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IMPLEMENTATION OF SAVING FUNCTION AS THE MAIN FUNCTION IN ACTIVITIES OF EUROPEAN VISUAL ARTS MUSEUMS DURING WORLD WAR TWO

The purpose of the article is to research the saving function implemented by the personnels of the visual arts museums during the Second World War on the territory of Ukraine and of the Western European countries, research the actions of the museum workers seen as sociocultural projects from a scientific point of view. **The research methodology** lies in the application of historical methods due to which the origin and the development of historical processes and events are being explored in their chronological order with the scope of finding out the historical connections and patterns by means of a modern analysis of how the museum workers fulfilled their positions' tasks during the war. Empirical and theoretical methods are being used. Such methodological research allows the explorers to analyse the ways of the task fulfilment aimed at saving as the main function of all the activities carried out by European art museums during the wars in the twentieth century. **The scientific novelty** is in a new generalising scientific view on the fulfilment of their positions' tasks by museum workers and military men of a specially founded unit whose goal was to save the museum objects of the world's art heritage under the threat of illegal deeds of the aggressor country. **Conclusions.** The sociocultural planning of the activities of the European museums' workers used the stereotyped marketing methods aimed at the implementation of saving as the main function. It is necessary to point out that, due to full-scale hostilities on the European territory, the priority function the museums workers wanted to implement was saving and evacuation of museum collections from the hostilities area, as well as conservation works. After the evacuation and restoration in a safe area, the museum personnels, when it was possible, focused their attention on the function of the art works' exhibition.

Keywords: saving function of visual art museums, exhibition function, evacuation of museum collections.

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Реалізація зберігаючої функції як основної в діяльності європейських музеїв образотворчого мистецтва під час Другої світової війни

Мета роботи – дослідження реалізації зберігаючої функції персоналами музеїв образотворчого мистецтва під час Другої світової війни на території України та в західноєвропейських країнах, дослідження дій працівників художніх музеїв з наукового погляду як соціокультурних проєктів. **Методологія дослідження** полягає в застосуванні історичного методу, завдяки якому досліджено формування та розвиток історичних процесів і подій у хронологічній послідовності з метою виявлення історичних зв'язків та закономірностей при сучасному аналізі виконання посадових обов'язків музейними працівниками під час війни. Також застосовано емпіричний та теоретичний метод. Такий методологічний підхід дав змогу проаналізувати шляхи виконання завдань при реалізації зберігаючої функції як основної в мистецьких музеях Європи під час війн у XX столітті. **Наукова новизна** полягає в новому, узагальненому науковому погляді на виконання посадових обов'язків музейними працівниками та військовослужбовцями спеціально створених підрозділів, що мали на меті здійснити порятунок музейних предметів світової мистецької спадщини перед загрозою незаконних дій країни-агресора. **Висновки**. Соціокультурне проєктування роботи персоналу музейних закладів Європи під час Другої світової війни відповідало стереотипним маркетинговим підходам, спрямованим на виконання основних функцій у діяльності музейних закладів. Слід зазначити, що за обставин масштабних бойових дій на території Європи першочерговою функцією, що її прагнули виконати музейні працівники, була зберігаюча функція,

спрямована на евакуацію музейних колекцій із зони бойових дій, а також на консерваційну роботу. Після евакуації та реставраційних робіт у зоні безпеки персонали музейних закладів, у разі можливості, зосереджували увагу на виконанні функції експонування творів мистецтва.

Ключові слова: зберігаюча функція музеїв образотворчого мистецтва, експонуюча функція, евакуація музейних колекцій.

Relevance of the subject of the research. While building a new Ukrainian society, art experts, cultural studies researchers, historians and state managers face challenging questions like learning the lessons of the historical past for the benefit of a successful development of the state, today and in the future. Nowadays, during the first half of the twenty-first century, it is necessary to properly study and analyse the experience of the previous generations including the experience of the leading European museums' workers during the first half of the nineteenth century, i.e., a hundred years ago. The relevance of this research lies in the particular attention the modern science pays to the job done by the crucial European museums' employees during the Second World War, because today, during the full-scale Russian hostilities on the Ukrainian territory, it is worth taking the best of advantage of the previous generations' experience and getting the up-to-date experience in the field of the implementation of the museums' main functions while military conflicts are underway.

