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ESTABLISHMENT OF ICOM NATIONAL COMMITTEE POLAND AND THE ROLE IT PLAYED IN 1947–1958¹

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Abstract: International Committee Poland (PKN) of the International Council of Museums (ICOM) was founded in 1947 as a result of Poland having joined the United Nations, and subsequently the International Council on Monuments and Sites (UNESCO). Throughout the 72 years of its activity, ICOM Poland (PKN ICOM) has transformed from a small-sized group of museum directors and experts (21 individuals in 1947) into a team of professionals amounting to over 300 individuals (either professionally active or retired). Their contribution to shaping Polish museology will likely become the topic of an extensive monograph.

In 1947–2018, ICOM Poland was presided by 8 individuals (see Table 1.); their operation mode was specified by

subsequent ICOM Statutes, modified by the General Assembly, as well as the *ICOM Code of Ethics for Museums*.

It is the first decade of the ICOM Poland operations that is discussed in the paper; the names of the illustrious museologists of that period are given; they were the ones who in 1947–58 worked out the principles of cooperation, and despite the challenging political situation, were able to gradually introduce the rules of creating museums and of managing them as institutions of heritage protection and active learning, open to a broad exchange of ideas and international cooperation; furthermore, they worked out the assumptions and models for museum exhibits' conservation and documentation.

Keywords: International Council of Museums (ICOM), ICOM International Committee Poland, team of professionals, international cooperation, museum management, heritage protection, active learning.

Among the thorough transformations that occurred in Europe immediately following WW II, the new role of the organizations established in order to protect heritage and museum tradition should be pointed to. In reaction to the damage inflicted and the experience of many nations and states: occurring from the birth of totalitarian regimes in the Europe of the 1930s until the treaties signed in 1945–46, these concluding WW II, the circles of individuals connected with culture protection and requisition of museum collections came up with the proposal of new ways for cooperation and reflection. Their representatives led to establishing international organizations which, while overcoming political and regime conflicts, were to initiate activities aimed at restoring cooperation worldwide, marking out new trends in thinking about heritage, and

at creating a network that could serve such prominent purposes. Within a decade, the standards of professional, ethical, and pragmatic activities, were written down, and they have been implemented for over 70 years. Despite the lapse of time, the goals defined back then have remained topical, and not always fully attained, therefore they are worth recalling right now when years later we are faced with subsequent crises, this time related to climate change and a dramatic increase of the world population, as well as with social conflicts resulting from the latter. Organizations such as: UNESCO, ICOM, ICOMOS,¹ have gained a unique status on the international arena. Although referred to as NGOs, thus Non-governmental Organizations, they are essentially organizations established as a result of agreements among governments, thus functioning in all countries and areas

*od redakcji – 24.11.2018 r. na przewodniczącego PKN ICOM został wybrany dr Piotr Rypson.

Table 1. Presidents of the ICOM National Committee Poland in 1947–2018

1947-1966 – prof. Stanisław Lorentz
1966-1971 – prof. Kazimierz Michałowski
1971-1980 – prof. Stanisław Lorentz
1981-1990 – prof. Aleksander Gieysztor
1990-1996 – prof. Andrzej Rottermund
introduction in the ICOM Statute of a term of office of max. 2 x 3 years, with a break requirement of max. 12 years
1996-2002 – prof. Konstanty Kalinowski
2002-2005 – dr Dorota Folga-Januszewska
2005-2008 – dr Dorota Folga-Januszewska
2008-2010 – prof. Andrzej Tomaszewski
2010-2012 – p.o. Paweł Jaskanis
2012-2015 – prof. Dorota Folga-Januszewska
2015-2018 – prof. Dorota Folga-Januszewska

as national or international committees, this obliging their members to act in compliance with the legal regulations of a given country, yet also in compliance with the principles adopted by those organizations of supra-local character, and formulated by those organizations. Members are therefore obliged to abide by the rule of representing those organizations, expressed in the act of signing the will to join the organization.

When recalling the moment of establishing the International Council of Museums (ICOM), resulting from the foundation of the United Nations (UN), the above historical and political contexts should not be neglected, as they were the contexts in which these organizations, supported by respective governments, were to operate, aiming to rebuild the world so painfully mutilated and divided into two antagonistic political systems.

The late 1940s witnessed the existence of Communist and Socialist regimes, as well as colonial slavery still present in many regions of the world, with a simultaneous establishment from scratch of new or strengthening of the already existing liberal democracies; all these accounting for the differentiated quality of the world in which the institutions dealing with heritage happened to operate. On 24 October 1945, following the signing of the UN Charter (26 June 1945), the United Nations was founded. Not fully a month later, namely on 16 November 1945, UNESCO was established in London; its Constitution was adopted on 16 November 1946, this very day Poland becoming the organization's member. Its goal was to support international cooperation within culture and heritage protection, while also to promote human rights. Ten days later, the Founding Conference held at the Louvre on 16–20 November 1946, concluded with establishing ICOM. The Act establishing ICOM was signed by: Australia, Belgium, Brazil, Canada, Czechoslovakia, Denmark, France, Great Britain (UK), the Netherlands, Norway, New Zealand, Switzerland, Sweden, and the USA; the following countries: Argentina, China, Chile, Egypt, Finland, Greece, Haiti, India, Nicaragua, Peru, the Philippines, South Africa, and Turkey, submitted letters informing that they had founded national committees.

