of the issue. The task force reviewed the matter in the context of historical convictions about the character of a museum's

custody of collections, the position of the ICOM code on the issue, and recent attempts by some museums and accounting agencies to view collections as convertible assets. The task force recognized that in many instances museum boards have the legal right to use funds earned through disposal of collections as they deem proper. Relying on the responses to the earlier drafts and their understanding that ethics called for a standard higher than the law, the majority of the task force concluded that the traditional restrictions on the use of such funds for acquisition should be maintained. Wording paralleling the statement on the issue found in the ICOM code was adopted.

The new draft, now called the Code of Ethics for Museums, did not include a section on practices, which was a feature of the earlier document; by deleting the list of practices, the task force hoped to avoid confusion between commonly held ethical principles and recommendations of specific techniques for applying those principles. The implementation section was simplified in recognition of the need to separate the code's content from its administration. It would be left to the AAM governing authority, the elected Board of Directors (formally Council), to develop and approve detailed and equitable administrative procedures within the framework provided by the code. Central to meeting this responsibility would be the creation of an Ethics Commission and programmes that would assist the association's non-profit institutional members in developing their own codes. After several revisions, the second draft was shared with the Executive Committee and mailed to the recipients of the first draft for review.

The Ethics Task Force recognized that the code it was recommending was an imperfect document. Some would view the code as too weak, others would see it as too



strong. There would be those who felt that it was not the role of the AAM to encourage self-regulation of ethical behaviour by requiring the association's non-profit institutional members to subscribe to the code and develop their own institutional codes in accordance with the Code of Ethics for Museums. But the task force believed that it had articulated the commonly held values of the vast majority of American museums of differing sizes, disciplines and missions. That collective wisdom had been defined through the inclusive process of review and comment that was an essential part of the process from the initiation of the effort in 1987.

The members of the task force believed that the application of the Code of Ethics for Museums on the institutional level would be as important as the code's contents. The development by museums throughout the United States of institutional ethics codes conforming to the AAM document would call for the formal discussion of ethical issues by trustees, staff and volunteers in institutions that wished to be members of the AAM. The substantive work of self-regulation and the advancement of ethical practices by America's museums would be accomplished through the process of the institutional members of the AAM applying the code to their operations.

A final draft of the Code of Ethics for Museums was presented to the Executive Committee and Board of Directors of the AAM for debate and action at the association's annual meeting in Denver on 18 and 19 May 1991. Although there were expressions of discomfort at the requirement that all non-profit institutions wishing to be members of the AAM be required to subscribe to the document and implement their own institutional codes over a five-year period, the majority of the museum community's elected representatives agreed

with the code's canons and the belief that, if museums did not regulate themselves, others, such as government, would.

The Code of Ethics for Museums was adopted by the AAM's Board of Directors by a vote of 31 to 4. The approved code called for the creation by the AAM of an Ethics Commission, the members of which would be nominated by the association's President and confirmed by the Board of Directors. The Ethics Commission would be responsible for establishing programmes of information, education and assistance to museums in developing their own ethics codes and for periodically reviewing the code and recommending refinements and revisions to the association's Board of Directors. Under procedures to be established by the Board of Directors, the Ethics Commission would review alleged violations of the Code of Ethics for Museums and recommend to the Board's Executive Committee withdrawal of the membership of AAM non-profit institutional members determined to be in violation of the code.

The Code of Ethics for Museums builds on the 1925 Code of Ethics for Museum Workers, the 1978 AAM statement on ethics, and the 1986 Code of Professional Ethics adopted by ICOM. The 1991 code provides for the application of the American museum community's collective experience to the refinement of the understanding of museum ethics in the coming years through the work of the Ethics Commission. By adopting and implementing the code the AAM continues its purpose, established in 1906, of advancing museum work through self-regulation. Museums that subscribe to the Code of Ethics for Museums and develop their own institutional codes will confirm the canon of public service as the foundation of their activities and further their contributions to a democratic society. ■

# Reviving the village museum in Dar es Salaam

Fidelis T. Masao

*A wealth of vernacular architecture balanced by extremely scarce financial resources – this paradox has plagued the United Republic of Tanzania's Village Museum since its creation a quarter of a century ago. There is now, however, some cause for optimism, as this article shows. Its author, who holds degrees in anthropology and archaeology, is the former Director of the country's National Museums.*

Beginning in 1960, Mr T. Wylie, then Curator of Ethnography at our National Museum, nurtured the dream of creating an open-air museum to reflect the rich and diverse traditions of our domestic architecture. He realized that the increasing popularity of modern housing spelled doom for traditional styles and techniques, of which he hoped to preserve selected examples for both display and research purposes, including in each sample relevant household paraphernalia without which it would have been incomplete. He also planned for traditional handicraft activities, so as to breathe life into the village museum.