Analysis of research and publications. The list of publications having for their subject the title of this article begins with the works of the Ukrainian scholar D. I. Akimov, namely, his essay "Main Functions of Museums in the Context of Art Marketing" published in the NAKKKIM Herald "Notes on Art Studies" in 2019, his article "Marketing Technologies of Collecting in Visual Arts" published in the NAKKKIM Herald "Culture and Modernity" in 2021, and the article "Marketing Expertise of Art Works as a Component of their Evaluation and Promotion on the Art Market" published in the scientific magazine "Herald of the National Academy of Culture and Arts Management" in 2023. In these publications, the art expert D. I. Akimov focuses on the main functions of museum institutions that, in their turn, are relevant in the countries hosting the afore mentioned museum institutions. The present article draws the readers' attention to the art expert N. Krutenko's work "The Kyiv Museum of Western and Eastern Art in the Period of the German Occupation of Kyiv in 1941-1943" published in the "Documents of Scientific and Practical Conference Dedicated to the 150th Anniversary since the Birth of B. I. Khanenko", philanthropist, collector, founder of the Kyiv Museum in 1899. Very close to this subject is the article by the scholar O. I. Sych "Fate of Museum Values of Eastern Ukraine during the Great Patriotic War" that became a part of the collection of historical works "Historical Panorama" in 2007.

Main contents presentation. After the beginning of the full-scale hostilities of the Russian-Ukrainian military confrontation in February, 2022, Ukrainian museums faced a lot of problems with protecting and keeping safe the cultural and historical values of the national libraries, museums, monuments of architecture and memorial complexes. A famous Ukrainian art expert D. I. Akimov in his article "The Main Functions of Museums within Art Marketing" points out the following: "The saving function of art museums aims, in the first place, at the organisation of saving art works" [1]. In the beginning of the Second World War, the workers of European art museums focused their actions on the implementation of the saving function, including conservation of the museum objects and their replacement to safe areas.

Nowadays, in the twenties of the twenty-first century, the need to meticulously research and study the experience of various generations turned to be relevant: it is important to learn how the mankind saved its cultural and historical values during previous military conflicts including the Second World War. A special attention should be paid to the study of the experience of restitution of the values lost and restoration of the returned museum objects and collections. The period of the fifties of the twentieth century became a turning point in issuing numerous international legislative acts regulating the questions of safeguard and protection of cultural and historical heritage of the mankind during military conflicts. It becomes evident that the experience of the previous generations is relevant for the workers of contemporary Ukrainian museums.

During the Second World War, many European countries occupied by the German invaders lost a considerable quantity of their cultural and historical values. Thus, the Ukrainian scholar I. Tkachenko notes in his researches that during the six years of occupation, at least fourteen world-class European libraries were completely looted. In particular, according to the researcher, more than 700,000 volumes, including manuscripts, were stolen from the National Library of Warsaw. The total loss of Polish libraries amounted to more than 15 million books out of 22.5 million volumes published at the time

[12], [14]. France also lost many copies of books stored in its libraries. At the end of the Second World War, the Dieppe Municipal Library was totally destroyed by the Germans. It is worth noting that it is impossible to determine the exact number of books lost by European libraries, for only a small part of the losses has been officially reported. As far as Ukraine is concerned, its national libraries lost more than 50 million volumes, according to the findings of the Extraordinary State Commission for the Investigation of Crimes of the Nazi Invaders in 1944.

However, a considerable quantity of Europe's museum objects was saved just thanks to the initiative of the unification of the European community.

During the war, Spain turned into ruins due to regular bombardment. A large number of Madrid museums were destroyed, including the Royal Academy of Fine Arts. To save the cultural heritage, the museums workers moved all the valuables to the cellars, protected the floor of the building with sandbags, and covered its windows with plywood. In 1936, the Council for the Restoration and Protection of Cultural Heritage was established in Madrid to protect and preserve the most famous museum exhibits. The Council described almost 50,000 cultural objects [7, 51], [11, 105].

Considering the historical aspects of the saving function of art museums, it is necessary to observe the processes that took place from a scientific point of view. According to the Ukrainian art expert D. I. Akimov, collecting art works by the most well-known European museums fulfils an important range of social functions in society. Paying attention to the socio-cultural component in the activities of museum institutions, the scholar lists all of them, i.e., in the first place, the social function aimed at establishing contacts between people in the society, the emergence and development of criteria of social values, common beliefs, thoughts and ideas" [2]. Thus, taking into account that the creation of museum collections implements the social function of the emergence and development of criteria of social values, and returning to the saving function of the museums as their leading function, it is possible to realise that the creation of the algorithms of safeguard the Louvre collection from aggressors during the Second World War acquired the relevance of a socio-cultural project.