Elected ICOM's first President, Chauncey Jerome Hamlin (1881–1963²), author of the Committee's Statute and rules, set in these *education and exchange of scholars and curators, as well as the formation of national committees* as his priority.³

The establishment of ICOM International Committee Poland was also connected with Hamlin, as it was initiated by the meeting and breakfast which Prof. Jan Muszkowski and Eugeniusz Eibishch shared with him in Paris in the course of a UNESCO conference held at the time, this encounter documented in the preserved letter Muszkowski dispatched to Prof. Lorentz.⁴

In response to the proposal, on 29 March 1947, Prof. Stanisław Lorentz (1899–1991),⁵ Director of the National Museum in Warsaw as well as Director of the Board of Museums and Protection of Monuments, sent a letter to Chancey J. Hamilton, at the time already ICOM's President, as well as Chairman of so-called UNESCO Preparatory Commission, informing that in reaction to Hamilton's letter of 20 January 1947 he had launched activities aiming at founding ICOM International Committee Poland.⁶

Slightly earlier, on 20 March 1947, Prof. Lorentz had dispatched letters to a circle of illustrious individuals regarded as outstanding specialists in museology and directors of two museums enquiring whether they would be willing to enter the first ICOM National Committee in Poland, also requesting them to kindly identify other potential candidates to join that body. The offer was presented to: Feliks Kopera (1871–1952), Chairman of the Museum Association in Poland; Ludwik Sawicki (1893–1972), Director of the State Archaeological Museum in Warsaw; Col. Zbigniew Szacherski (1901–1985), Director of the Polish Army Museum in Warsaw; Tadeusz Mańkowski PhD (1878–1962), Director of the State Art Collections at the Wawel; Prof. Stanisław Gąsiorowski (1897–1962), Director of the Czartoryski Collection Museum in Cracow; Reader Tadeusz Seweryn (1894–1975), Director of the State Ethnographic Museum in Cracow; Gwido Chmarzyński PhD (1906–1973), Director of the National Museum in Poznan; Jerzy Güttler PhD (1904–1952), Director of the Museum of

Prof. Dr Jan Muszkowski
Łódź, Uniwersytecka 3

Łódź dn. 12. III. 1947

WP. Dyrektor Lorentz

Muzeum Narodowe

Warszawa

Al. Trzeciego Maja

Wielce Szanowny Panie Dyrektorze,
pod koniec pobytu w Paryżu na konferencji UNESCO otrzymałem niespodziewanie zaproszenie na śniadanie do p. Chauncey J. Hamlin, Przewodniczącego The International Council of Museums. Śniadanie było świetnie przyrządzone i podane, ale nie bezinteresowne, bo zażądano od wszystkich obecnych podania najwybitniejszych specjalistów danego kraju w zakresie muzeologii. Podałem oczywiście nazwisko Szan. Pana, stwierdzając że sam nie mam z muzeami nic wspólnego. To samo uczynił (w pierwszej części) p. Eibisch, który był również obecny na tym śniadaniu.

Niemniej jednak otrzymuję wezwanie do współpracy z załączeniem różnych materiałów. Otóż pozwalam sobie przesłać to wszystko Szan. Panu, jakkolwiek nie wątpię, że i Pan to otrzymał, i pisać parę słów do p. Hamlin, dziękując za pamięć, ale stwierdzając równocześnie swój brak kompetencji w tych sprawach.

Równocześnie pozwalam sobie przypomnieć, że w październiku ub. r. pisałem do Dyrekcji Muzeum Narodowego z prośbą o łaskawe poinformowanie mnie,

czy kolekcja płytek z pismem klinowym, którą posiadało Muzeum, zachowała się i w jakim stanie? Jeżeli tak, prosiłbym też o parę słów bliższego opisu, o ile jest to możliwe. Wiadomość ta potrzebna mi jest do drugiego wydania mojego *Zycia Książki*, które jest obecnie w przygotowaniu.

Proszę przyjąć, Szan. Panie Dyrektorze, zapewnienie prawdziwego poważania i najlepsze wyrazy

p. prof. Michałowli

1. and 2. Letter of Prof. Jan Muszkowski of 12 March 1947 to Prof. Stanisław Lorentz informing him of Chauncey J. Hamlin's proposal to establish the ICOM National Committee in Poland, ICOM Archive at MNW, portfolio 1433/26-27

Silesia being created at the time in Wrocław; Jan Chranicki PhD (1906–1976), Director of the City Museum in Gdansk; Curator Stanisława Sawicka PhD (1895–1982), Director of the Print Cabinet at Warsaw University; Stanisław Feliksiak PhD (1906–1992), Director of the State Zoological Museum

in Warsaw; as well as Stanisław Małkowski PhD (1889–1962), Director of the Museum of the Earth in Warsaw being established at the time.

Analysing the preserved correspondence with the above-mentioned museology specialists, it can be concluded that

29th March 47

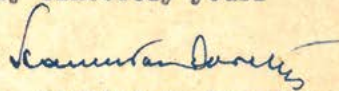
Mister Chauncey J. Hamlin
 President of the
 International Council of Museums,
 U.N.E.S.C.O., Preparatory Commission,
 The Executive Secretary,
 Unesco-Hguse, 19, Avenue Kléber,
 Paris 16^e, France.

Dear Mister Hamlin,

it is with a great delay that I have received your letter of the 20th January 1947, concerning the organisation of the National Committee on International Cooperation Among Museums. I have immediately applied to directors of the chief museums in Poland in matter of organising a National Committee and, as soon as the committee organises itself, I shall send the list of its members to you.

At present I permit myself to announce the beginning of organising the committee, so that this information might reach you before May 1947. Be it possible - I shall send you the list of its members in the second half of April.

Very sincerely yours



/Prof.dr. Stanisław Lorentz /
 General Director of Museums and
 Protection of Monuments, Director
 of the National Museum in Warsaw

Address for correspondence-
 Muzeum Narodowe,
Warszawa, Aleja 3 maja 13.