It took time to convince our Museum Board of the value of the proposal, but some money was finally set aside to create the museum in the fiscal year 1965/66. A plot of land of about 4.8 acres was acquired on a main road some eight kilometres to the north of the capital, Dar es Salaam, and construction soon began. This was a complicated undertaking since, for the sake of authenticity, raw materials and knowledgeable builders had to be brought in from several parts of our large country.

The Open-air Museum, later to be known as the Village Museum, was at one and the same time an extension of the Department of Ethnography of the National Museum of Tanzania and a project designed to become self-financing. This perhaps lofty expectation arose from the fact that Dar es Salaam boasts few tourist attractions and the hope was that the new museum would draw tourists who would provide income through admission charges, sales of handicrafts, a restaurant offering traditional fare, and weekly *Ngoma* dance performances.

Thirteen traditional dwelling units were built, representing the major varieties of vernacular architecture of mainland Tanza-

nia (a modern, urban unit was added later for the sake of representativeness), and the period following official inauguration was relatively trouble-free. Many people, both foreigners and Tanzanians, flocked to the Village Museum and enjoyed both the different houses and traditional dances performed in the shade of a mango tree, just as happens in the villages. Resident carvers, painters, weavers and potters enlivened the place and helped to offset recurrent expenditure, which was relatively low since the dwellings were new and did not require much maintenance. This 'state of grace' was not to be eternal, however. By the middle of the 1970s, and although gradually at first, a host of problems had surfaced that threatened the museum's very survival. The museum management was expected by the government to come up with solutions, but the problems were so severe that this was not possible. The challenges were basically two in number.

## **Money and administrative structure**

The first was financial. The cost of goods and services rose annually by about 30 per cent, but the government subvention to the museum stagnated or only rose by a negligible amount. Moreover, after only five years of existence, the museum's expectation of achieving self-financing had proved to be an unrealistic pipe-dream. The novelty effect wore off, and from a monthly mean of 300 visitors during its early years, the number of people visiting the museum each month plummeted to less than 80, with a corresponding drop in revenue from admissions, sales of handicrafts, and so on. The resident artists and craftspeople moved away in search of greener pastures, the restaurant had to close and the *Ngoma* dancers dropped the Village Museum from their list of venues. And worse was still to

come. Time began to take its toll on the traditional dwelling units, many of which were well suited to dry inland climates but could not withstand the coastal humidity of Dar es Salaam: clay washed away, and both natural decay and termites played havoc with thatch and wood. The deterioration of the museum's displays was a sad sight indeed.

Administrative problems also contributed to the Village Museum's decline. As an appendage of the Department of Ethnography of the National Museum in downtown Dar es Salaam, the museum had as director the curator of that department, a heavy (and unremunerated) extra duty, the more exceptional since no other department curator had such an additional assignment. The lack of a full-time qualified professional to run the museum adversely affected its fortunes.

By the mid-1980s, the situation had become critical and despite some half-way measures the threat of closure loomed near. Salvage measures were undertaken by the museum's management beginning toward the end of that decade, seven of which now seem to be saving its life.

First, the museum obtained autonomy with full branch status (like other branches of the National Museum) and its own curator and budget. However limited the latter may be, it can at least be used to address the specific problems faced by the museum. Second, a dynamic search for funding sources was undertaken, although care needs to be taken lest fund-raising divert too much attention from adherence to standards of conservation and ethnographic accuracy. About 4.4 per cent of the museum's annual 3 million shilling budget is covered by income from, *inter alia*, rental fees from the Makumbusho (Museum) Social Club and Bar, offices and other property, and from the renewed *Ngoma* dance performances during the dry months.

#### **Twinning and a Museum Friends body**

In the third place, major and extensive repairs have been undertaken on the house units, including total reconstruction in some cases. The climate of Dar es Salaam has required a departure from original building materials on occasion with, for example, thick wall daubing being replaced by burnt clay brick plastered with clay since the former material simply could not withstand regular heavy rainfall. Fourth, as concerns interpretation, signposting at, and pathways among, the different house displays has been completely redone. A fifth corrective measure has been landscaping: the grass is now frequently mowed, the hedges are kept trim, flowers have been planted at strategic points (they, at least, don't mind the humidity!), each house has a well-looked-after garden and a proper visitors' car park has been set out.