France began to develop plans to evacuate the Louvre's collections a year before the war, in 1938, after the alarming events in Europe related to the German annexation of Austria, when it became clear that war was inevitable. The French plan stawas to remove almost the entire collection in the shortest period of time to protect the cultural and historical heritage from the Nazi invaders. For instance, the Mona Lisa was taken out of the Louvre on 28 August 1939, along with other paintings, a total of 3,600 works. The most valuable exhibits of the museum were taken to the museums of the peripheral regions of the country, and the art collections were dispersed to various castles in different parts of France. It is known that the Mona Lisa was replaced in this way six times. Workers and students of the Louvre and the employees of the Grands Magasins du Louvre store, helped to evacuate the artworks. The paintings were removed from their frames and, along with sculptures and other cultural values, were packed in special boxes. In just three days, two hundred Louvre workers packed 3,600 paintings, as well as a large number of drawings, sculptures and other cultural values. Some paintings, due to their size and fragility, required a special approach to their evacuation. For instance, the director of the Louvre decided to transport the large-sized painting The Raft of the Medusa vertically using the decoration of the Comedie Francaise, and to take away the world masterpiece Mona Lisa inside an ambulance on a stretcher with elastic suspensions. The Louvre masterpieces were packed in several hundred boxes; according to some sources, researchers say there were a thousand boxes of ancient artifacts and 268 boxes of paintings. First, they were sent to Chambord, then to Louvigny, the Loc d'Ys Abbey, the Montauban Museum, and then to Montaillé. It is worth noting that the workers of French museums created special signs for packing museum collections. In particular, the yellow circle on the packaging meant that the artwork was of great value, the yellow colour meant the importance of the work, the red colour meant the world significance of the art work. For instance, Leonardo Da Vinci's Mona Lisa was placed in a specially made poplar case covered with red velvet and marked with three red dots and also marked with black letters "MN" without the letters of the department and without a standard red number that was present on other boxes" [16]. It was the only art work with such a mark. [7, 52], [8, 566] [16]. During the German occupation, the Louvre was reopened in 1940. However, the halls and the galleries of the museum were almost empty and in a state of disrepair. The Germans looted private collections, took the stolen paintings to the Louvre and prepared them for shipment to Germany [17].

D. I. Akimov researches the modelling of art projects and algorithms for the movement of visual art works over centuries and millennia. Along with market algorithms, the scholar draws attention to such models of collecting art collections through "the creation of artwork collections through contributions, i.e., obtaining forced in-kind contributions from the population of the occupied territories, which is carried out by the occupiers in their own interests, the creation of treasuries and collections of visual art works by stealing the already existing collections and treasuries, and the theft of particular artworks" [4]. In such circumstances, it is worth noting that war crimes against works of world art, when art museums and private collections are looted in the occupied territories, belong, from a certain point of view, to criminal cultural projects.

The evacuation of museums in the United Kingdom was carried out according to a pre-prepared plan. For instance, the British Natural History Museum removed most of its exhibits on the eve of the war, in accordance with the 1933 plan. The majority of the museums' artworks were taken to suburban buildings [19].

British researcher Julia Cornett describes in her works the preparations for the evacuation of London museums that started six years before the Second World War, in 1933. The author remarks that most of the London National Gallery and the Tate Gallery were carefully inventoried and evacuated to the countryside of Wales [15].

In 1940, associations of artists, historians, of museum and library workers were founded in the USA. The association was headed by Paul Sachs and George Stout of the Fogg's Museum. It was called the Harvard Group because of the large number of Harvard University professors who were its members. The goal of its activities was to rescue and repatriate the word's museum collections during the Second World War that had to take place through the exchange of information with the US Army about cultural and historical values in European countries. Thanks to the active support of the Harvard Group by the US Government and by President Roosevelt, the American Commission on safeguard and protection of artistic and historical heritage on the territories of hostilities was founded. Later, this Commission became a basis to set up the Monuments, Fine Arts and Archives Agency (MFAA). This agency allowed the cooperation between the American and British armies in the search, saving and subsequent repatriation of historical and cultural values of the occupied European countries. Special units of the armed forces, the co-called "monumentalists", were formed. They consisted of specially trained officers whose tasks were to minimise looting, attribute historical and cultural property stolen by the Nazis, provide first aid to works of art, restore and return museum objects to museum collections. It is worth noting that the "monumentalists" units were formed of soldiers and officers who had the relevant education in the field of culture and arts. American scholars and the Harvard Group, in turn, provided the army with the necessary information on cultural and historical objects of Europe, as well as maps with their locations to avoid possible bombing. The soldiers of these special units were familiar with the peculiarities of the cultures and traditions of the population of a particular country. According to different sources, the total quantity of persons involved in the search for historical and cultural values was almost 350, working in thirteen countries.