3. Letter of Prof. Stanisław Lorentz to Chauncey J. Hamlin of 29 March 1947 informing of launching the establishment process of the ICOM National Committee in Poland, ICOM Archive at MNW, portfolio 1433/29

all of them agreed to accept the proposal, also pointing out to further candidates. Col. Szacherski suggested the following individuals: Prof. Tadeusz Manteuffel (1902–1970), Director of the Historical Institute at Warsaw University, Prof. Władysław Tomkiewicz (1899–1982),⁷ Director of the Recovery and Reparations Bureau at the Ministry of Culture, Prof. Józef Kostrzewski (1885–1969), affiliated to the Society of Friends of Sciences in Poznan, as well as Prof. Stanisław Bodniak (1897–1952), Director of the Kórnik Library. Stanisława Sawicka proposed Tadeusz Dobrowolski PhD (1989–1984), a distinguished employee of the Silesian

Museum in Katowice before 1939, and after 1945 running art history courses at the Jagiellonian Museum in Cracow. Jerzy Gutler PhD, in his turn, presented the candidacy of Marian Mnich PhD (1898–1965), Director of the Museum in Lodz; meanwhile Tadeusz Seweryn PhD proposed Józef Fudakowski PhD (1893–1969), Director of the Natural History Museum of the Polish Academy of Learning, an outstanding Polish zoologist, to be incorporated into the Committee.

This is how the twenty-one-person team of the first ICOM National Committee Poland was formed. On 4 June 1947, the founding meeting held in Poznan led to electing Prof.

sluowe przedsiebiorstwo P. T. i T. nie przyjmuje odpowiedzialności za straty jakie wskutek późnego doręczenia zaginięcia lub zniekształcenia telegramów

WYRAZNIŁE PISAĆ. Dokładnie adresować

adresie telegramu podaje się tylko:
Ew. płatne wskazówki służb w skrótach np.:
=D= (pilny)
=RP 50= (odpowiedź opłacona 50.- zł.)
=Pocztą= (doręczyć listem zwykłymi)
=PK= (doręczyć listem poleconym)
=GP= (do odebrania na poczcie)
=FS= (dostać w ślad za adresatem) itp

Nazwisko adresata, ulicę, nr domu, mieszkania, wieś. W końcu nazwę urzędu telegraficznego miejsce przeznaczenia.

Uwagi służbowe:

Opłata za telegram zł
Inne opłaty dodatkowe zł

TELEGRAM

Odelegrowano
dn. godz. m
nrzewód Nr do

Podpis

z Nr. st. dn. godz. m. Via

Adres: *Professor Lorentz - posle restauracji
w Kopenhaga
main partyspore (Urząd telegraficzny)*

*Unesco deleguje czy mozesz delegowac
mnie / Meksyk stop jeśli tak delegowac
Museum Narodowe ewentualnie
Skreszewski i Dybowski stop
Michatowski*

15/10-47

Dokładny adres wysyłającego
Nazwisko i imię
Miejscowość, ulica, Nr domu, piętro, Nr telef.

P. T. i T. - Nr 1011 - 8. 46 - 15 000.000

sluowe przedsiebiorstwo P. T. i T. nie przyjmuje odpowiedzialności za straty jakie wskutek późnego doręczenia zaginięcia lub zniekształcenia telegramów

WYRAZNIŁE PISAĆ. Dokładnie adresować

adresie telegramu podaje się tylko:
Ew. płatne wskazówki służb w skrótach np.:
=D= (pilny)
=RP 50= (odpowiedź opłacona 50.- zł.)
=Pocztą= (doręczyć listem zwykłymi)
=PK= (doręczyć listem poleconym)
=GP= (do odebrania na poczcie)
=FS= (dostać w ślad za adresatem) itp

Nazwisko adresata, ulicę, nr domu, mieszkania, wieś. W końcu nazwę urzędu telegraficznego miejsce przeznaczenia.

Uwagi służbowe:

Opłata za telegram zł
Inne opłaty dodatkowe zł

TELEGRAM

Odelegrowano
dn. godz. m
nrzewód Nr do

Podpis

z Nr. st. dn. godz. m. Via

Adres: *Unesco 133 avenue c.o Unesco
avenue Sileber Paris (Urząd telegraficzny)*

*professeur Michatowski passeport de service
2848-3262-2128 Varsovie aout 1947
arrivera Paris 28 octobre stop Priere
retarder depart Mexico 31 octobre stop
photo suit stop
Lorentz*

Dokładny adres wysyłającego
Nazwisko i imię
Miejscowość, ulica, Nr domu, piętro, Nr telef.

P. T. i T. - Nr 1011 - 8. 46 - 15 000.000

75377. 2 20. X 97
R GON

TELEGRAM

Uwagi służbowe:

nr. d. dn. godz. m.

Przyjęto
dn. 18/11/47 godz. 16 m. 10

Odtelegrafowano
dn. godz. m.

orzewód nr.

do.

podzi.

Adresat
S S S OSLO NR 26 17 13 0950-ETAT

MUZEUM NARODOWE ALEJA 3 MAJA 13 MICHAŁOWSKI WSW =

DELEGUJE DO MEKSYKU W MOIM ZASTĘPSTWIE PROFESORA MICHAŁOWSKIEGO

LORENTZ +

S FI 26 3 14 +

P.P.S. I. E. - Nr. 1008-VIII (4-150 000) 100
P. Odbiorca: Poczta w Warszawie - 00/0

4., 5. and 6. Three telegrams in which Prof. Stanisław Lorentz informs that his Deputy at the National Museum in Warsaw, Prof. Kazimierz Michałowski has been assigned to participate in the ICOM General Conference in Mexico in November 1947, ICOM Archive at MNW, portfolio 1433/ 55, 58, 59

Stanisław Lorentz the Committee's President, while Ludwik Sawicki PhD was elected its Secretary. During the meeting the founders' body was joined by Stanisław Leśniewski (1871–1957), Director of the Museum of Industry and Agriculture in Warsaw. On 21 June 1947, Stanisław Lorentz sent a letter to Chauncey J. Hamlin informing him that the Committee had been established; it had its seat at the National Museum in Warsaw, at 13, 3. Maja Avenue.⁸ In response, the invitation to the first ICOM General Assembly in Paris planned for June 1948 was received.