A sixth priority has been the establishment, within the Swedish-African museums programme (see article by Elisabet Olofsson in

Photo by Trine Østlynggen and Seth Spaulding



*Village carver at the museum.*

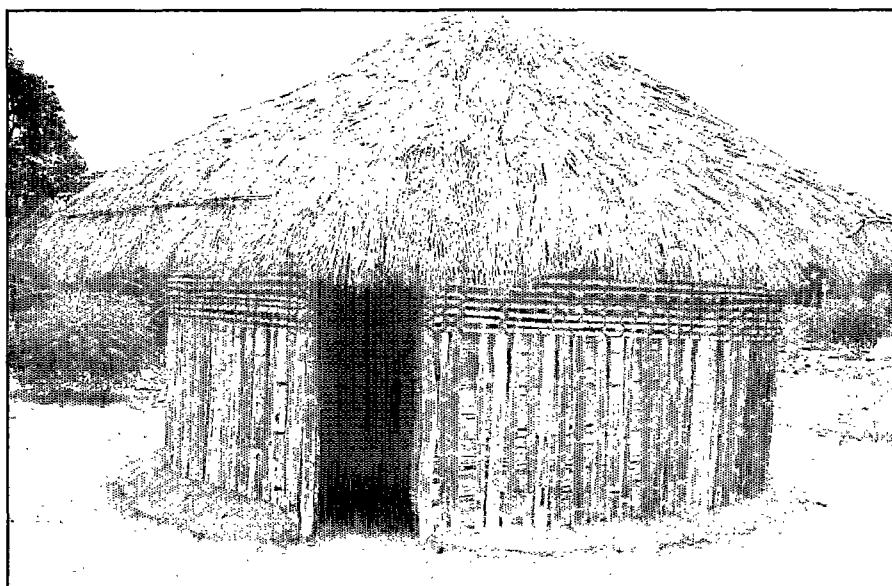
*Museum*, No. 160 – Ed.), of a twinning arrangement between the Village Museum and the Skansen Open-Air Museum in Stockholm. Thanks to this, the Village Museum has its material printed in Sweden and the 'twins' are considering the possibility of exchanging exhibits and staff.

The last step taken, and a very important one too, has been the creation both of a Friends of the National Museum association and – within it – of a subcommittee that is currently assisting the Village Museum. The purpose here is to find additional funding and other forms of aid and the Friends are financing a new survey of the Village Museum grounds in order to advise on a more effective use of the land.

All these efforts have put the Village Museum on the road to recovery; nevertheless, much progress still needs to be made down that road. A broader range of funding sources needs to be secured, including property development on the museum grounds and joint projects with the business community (I myself was fortunate enough to be able to obtain a contribution of bricks for the museum from a parastatal enterprise.) The needs and wants of residents and tourists, which are of course evolving with time, need to be thoroughly explored so that relevant exhibits and exhibition techniques can come into play. A master plan has been worked out by the present Curator, Mr J. Kihyo, and involves the building of an open air theatre, the opening of a kindergarten for teaching traditional handicrafts, and mounting a maquette of Tanzania so that visitors can see at a glance where the various dwelling units come from.

The enthusiasm of the Village Museum's staff is an important asset for the future. It is, however, insufficient to ensure implementation of the master plan, and other

contributions are required. Members of the museum's Board tend, for example, to restrict their involvement to meeting attendance and could become much more active. Today, the museum exudes an air of buoyant optimism, which is all to the good. But more than optimism will be required to move full-fledged development beyond the paper stage. ■



*Senior wife's house.*

# Books

## *The Manual of Museum Planning and Forward Planning: A Handbook of Business, Corporate, and Development Planning for Museums and Galleries*

If Tracy Kidder, Pulitzer Prize-winning author, decided on a sequel called *Museum* to his 1985 *House*, his research would begin with *The Manual of Museum Planning*. Kidder writes about the intense and complex relationship between the architect, the builder and the client. Gail Dexter Lord and Barry Lord, in their introduction to *The Manual of Museum Planning*, connect the points on an equally fascinating triangle consisting of people, collections and ideas. The book is a 'must read' for architects, museum professionals and students of either discipline who aspire to the pinnacle project of both professions – building a new museum.