D. I. Akimov explores seven levels of criteria for rating artists. The first level is given to artists who are world famous, whose fame is confirmed by a period of time that is not inferior to a century, another level is devoted to artists are simply world famous [3]. Other levels of the artistic hierarchy are not relevant for the research of the preservation of world masterpieces in Europe during the Second World War. In fact, the majority of the saved art works belonged to the world heritage of mankind.

It is worth remarking that the work done by the Monuments, Fine Ars and Archives Agency's special detachments was quite efficient. Through their research activities, almost 1,500 shelters were found where the Nazis hid historical and cultural values in different European countries. With the help of the Agency, Italy returned 26,000 art objects, the Netherlands repatriated 78,000, and France returned 153,000 pieces of art. The Agency continued to work even after the Second World War. Due to its activities, more than 2,8 million art objects were found and returned to fourteen countries. Western researchers note that from the American occupation zone along during the post-war years, almost half a million of art objects were returned to the territory of the former USSR, almost 350,000 of which were returned to the Ukrainian museums such as museums of Kyiv, Kharkiv, Lviv, Vinnytsia, Mykolaiv, Chernihiv, Kherson, Uman. However, to date, a large number of museum exhibits are considered lost, to a certain extent due to the fact that, after the war, many historical and cultural values were returned to museums other than Ukraine, which were former republics of the former USSR [5].

UKRAINIAN MUSEUMS DURING THE SECOND WORLD WAR

At the beginning of 1941, the total number of Ukrainian museums was 151, and they had almost 2.8 million exhibits [13].

During the occupation of Ukrainian lands by the Nazis, the Soviet authorities that existed on that territory at that time were primarily interested in evacuating material values. As a consequence, many museum exhibits were destined to be destroyed or stolen. Some authors and researchers argue that there was no state plan for saving museum exhibits at that time. Nevertheless, it is known that the Council for the Evacuation of Cultural Values was established and a three-stage plan for the export of cultural values was developed. It is worth mentioning that the plans of evacuation were based on the so-called "plans of discharge" aimed at preserving the most valuable exhibits [10]. In the first place, museums in Moscow and Leningrad were evacuated [7], [9, 91-92]. The preservation of Ukrainian museum collections depended on the opportunities the directors of local museums had. Besides, the rapid advance of the Nazis in Ukraine did not allow Ukrainian museums to properly prepare for evacuation. Only the central, eastern and southern regions had time to conserve and remove museum objects. As S. Kot remarks in his researches, a large number of valuable exhibits were abandoned in museums due to the negligence of the management and the so-called "scorched earth" policy [8]. The military leadership did not properly understand the messages that came from museum workers and cultural institutions insisting on the need to evacuate cultural and historical values. Thus, in most cases, there was not enough transport for the evacuation, and this forced many museum exhibits to be left to their fate. L. Hasydzhak notes that, for instance, the management of the Kharkiv Art Gallery was well prepared for the evacuation of its exhibits, but due to a lack of transport, namely, having only one railway carriage, it was able to take out only 4. 5 thousand exhibits out of 35 thousand, which had been packed in 28 boxes and 2 bales, or almost 306 paintings by Patinir, Scorel, Duerer, Cranach and others, one blanket, 15 carpets, 4,000 objects of stroke painting, 41 inventory books. O. I. Sych in his works focuses on the destruction of a significant part of the archive data of the Gallery in September-October 1941 due to the impossibility of its evacuation [10].

The panorama of Sevastopol was also doomed to destruction, as it was prohibited to be evacuated because it was supposed to raise the morale of the Soviet army.

According to archival data from 1940, the USSR took only thirteen per cent of Ukrainian museum exhibits to its rear, mainly from Kyiv, Kharkiv, Chernihiv, Dnipro, Odesa, and Poltava.

The long wait for the evacuation, lack of time, transport and necessary personnel due to the mobilisation of museum personnel complicated the evacuation process and forced people to leave a significant part of museum collections in the cities. Besides, evacuation plans took into account only rare exhibits.

The evacuation route used to transport the museum collections took more than a month due to the mining of the railway and constant bombardment. Moreover, the final destination of the evacuation was not decided until the last moment. For instance, the evacuated museum exhibits of the Kharkiv Art Gallery were initially transported to Krasnoyarsk. However, due to the unpreparedness of the local authorities to receive the exhibits and the lack of space, the museum artworks were sent to Abakan, and in winter of 1942 – to Novosibirsk. There, some of the paintings were damaged during the bombing and needed restoration. O. I. Sych notes that the experts of the Tretyakov Gallery took by V. Makovsky's "Market in Moscow" (inventory number 122) for restoration and B. Willewalde's "Cossacks in Berlin" (inventory number 52) for display. Nevertheless, the fate of these exhibits is still unknown [6].