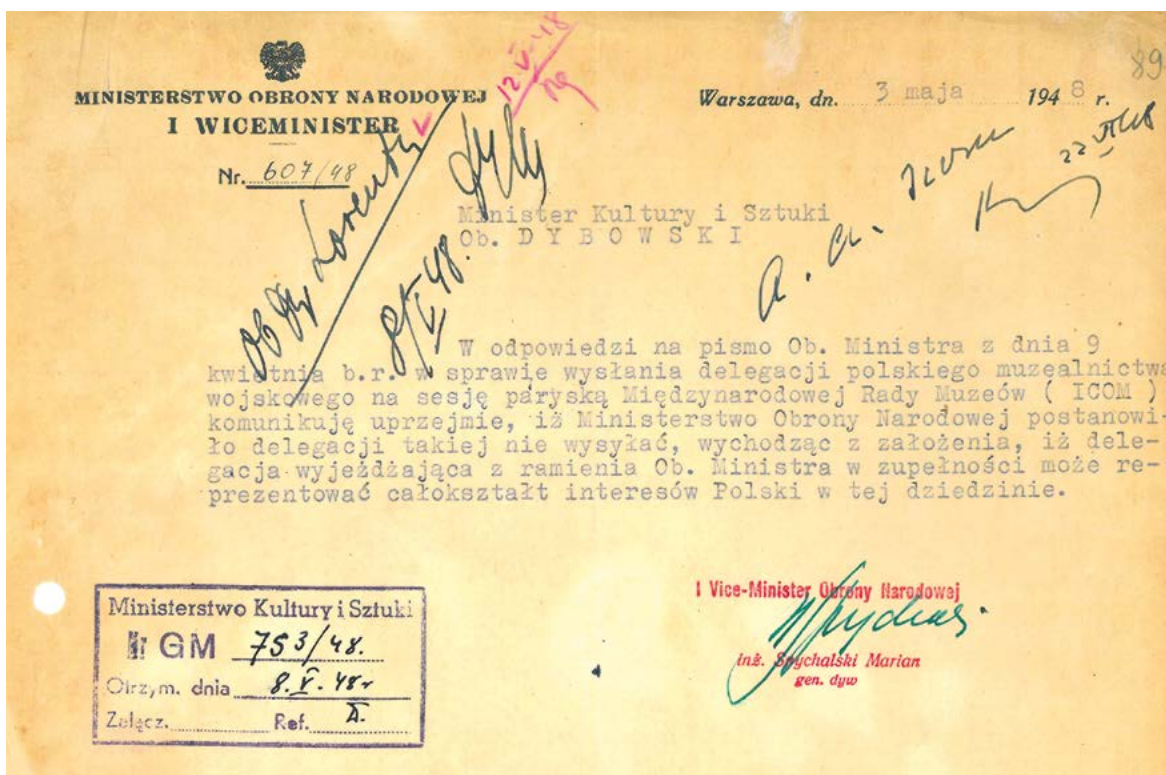
Prof. Lorentz wrote in a letter to Hamlin that regrettably he would be unable to join the so-called ICOM preparatory General Conference in Mexico, held on 7–14 November 1947, as an excuse giving a long trip and high expenses. In response he received a cabled invitation with the promise of all the expenses to be covered by UNESCO. However, Prof. Lorentz did not decide to go, delegating his deputy at the National Museum, a well-known and outstanding archaeologist Prof. Kazimierz Michałowski (1901–1981).⁹ Therefore, the spell between June and November 1947 is considered to be the time when Poland joined ICOM and Poland's National Committee was founded.

On 17 February 1948, during the meeting of ICOM Poland in Warsaw, Prof. K. Michałowski reported on the Mexico Conference. He summarized the main assumptions adopted and voted through. A major emphasis was put then on the necessity to accept the special role to be played by museums in the cultural exchange for the sake of peace keeping, creation of representative displays of the history of mankind, general access to culture, international

exchange, as well as the struggle against an illegal circulation of cultural goods.

Soon afterwards, preparations for ICOM General Conference in Paris were started: it was to focus on the architecture of museums. The correspondence preserved in the ICOM Archive at the National Museum in Warsaw between Prof. Lorentz and the Conference Chair Georges Salles (1889-1966) was of particular importance,¹⁰ since not only did it lead to Poland's participation in the planned debate, but it, among others, prompted the participation of the most illustrious figures of French post-WWII culture, e.g. Pablo Picasso and Paul Eluard, in the Wrocław Peace Congress in August 1948.

The importance of Salles for the European museology of the time should be remembered, and the impact he had on the shape of the collections of Warsaw's National Museum pointed to. Georges Salles, grandson of Gustave Eiffel, as of 1945 Director of the French Museums, was one of the first museologists to emphasize the connection of contemporary art with creative post-war museography. It was Salles who introduced, among other concepts, that of a *truly teaching museum*. As of 1946, cooperating closely with Picasso, he led to establishing the Arts Council in France which actually prompted the Louvre to adopt as its programme the idea of combining works of the past with contemporary art. In this way a series of artistic dialogues with masters was launched: the 1950 Louvre display of the works by Zurbarán, El Greco, Murillo, Ribera in the vicinity of and in the interpretation by Pablo Picasso, whereas Salles became a 'a new classic' of the then museology. This relationship eventually climaxed with the painting Picasso



7. Letter of Marian Spychalski, 1st Vice Minister of National Defence, of 3 May 1948 communicating the decision of not sending a delegation of military museologists to attend the 1948 ICOM General Assembly in Paris, ICOM Archive at MNW, portfolio 1433/89

executed several years later in the Paris UNESCO building.¹¹ Lorentz and the Warsaw circles were inspired by this story to invite Picasso to the National Museum, which in its turn made the Master present an exquisite collection of ceramics and prints to the Warsaw Museum.¹²

The story of Poland establishing contacts with ICOM had both its glamorous and bleak moments. Lorentz's first request for the permission for the delegation of the Polish Army Museum to attend the Paris ICOM Conference was turned down by Marian Spychalski,¹³ while Lorentz himself was authorized to travel there by the Minister of Culture and Art, after his application had been given an opinion of the Minister of Foreign Affairs; a similar permission was also granted to Prof. Stanisław Gąsiorowski. Moreover, Zdzisław Raabe PhD and Jan Żabiński PhD were authorized to travel by the Ministry of Education. Finally, however, only Lorentz, Gąsiorowski and Żabiński reached Paris.¹⁴

