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**Photographic Archive of the National Museum of Antiquities (1864-1956).
Archaeological Research and Documentary Image.**

DOCTORAL THESIS

ABSTRACT

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ABSTRACT

Keywords: archaeological photography, history of photography, history of archaeology, Vasile Pârvan, Grigore Tocilescu, Alexandru Odobescu, Dacia, archives, Ioan Andriesescu, Royal Photographic Society, Adamclisi, Histria, Nicolae Țațu, Franz Duschek, Anatole Magrin, the Pietroasa treasure, S. Fenichel.

My interest in archaeological photography originated in my participation in the first course on aerial photography for archaeology organized in Romania, held two decades ago in Bușteni, the fruit of the collaboration between the Institute of Cultural Memory in Bucharest and the Aerial Archaeology Research Group (AARG). This first contact was soon followed by others, resulting in participation in various specialization courses in Italy, Poland and England, as well as the start of research projects in Romania, all the while benefiting from the financial support of AARG. Slowly but surely, my interest expanded from aerial photography to all applications of photography for archaeology, one of the direct consequences of this process being my employment at the Institute of Archaeology “Vasile Pârvan” (IAMP) as a photographer and responsible for its photographic archive. The encounter with the IAMP photographic archive, the largest archive of its kind in the country, also determined the choice of the subject of my doctoral thesis, out of the legitimate desire to capitalize on this fantastic treasure trove of images but also to emphasize the importance of photographic resources for understanding the history of archaeology as well as to critically analyze the ways in which

current photographic practice has influenced the conduct of archaeological research and the understanding and dissemination of their results.

The present work aims to capitalize on a large part of the oldest photographs in the IAVP photographic archive, images associated primarily with the work of archaeologists Alexandru Odobescu and Grigore Tocilescu in the 19th century. These are contrasted by photographs from the period of activity of Vasile Pârvan and Ion Nestor, other emblematic figures of Romanian archaeology and founders of modern Romanian archaeology in the 20th century. Concerns regarding the valorization of archaeological photography funds in Romania are practically non-existent at this time, with the exception of a few small-scale contributions, so that our approach comes not so much to fill a gap, but above all to open the way to a research direction that promises to be extremely interesting and productive both for the history of archaeology and for the history of Romanian photography. In addition to the low interest in the history of archaeological photography in Romania, not even the methodology of archaeological photography has aroused much interest in the literature or in specialized practice. There is no Romanian textbook on archaeological photography, although it sometimes finds its place in the few archaeology textbooks, where it rarely receives due attention. Moreover, most Romanian works deal with photography in an analog medium and very little with digital photography, and the issues related to archiving and digitization are completely ignored, although it was precisely the development of digital technology coupled with a democratization of access to archives that were the basis for the development of interest in archaeological photography.

The first objective of our work is of a historiographical nature and consists in integrating research and practical applications of photography in archaeology in Romania within the broader framework of the main European scientific traditions (French, English, German, Italian) but also the American one. Aware of the total lack of such an overview in Romanian literature, we have chosen to compile a substantial presentation of the history of research on archaeological photography but also on the historiography of the problem. We have also chosen to present in detail, and for the first time in scientific literature from our country and from Europe, the activity of the “Archaeologist” group, a group specialized in archaeological photography, part of the Royal Photographic Society (RPS) in Great Britain.

The second objective of the work is the research of the archival photographic collection within the "Vasile Pârvan" Institute of Archaeology. The oldest photographic collections in the archive are analyzed in detail, starting from the period of Alexandru Odobescu's directorship and continuing with Grigore Tocilescu and George Murnu up to Vasile Pârvan.

The third objective of the work consists in the detailed analysis of parts of these photographic collections in the form of three case studies, very different from each other. Thus, the first study focuses on the photographs of the ruins of the monument at Adamclisi and the copies (miniatures) made after its reconstruction, analyzing the way in which the triumphal monument and its photographs are used for propaganda and ideological purposes; the second study focuses on the photographic portraits of Vasile Pârvan, trying to correlate the photographs with important moments in Pârvan's professional and personal life; while the last case study is an analysis of the use of photography in Romanian archaeological publications, where monographic publications are mirrored with periodicals.