Some of the exhibits were evacuated to the Kazakh Soviet Socialist Republic. Eleven boxes of the art objects from the D. Yavornytsky Historical Museum of Kharkiv were stored in the warehouse of the regional department of the Internal Affairs in Shalkar, Aktyubinsk Region. It is known that three boxes disappeared, two boxes were opened, some of the exhibits were sent to the Aktyubinsk local history museum, and some are there till [10].

As a rule, responsible museum workers accompanied museum objects throughout the evacuation process. But there were cases when exhibits were transported without proper care. Archival data shows that museum objects from the Kharkiv H. Skovoroda Historical Museum and from the Central Museum of the Revolution were brought to Ufa unaccompanied and were left for several months in the rain and snow in bomb-damaged railway carriages. In his research, O. I. Sych refers to the memories of representatives of the State Bank of Ufa, who noted that some of the paintings were thrown away because they were damaged by rain, other artworks were in a humid environment for a long time, still others were stolen, a small part of the

paintings was delivered to the Art Museum of Ufa on 27 December without any packaging [10]. An inspection of the exhibits stored in the Ufa office of the USSR State Bank from 1941 to 1944 revealed the disappearance of silver artworks weighing over 19 kg. Some of the exhibits evacuated of the Ukrainian museums never reached their final destination in Ufa due to constant bombing. Some of the objects taken from Kharkiv museums that were bombed in Alekseyevka (now Belgorod region) were sent to the regional financial department of Belgorod and then to Saratov [10].

Museum collections were packed in boxes that contained packing lists with a description of exhibits. However, not all museums used this packaging system. In particular, packing lists were missing from the evacuation boxes with exhibits of the Kyiv Museum of Western and Oriental Art.

It is also worth mentioning the difficulties that arose with the preservation of museum exhibits during the evacuation. The wide dispersion of exhibits across different cities created confusion and difficulties with control and care. For this reason, the government sent its representatives to the cities where the museum exhibits were stored. Most of the relocated museum funds were stored in Ufa, which led to the creation of relevant control, protection and accounting bodies there, such as the Painting Fund of Art Museums of Ukraine and the Ukraine's Museum Fund of the Ministry of Education of the Ukrainian Soviet Socialist Republic. The work of these funds helped to ensure the proper preservation of the evacuated exhibits and their further repatriation. It was the numbering system of evacuation boxes with exhibits that allowed the staff to clarify the confusion or loss of museum collections, which was reflected in the relevant acts of the Bashkirian State Art Museum. However, as O. I. Sych states in his article, a significant part of the evacuated exhibits was not properly recorded in the museum and was stored in unpacked boxes. Objects made of precious metals were inventoried by total weight in closed packaging. This complicated their accounting and detection of losses [10]. Besides, archival sources mention cases of theft of museum values during their evacuation. This is evidenced by O. Pashchenko, deputy director of the Department for Questions of Art at the then Ukrainian Government, in his report of December 1941, in which he speaks of the desire of some directors of local museums to appropriate exhibits from the evacuated Ukrainian museum collections. There were also cases of robbery [10].

The scientific novelty. For the first time, a scholarly publication examines situational socio-cultural projects aimed at implementing the saving function of European (including Ukrainian) art museums during wars. In particular: 1) each historical situation is studied and analysed separately; 2) the author investigates the search for and development of possible solutions to the relevant socio-cultural problems that arose during the implementation of evacuation projects in the field of the rescue function of European art museums, and analyses the consequences of the activities of museum staff; 3) historical examples of the best possible implementation of national-level evacuation projects aimed at protecting objects and collections of the world cultural heritage are studied; 4) the author points to a number of problems that arose during the implementation of evacuation projects, given that the above problems were not resolved after the tasks set in the field of implementing the rescue function in the activities of museum institutions were completed.

Conclusions. Socio-cultural planning of the work of European museum personnel during the Second World War was subject to stereotyped marketing approaches aimed at implementing the main functions in the activities of museum institutions. It is worth noting that due to the full-scale hostilities in Europe, the leading function that museum workers wanted to implement was the saving function aimed at evacuating museum collections from the hostilities zone, as well as restoration works. After the evacuation and restoration work was completed in a safe zone, museum personnel, where possible, focused their attention on the implementation of the exhibiting function of the artworks.

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