The process of organizing ICOM National Committee Poland in 1947–48 and the official appointing of Poland's delegates by the Polish government demonstrate the role ICOM played almost immediately following its establishment and the prestige it enjoyed. The first General Assembly with Poland as a rightful member, held in Paris on 28 June – 3 July 1948, brought together 300 museologists from around the globe. National Committees of 53 states were represented; also 12 international committees were formed, of which some, like ICOMOS, later became (as of the late 1960s) separate organizations. Among them there were committees of specialized museums, such as science ones and planetariums, museums of the history

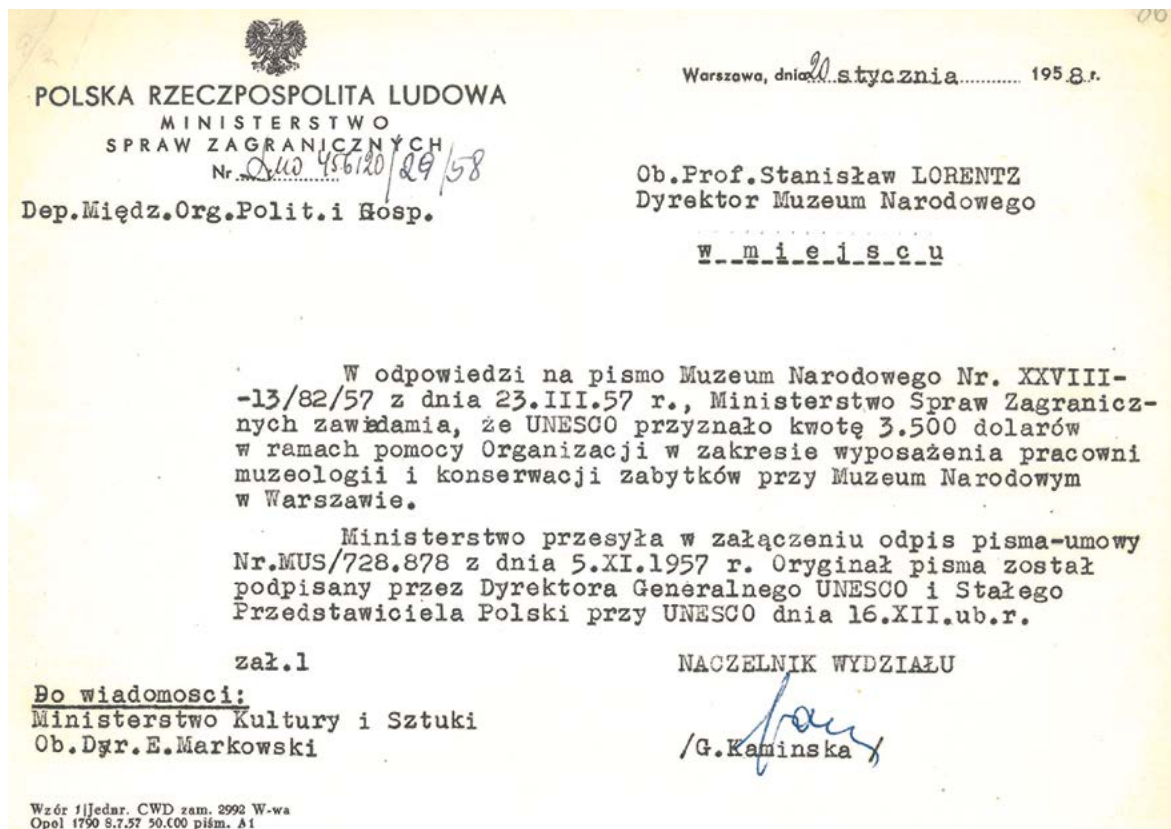
of sciences and technology, natural history museums, as well as zoological and botanical gardens, aquariums, national parks, ethnographic and anthropological museums, historic sites, arts and crafts museums, industrial museums, children's museums. Separate committees were established to deal with museum learning, education of museologists, museographic techniques, museum law and administration, as well as contacts with the public and publications.¹⁵ Furthermore, 'ICOM NEWS', museum newspaper conveying topical museology-related information, was launched.

For Polish museology contacts with ICOM constituted the key platform for the exchange of information, knowledge, and of experience, and what is more, for shaping partnership in the process of organizing exhibitions, of searching for the heritage lost in WW II, as well as for networking that allowed to enrich collections with abundant donations arriving from outside Poland.

The Stalinist period (1949–53) and that of Socialist Realism terrorizing culture made this cooperation harder in Poland, it did not, however, thwart the effects of the Polish delegation's participation in the 1948 Paris Conference. The major results of that encounter imported to Poland can be seen in the e.g. transfer of the new cataloguing standards and documentation of museum objects (obligatory photo!), elaboration of questionnaires to characterize collections, founding of museology studies, and the application of museology methods previously worked out worldwide. Conservation standards were proposed, and so were methods of handling collections. Particularly worth pointing to was the questionnaire proposed by Philip Hendy dedicated to the methods of dealing with

Liste des Directeurs de Jardins Zoologiques
qui ont accepté d'assister à la première session
de la Conférence générale biennale de l'ICOM

M. Lee GRANDALL	Director, Bronx Park, New York.
M. GRUDI	Rome
M. DECHAMBRE	Paris
M. Jean DELACOUR	Directeur du Parc Zoologique de Clères (Seine-Inférieure).
M. Mogens HØJGAARD	Directeur de l' Aquarium de Charlottenlund, Copenhague.
Mme MEYER-HOLZAPFEL	Directrice du Parc Zoologique de Berne.
M. le Docteur NOUVEL	Paris
M. A. REVENTLOW	Directeur du Parc Zoologique de Copenhague.
M. Freeman M. SHELLY	Director, Zoological Park, Philadelphia.
M. SUNIER	Directeur du Parc Zoologique d'Amsterdam. Président de l'Union internationale des Directeurs de Jardins Zoologiques.
M. W. VAN DEN BERGH, (et Madame)	Directeur du Parc Zoologique d'Anvers.
M. VEVERS (et Madame)	Directeur du Parc Zoologique de Londres.
M. ZABINSKI	Warsaw
Mr. & Mrs MANN	Zoological Park, Washington.