Gail and Barry Lord, internationally renowned museum planners, acquired contributions from an experienced group of British, Canadian and American architects and museologists. An editor myself, I understand the inherent difficulties when authors come to a book project with uneven writing skills. Somehow, the Lords have created a manual in which even the weakest writer makes a strong contribution. As a whole, the book provides a comprehensive, sophisticated and, above all, practical recipe to guide museum-makers through the most dangerous career challenge – the opening of a new museum. On the way to bringing clarity to this complex endeavour, the authors reveal the finite steps towards opening night and successful museum programmes for decades beyond.

The Lords unequivocally situate collections as the fulcrum upon which turn museum audiences, interpretive programmes and institutional planning. With collections at the centre point, planning for people forms a counterbalance to

chapters on community awareness, visitor needs and market feasibility. Triangulating with people and collections, chapters on construction planning reveal how functional programmes inspire and guide design and site selection, and control cost. The roles and responsibilities of trustees, museum staff, architects and consultants are consistently defined, clarified and referenced.

The sophisticated design of *The Manual of Museum Planning*, although deceptively simple, is itself an imaginative product of the planning process. The editors provide a comprehensive outline, readable graphs (a rarity in the age of desktop publishing), an indispensable glossary, a helpful index and a typeface which can be read without a magnifying glass. *The Manual of Museum Planning* became a museum classic the moment it rolled off the presses.

Unfortunately, *Forward Planning: A Handbook of Business, Corporate, and Development Planning for Museums and Galleries* falls short of its stated purpose, 'to provide a specific set of practical guidelines for museum and heritage professionals'. Here qualified United Kingdom museum professionals have been provided too little space to develop their points fully. Too little guidance from the editors allowed many authors to cover similar ground and many write with the strident, purse-lipped, passive vocabulary of 'shoulds and oughts'. Ian Beesley's heroic photographic depictions of the contributors fail to illustrate the text in any way and occupy fully 20 per cent of the publication! (*The Manual of Museum Planning*, edited by Gail Dexter Lord and Barry Lord, London, HMSO, 1991, 361 pp.; *Forward Planning: A Handbook of Business, Corporate, and Development Planning for Museums and Galleries*, edited by Timothy Ambrose and Sue Renyard, London and New York, Routledge, Chapman & Hall, Inc.

with the Museums and Galleries Commission, 1991, 171 pp.

*Book review by Mary Case, Director, Office of the Registrar, Smithsonian Institution, Washington, D.C.*

## Professional news

### Tracing stolen art

The illegal international art trade, now estimated to total somewhere between \$500 million and \$1,000 million annually, has spawned a booming spin-off business: companies that specialize in recovering lost or stolen art. Thanks to these tracking firms, the victims of robberies now stand a better chance of recovering their lost art treasures.

*Trace*, a monthly magazine dedicated to retrieving stolen antiques and works of art, has recovered over \$20 million worth of items since its first issue in 1988. Sold by subscription, *Trace* catalogues in its database not only paintings and sculpture, but objects as diverse as antique snuff bottles, eighteenth-century silver candlesticks and Benin bronze sculptures.

To use the service, subscribers place an advertisement or listing in the magazine, which then passes through the hands of police forces, art appraisers and private collections in 150 countries. Many objects are located simply by readers recognizing an object they have seen recently. In one instance, an expert on miniatures of a large auction house helped to recover an exquisite gold and enamel snuffbox, recognizing the miniatures from a photograph she had seen a few days earlier in *Trace*. Auction houses and dealers regularly check

objects against the magazine's half-yearly index to ensure that they do not resell stolen goods.

Another service, the *British Art Loss Register (ALR)*, also posts an impressive list of art-theft recoveries from all seven continents. The *ALR* is a permanent database of stolen art and antiques that dealers, collectors and police can search. Many insurance companies subscribe to the *ALR* as well, allowing policy-holders to access the service as part of their art insurance packages.

In 1991 the *ALR* joined forces with the New York-based International Foundation for Art Research (IFAR), a non-profit organization dedicated to preventing the circulation of stolen, forged and misattributed works of art. Together the two publish a 'missing art' report ten times a year, featuring stolen paintings, antique dolls, classic cars, arms and armour, vintage books and other lost art. The magazine also works hand in hand with the Art Authentication Service, helping potential collectors and museums to make sure the Modigliani or Rembrandt they are bidding for is the real thing.