10. Letter from the Ministry of Foreign Affairs to Prof. Stanisław Lorentz of 20 Jan. 1958, informing him that UNESCO had allocated USD 3,500 to equip the conservation and museology workshop at the National Museum in Warsaw, ICOM Archive at MNW, portfolio 1435/86

painting objects,¹⁶ which to this day has remained the model of an extensive description of a museum object.

In 1949–54, direct contacts of the Polish Committee with the ICOM Office in Paris were reduced to the minimum for political reasons,¹⁷ while its activity flagged. The relations were resumed in 1954 when the Committee included merely 14 members¹⁸ (Jan Chranicki, Tadeusz Dobrowolski, Janusz Durko, Zdzisław Kępiński, Col. Kazimierz Konieczny, Stanisław Lorentz, Kazimierz Michałowski, Kazimierz Malinowski, Zdzisław Rajewski, Jerzy Remer, Tadeusz Seweryn, Juliusz Starzyński, Jerzy Szablowski, Wanda Załuska). Prof. Stanisław Lorentz remained its President following the Committee's restructuring, and represented it at the General Conference in Paris on 20 July 1954. It was the time of extremely close, almost identical relations between UNESCO and ICOM, this resulting from the affiliation structure of both organizations complying with the French law, and the move to the new seat in the Paris purpose-raised building called Maison de l'UNESCO.¹⁹

The trip of the National Committee's representatives to the subsequent ICOM General Conference in Switzerland was described in his memoirs by Janusz Durko (1915–2017),²⁰ Secretary of the National Committee Poland in 1954–69, as well as a long-standing Director of the Historical Museum of Warsaw (1951–2003). Director Durko's account brilliantly characterizes the difficulties that Polish museologists faced when trying to travel to the Western world.

In 1956, on the initiative of Lorentz and in cooperation with ICOM, the so-called International Museum Campaign

took place in Warsaw, this serving as a token of appreciation for Polish museology and monument conservators. On that occasion Warsaw was visited for the first time by Georges Henri Rivière, ICOM General Director, Jan van der Haagen heading UNESCO, Germain Bazin, director of the Painting Gallery at the Louvre, and many other heads of European museums who considered crossing the 'Iron Curtain' a risky undertaking. Durko recalls the session held at Nieborów on 21–22 September 1956.²¹

It was most likely for political reasons that in the late 1950s ICOM Poland focused on conservation challenges and the application of documentation techniques, which being of strictly professional character were not frowned upon by Poland's Communist authorities. A preserved example of this activity type can be found in the response of the Polish party to the ICOM questionnaire of 1 December 1958 related to the establishment of museum laboratories in Warsaw and Toruń called Workshops for Research and Technological Documentation.²² The correspondence between Arthur van Schendel, Director at Amsterdam's Rijksmuseum, and Prof. Stanisław Lorentz on Memling²³ discloses the realm of a very active cooperation and knowledge exchange on collections and methods of their protection. Moreover, some documents also testify to financial support to museums that Poland was granted from UNESCO and ICOM.²⁴

Interestingly, the 1950s were the time of activities and transformations occurring in technology museums worldwide.

ICOM
MIĘDZYNARODOWA RADA MUZEÓW

STATUT +/

Artykuł I

Nazwa i siedziba

- § 1. Tworzy się Organizację pod nazwą Międzynarodowa Rada Muzeów /International Council of Museums, Conseil International des Musées/ zazwyczaj oznaczaną skrótem ICOM.
- § 2. Siedziba ICOM-u mieści się w Paryżu.

Artykuł II

Określenie

- § 1. Termin muzeum oznacza tutaj każdą instytucję o charakterze stałym, której zadaniem jest zachowanie, badanie i udostępnianie społeczeństwu wartości zespołów dóbr kulturalnych przez stosowanie różnorodnych środków a głównie przez eksponowanie dla celów wychowawczych oraz wywołania przeżyć emocjonalnych i estetycznych : zbiorów dzieł sztuki, pamiątek historycznych, przedmiotów mających wartość naukową i techniczną, ogrodów botanicznych i zoologicznych, akwariów.
- § 2. Na równi z muzeami traktuje się biblioteki publiczne i ośrodki archiwalne posiadające stałe sale wystawowe.

Artykuł III

Cele i środki działania

- § 1. Celem ICOM-u jest:
 - a/ utworzenie w płaszczyźnie międzynarodowej organizacji reprezentującej muzea oraz muzealnictwo jako zawód;

+/ Tłumaczenie z języka francuskiego Statutu uchwalonego w dn. 3 lipca 1951 r. z uwzględnieniem zmian uchwalonych w dn. 11 lipca 1953 r. oraz w dn. 4 lipca 1958 r.

11. First page of the 1958 Polish translation of the ICOM Statute of 3 July 1951, ICOM Archive at MNW, portfolio 1435/175

Under ICOM's auspices, the institutions introduced active learning rooms, namely displays with devices and models meant for learning through experiments. In response to this tendency, the NOT [Supreme Technical Organization] Museum of Technology and Industry was reactivated, and meant to continue the pre-WW II Museum of Industry and Technology; in 1955, it found a new home in the Palace of Culture and Sciences, featuring a new display, subsequently perfected until the late 1970s.²⁵ This was the beginning of the phenomenon today referred to as 'interactive museum'. Technology and science museums also worked out the model of in-field, 'mobile' institutions, thus preserving technology monuments, such as old railway lines and rolling stocks, machines and devices once equipping the industrial plants that were closed down, or serving as earlier technological solutions in agriculture (e.g. windmills). The International Committee for Museums and Collections of Science and Technology (CIMUSET) continued evolving, with Poland's representatives serving as its extremely active members. The action methodology worked out at the time continues as a set of standards for industrial heritage conservation applied today.

In July 1958, ICOM Poland had 13 ordinary members (Adam Bochnak, Jan Chranicki, Zdzisław Kępiński, Col. Kazimierz Konieczny, Stanisław Lorentz, Kazimierz Michałowski, Kazimierz Malinowski, Ksawery Piwocki, Zdzisław Rajewski, Jerzy Remer, Tadeusz Seweryn, Juliusz Starzyński, Jerzy Szablowski) and 13 associate members (Prof. Antonina Halicka, Director at Warsaw's Museum of the Earth; Prof. Bohdan Marconi, Director of the Central Laboratory for Monument Conservation;²⁶ as well as Engr. Czesław Ługowski, Director of the Museum of Industry and Technology in Warsaw).²⁷

In 1958, also the idea of establishing a new committee dealing with the relations between museums and TV, filmmaking industry, and the 'active' media, was conceived. In his letter of 20 March 1958, Georges Salles invited Stanisław Lorentz to participate in the conference prepared on the topic; Lorentz, in his turn, committed himself to put together a report on the situation in Poland.²⁸ A period of extremely lively and versatile international contacts started.

The preserved correspondence points out to the exchange of specialists in many directions, this being something novel, as well as to a substantial team of outstanding museologists invited to Poland, preparation of shared exhibitions, and to information exchange.

The ICOM Poland's archive also includes the possibly first 1958 Polish translation of the ICOM Statute adopted on 3 July 1951, in Art. 2 containing an extended definition of 'museum':

1. *The term museum here denotes any permanent establishment, whose task it is to preserve, study, and make accessible to the public, the values of groups of cultural goods, this by applying various means, mainly by displaying them for the instruction of the public and in order to inspire emotional and aesthetical experiences: of art work collections, historical mementoes, and objects of scientific and technological value, of botanical and zoological gardens, and aquariums.*
2. *Public libraries and archival institutions maintaining permanent exhibition rooms shall be considered as museums.*²⁹

The above definition launched a debate on extending the traditional role of museum, it served as grounds for subsequent standardizations and legal regulations with respect to cultural goods. ICOM Statue definitions and regulations were translated into Polish, and subsequently incorporated into the Polish Act on Cultural Heritage Protection of 15 February 1962.³⁰ In Section 8 of the Act, dedicated almost entirely to museums, ICOM's phrasing from the 5th General Conference in Stockholm (1959) was applied, adding even the transcript promoted within ICOM by H.G. Rivière,³¹ in Polish regulations reading in Art. 51: *Museums shall be entitled to attempt to be classified as scientific-research institutes in compliance with the valid regulations.*

A new period of the development and professional profiling of those institutions, later named the museum age by Germain Bazin,³² began. The next decade (until the events of 1968) was the time when many new concepts were conceived, and the idea of European museology expanded further. ICOM National Committee Poland was to experience yet another spell of intense development, this, however being the topic of a future paper.

Endnotes

¹ Autorka bardzo dziękuje za cenne uwagi i konsultacje przy pisaniu tego tekstu, które otrzymała od prof. Andrzeja Rottermunda, prof. Iwony Szmelter, prof. Stanisława Waltosia oraz dyrektora Pawła Jaskanisa.

² Zestaw wszystkich regulacji, w tym: statuty, *Kodeks Etyki ICOM dla Muzeów oraz Kodeks Etyki dla Muzeów Przyrodniczych*, https://icom.museum/wp-content/uploads/2017/07/nathcode_ethics_en.pdf, reguły wewnętrzne oraz system organizacji komitetów narodowych, międzynarodowych, organizacji afiliowanych dostępną są w Centrum Dokumentacji ICOM w Paryżu, <https://icom.museum/en/activities/research-development/icom-documentation-center/>

³ UNESCO – United Nations Educational, Scientific and Cultural Organization / Organizacja Narodów Zjednoczonych dla Wychowania, Nauki i Kultury; ICOM – International Council of Museums / Międzynarodowa Rada Muzeów; ICOMOS – International Council of Monuments and Sites / Międzynarodowa Rada Ochrony Zabytków i Miejsc Historycznych.

⁴ W Archiwum Wydziału Prawa Uniwersytetu Harvarda w Cambridge znajduje się wybór pism Hamlina, uważanego za jednego z czołowych polityków amerykańskich poł. XX w. – listy Hamlina z podróży do Europy w Buffalo and Erie County Public Library, 1 Lafayette Square, Buffalo, NY 14203, nr akt: RBR Mss. H37 1955, 1.

⁵ Cyt. za: *Histoire de l'ICOM (1946-1996)*, S.A. Baghli, P. Boylan, Y. Herreman (oprac.), ICOM, Paris 1998, ISBN 92-9012-243-9, s. 13. Główne etapy rozwoju ICOM, <https://icom.museum/en/about-us/history-of-icom/> [dostęp: 28.12.2018].

⁶ List w Archiwum MNW, tzw. Archiwum ICOM, teczka 1433/26-27.

⁷ Biografia i wkład prof. Stanisława Lorentza w organizację polskiego muzealnictwa wraz z bibliografią jego publikacji por.: *Przeszłość przyszłości. Księga pamiątkowa ku czci profesora Stanisława Lorentza w setną rocznicę urodzin*, A. Rottermund, D. Folga-Januszewska, E. Micke-Broniarek (red.), Muzeum Narodowe w Warszawie, Zamek Królewski w Warszawie, Warszawa 1999.

⁸ List w Archiwum..., teczka 1433.