Both the *ALR/IFAR* and *Trace* focus largely on collectors and auction houses in the United States and Western Europe. To crack the illegal art circuit in the future, such services will eventually link

forces with police and art dealers in Asia, South America, Africa and Australia to form a worldwide database. Only then will international crime-busters have a complete tool for rescuing stolen art and returning it to its rightful owners.

For further information about *Trace* magazine, either telephone (0752) 228727, send a fax to (0752) 226911 or write to Trace Publications Limited, 38 New Street, The Barbican, Plymouth, Devon PL1 2NA (United Kingdom). Subscriptions cost £25 (United Kingdom), £35 (Europe) and £45 (rest of world). Advertisements range from £50 to £65.

For further information about *The Art Loss Register*, telephone (071) 235-3393, send a fax to (071) 235-1652 or write to Florence Hardinge or Caroline Wakeford, *The Art*

*Loss Register*, 13 Grosvenor Place, London SW1Y 7HH (United Kingdom). Subscription charges range from \$25 to \$50; individual searches cost \$10; and registration of each stolen item is \$20.

To join IFAR, send a cheque for \$50 (individual) or \$65 (commercial) to IFAR, 46 East 70th Street, New York, NY 10021 (United States). Telephone: (212) 879-1780.

### Patrimony 2001

A project to capture the world's cultural heritage on film and to make it available through a photographic and digital database that can be accessed from anywhere in the world has been launched by UNESCO in co-operation with Caixa Foundation in Barcelona and the Gamma photographic agency in Paris. Entitled 'Patrimony 2001', the project aims to gather together a unique collection of images of some 200 sites and monuments drawn from the more than 300 cultural and natural sites inscribed on UNESCO's World Heritage List. This pictorial record will be made available free of charge for educational purposes and for a fee to commercial users.

Although pictorial collections of many important works already exist, most have to be consulted on the spot. In contrast, Patrimony 2001 will, upon completion in five years, transmit images to any computer in the world via satellite and digital telephone networks. Film and technical expertise are being provided by Kodak; France Telecom, the French national telecommunications corporation, will set up the communications system.

Patrimony 2001 has already completed photographic assignments for Angkor Wat in Cambodia, Celtic civilizations, and pre-Columbian ruins in Colombia, Costa Rica, Ecuador and Peru; future plans include Viking and Hittite civiliza-

Photo © Patrimony 2001-Gamma



*Colossal head from the Temple of Bayon, Angkor (late twelfth to early thirteenth century).*

tions, the Seychelles Islands turtles and the cities of Oxford and Bruges. Photographers work with scientists, archaeologists and historians so that the twin criteria of artistic beauty and scientific rigour are respected. The photographs will be sealed in airtight containers to preserve the images for as long as 100 years; the digital image base will allow for indefinite reproduction of tones and colours with total fidelity.

For further information, write to the Division of Physical Heritage, UNESCO, 7 place de Fontenoy, 75352 Paris 07 SP (France). Fax: (33.1) 42.73.04.01.

#### **Artworld Europe**

Curious about off-beat new museums opening around Berlin? Intrigued by cosy family-run galleries in Italy? One of the latest publications to hit the European arts scene, *Artworld Europe*, targets these and other aspects of the world of museums and the visual arts in Europe. A bimonthly newsletter, *Artworld Europe* provides timely, practical information about current and upcoming exhibitions, art fairs, restorations and museums.

Recent issues have highlighted studio openings in London's East End, news clips on war damage to cultural monuments in Yugoslavia and bicentennial celebration plans for Stockholm's National Museum. Non-traditionalist art lovers will find that design, architecture, crafts, folk art and archaeology also fall within the scope of the newsletter.

For further information, write to The Humanities Exchange, P.O. Box 1608, Largo, FL 34649 (United States). Fax: (813) 585-6398. For a one-year subscription of six bimonthly issues, send a cheque for \$50.

#### **European museum conference**

A European conference of ethnographical and social history museums will be held in Paris from 22 to 24 February 1993 at the Musée National des Arts et Traditions Populaires. For further information, contact: Monique Paillat, Musée National des Arts et Traditions Populaires, 6 avenue du Mahatma Gandhi, 75116 Paris (France). Tel: (33.1) 44.17.60.00, Fax: (33.1) 44.60.60.

#### **Call for contributions**

*Museum International* welcomes suggestions and articles on all subjects of interest to the worldwide museum community. Proposals for individual articles or themes for special dossiers should be addressed to the Editor, *Museum International*, UNESCO, 1 rue Miollis, 75732 Paris Cedex 15 (France). We promise a prompt reply!



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