- ⁹ W zapisie mylnie podana pierwsza literę imienia „S”. Chodzi o Władysława Tomkiewicza, list do S. Lorentza z 31.03.1947, *ibidem*, teczka 1433.
- ¹⁰ List z 21.06.1947, *ibidem*, teczka 1433/47. Obecny adres muzeum – Al. Jerozolimskie 3.
- ¹¹ Zachowana korespondencja i telegramy, *ibidem*, teczka 1433/48-60.
- ¹² W tym m.in. list z 26.03.1948 od Georgesa Sallesa, wówczas dyrektora Muzeów Francuskich i prezydenta Francuskiego Komitetu Narodowego ICOM, do Stanisława Lorentza, zachęcający do zgromadzenia dokumentacji fotograficznej pokazującej architekturę muzeów, która jako wystawa miała towarzyszyć konferencji, *ibidem*, teczka 1433/ 69.
- ¹³ Por. dokumentację na stronie Administration Picasso, <https://www.picasso.fr/details/ojo-les-archives-avril-2014-ojo-25-a-lire-autour-de-picasso-georges-salles-lhomme-a-la-sensibilite-intransigeante> [dostęp: 28.12.2018] oraz wspomnienia wydane jako: G. Salles, *Le Regard*, RMN, Paris 1992.
- ¹⁴ Piszę o tym szerzej w: D. Folga-Januszewska, *Picasso. Przemiany*, kat. wyst., Muzeum Narodowe w Warszawie, Warszawa 2002.
- ¹⁵ Pismo z 3.05.1948 wiceministra Obrony Narodowej do Ministra Kultury i Sztuki, Archiwum, teczka 1433/89.
- ¹⁶ *ibidem*, teczka 1433/ 110 i 111.
- ¹⁷ *Histoire de l'ICOM...*, s. 15-16.
- ¹⁸ *Questionnaire sur le traitement des peintures*, por. Archiwum..., teczka 1433, poz. 170-182. Pełny zapis ankiety w Archiwum MNW.
- ¹⁹ Istotne znaczenie miały antagonizmy między ZSRR a USA, w tym oskarżenia o działania imperialistyczne, por. J.A. Armstrong, *The Soviet Attitude towards UNESCO*, „International Organization” May 1954, Vol. 8, Issue 2, s. 217-233.
- ²⁰ Liczba członków limitowana do 15 osób była wynikiem decyzji Ministerstwa Kultury, które wpłacało za członków ICOM składki w walucie na konto ICOM w Paryżu. Inna forma transferu składek była wówczas niemożliwa. Informację tę zawdzięczam prof. Andrzejowi Rottermundowi.
- ²¹ Wcześniej (1946-1958) siedziba UNESCO i ICOM znajdowała się w dawnym Hôtel Majestic (16. dzielnica), następnie została przeniesiona do nowoczesnego, trójskrzydłego budynku przy Place de Fontenoy 7, zaprojektowanego przez Bernarda Zehrfussa, Marcela Breuera i Piera Luigi Nerviego przy współpracy z Aero Saarinenem. Kamień węgielny wmurowano 10 kwietnia 1955 r., w roku 1958 budynek oddano do użytku. Stopniowo do 1985 r. wnętrza były zdobione przez liczne grono najwybitniejszych artystów; rzeźby, murale, mozaiki, malowidła i grafiki m.in. Henry’ego Moora, Alexandra Caldera, Pabla Picassa, Roberto Matta’ego – razem blisko 700 dzieł – zdobią niemal wszystkie przestrzenie budynku i otaczającego ogrodu.
- ²² J. Durko, *Lata pięćdziesiąte*, „Almanach Muzealny” 1997, t. 1, s. 347-358, wspomnienia poświęcone ICOM s. 350-353. Druga część wspomnień pt. *Lata sześćdziesiąte*, ukazała się w tomie 5 „Almanachu Muzealnego” w 2007 roku.
- ²³ J. Durko, *Lata pięćdziesiąte...*, s. 353.
- ²⁴ Archiwum..., teczka 1435.
- ²⁵ Przyjacielski list z 2.11.1957, *ibidem*, teczka 1435/60.
- ²⁶ Pismo MSZ do MNW z 20.01.1958 o przyznaniu dotacji UNESCO na wyposażenie pracowni konserwatorskiej, *ibidem*, teczka 1435, poz. 86; a także późniejsze dokumenty informujące o przyznawanych stypendiach na rzecz rozwoju muzeologii i profesjonalnego rozwoju pracowników muzeów.
- ²⁷ Jerzy Jasiuk (1932-2016), dyrektor muzeum w l. 1972-2013 był czynnym wieloletnim członkiem prezydium Polskiego Komitetu Narodowego ICOM i propagatorem tej linii rozwoju muzeum.
- ²⁸ Bohdan Marconi (1894-1975), znany i niezwykle ceniony profesor konserwacji warszawskiej ASP, członek zarządu IIC (Międzynarodowego Instytutu Konserwacji Dzieł Historycznych i Artystycznych 1962-1965, wiceprezydent 1965-1972), por. m.in.: L. Krzyżanowski, *Marconi Bohdan*, w: *Polski słownik biograficzny konserwatorów zabytków*, Stowarzyszenie Konserwatorów Zabytków, Poznań 2000, z. 1.
- ²⁹ Spis członków z adresami, Archiwum..., teczka 1435/173.
- ³⁰ *ibidem*, teczka 1435/107-108; Raport – poz. 150-152; oraz opis zatytułowany: *Telewizja polska i muzealnictwo*, *ibidem*, teczka 1435/165-168.
- ³¹ Tłumaczenia w Archiwum..., teczka 1435, poz. 175-180; prawdopodobnie przekład był autorstwa S. Lorentza, mps.
- ³² Dziennik Ustaw z 1962 r. nr 10. poz. 48.
- ³³ W listopadzie 2018 r. otwarta została w Marsylii w MUCEM wystawa poświęcona wpływowi G.H. Rivièrè’a na powszechne rozumienie roli badań naukowych w muzeach, zwłaszcza na właściwe kształtowanie procesu edukacyjnego. Tytuł wystawy „Widzieć, to rozumieć” oddaje idee, które z pewnym trudem przyjmowane były przez wiele środowisk traktujących muzea wyłącznie jako instytucje kultury, nie zaś jednostki badawcze, por.: *Georges Henri Rivière – Voir, c'est comprendre*, 14 novembre 2018 – 4 mars 2019, Mucem, Marseille.
- ³⁴ G. Bazin, *Le temps des musées*, Lièges 1967.

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