The main sources of documentation for achieving these objectives are represented primarily by the photographic archive collections of the IAVP and the documentary collection within the historical archive of the same institute. Of equal importance are the documents held by the Central National Historical Archives Service (SANIC) in the funds of the Ministry of Culture and Public Instruction (MCIP, with all its administrative variants from the time) or the Historical Monuments Commission (CMI), institutions with which the National Museum of Antiquities has been in one relationship or another over time, as well as in the Tocilescu Fund at the Library of the Romanian Academy (BAR). Secondary sources are represented by a number of photographs held in other institutional archives (Academy Library, National Library, National Institute of Heritage, Institute of Architecture) or private collections. Regarding scientific literature, our approach would not have been possible without free access to the huge digital resources of the National Library of France and the archive of The Royal Photographic Society in London. Despite the rather large number of documentary and imaging sources available, I must note that such an approach is always hampered by deficiencies in the archival funds, deficiencies caused by objective reasons in general, such as the two world wars with their destructive consequences. Events such as the bombing of the University of Bucharest in 1944, the relocation of the MNA headquarters to several places, including the refuge in Deva, caused numerous parts of the archive to be lost, so that the result of our historiographic approach can only be a fragmentary one and which, in the light of the discovery of new documents, may undergo changes and improvements.

* * *

In the first chapter of our approach we try to clarify who has dealt with the subject before us and when, as well as the chronology of the use of photography in archaeology. The chapter is divided into three subchapters, each dedicated to a synthetic presentation of the history of

research on the use of archaeological photography. Thus, in the first subchapter, **I.1. History of research**, studies on the history of archaeological photography are presented in chronological order, starting from the seventh decade of the 20th century to the present, our analysis focusing on the great European scientific traditions, English, French and German, as well as the American one. Starting from Stephen Hill's study on the work of Gertrude Bell published in 1977, the important contributions of Abigail Solomon-Godeau, Paul E. Chevedden, Gabrielle Feyler, Nissan N. Perez, Andrew Szegedy-Maszak, Eric Downing, Michael Shanks, Frederick N. Bohrer and Ortwin Dally are then detailed. The subchapter concludes with a broader presentation of the latest contribution to the field, due to Lesley McFadyen and Dan Hicks, who in 2020 developed the concept of Visual Archaeology. At the end of this first subchapter, the few Romanian contributions to the field (except for those belonging to the undersigned) are discussed separately, due to researchers Valeriu Leahu, Laura Coltofean, Cătălin Pavel and Mădălina Vârtejanu-Joubert, entirely honorable studies but which emphasize the minor interest in the subject of archaeological photography in Romania, both from archaeologists and photographers. The second subchapter, **I.2. Archaeological photography and the history of photography**, deals with the issue of the history of research on archaeological photography through the lens of the great treatises on the history of photography. Ten syntheses are thus analyzed, probably the most important published in the Euro-Atlantic cultural space in the 20th century, with the following authors: (1) Beaumont Newhall, (2) Helmut Gernsheim, (3) Jean-Luc Daval, (4) Jean-Claude Lemagny and André Rouillé, (5) Naomi Rosenblum, (6) Michel Frizot, (7) Mary Warner Marien, (8) Walter Guadagnini, (9) Juliet Hacking and (10) Tom Ang. All the authors mentioned above are art historians or historians of photography, three of them also being photographers – Newhall, Gernsheim and Tom Ang and only one archaeologist, Frizot. The works are presented in the order of publication, although in some cases we did not have access to their first edition. Regardless of the structure of the volumes, from a chronological point of view the authors' analysis only goes very slightly beyond the mid-19th century, practically placing archaeological photography in the broader category of tourist, travel, or at most expedition and exploration photography. In the third sub-chapter, I.3. Archaeology and photography, the stages of the use of photography in archaeological practice are presented, whether it is field research or museum activities. Our presentation begins with the very moment of the announcement of the discovery of photography, when the famous scholar François Arago emphasizes its importance for archaeology in a famous speech. Shortly after Arago's announcement we also have the first photographs of archaeological sites, their number increasing exponentially in the mid-19th

century and thereafter. Fox Talbot is the one who associates photography and archaeology for the first time in a scientific article, and Roger Fenton, in close collaboration with him, takes the first photographs of archaeological pieces in a museum. The moment of the first use of the camera in an archaeological excavation is quite disputed and somewhat unclear, new discoveries frequently changing the date and the participating characters. Certainly, so far, the work of photographer Gabriel Tranchand in the excavations led by Victor Place in the period 1851-1854 at Khorsabad represents a good starting point. John Beasley Greene, an undeniable photographic and archaeological talent, who died young in Egypt, is another important name in the early applications of photography in archaeological research. Place's example is also followed by Charles Newton in the research of the Mausoleum of Halicarnassus and by Auguste Mariette in Egypt, the first excavation report that includes photographs is however due to the German archaeologist Alexander Conze. He, helped by the photographer Wilhelm Burger, documented and published his research on the island of Samothrace between 1875-1880. Just a few years later, the German archaeologist Ernst Curtius published the report of his excavations at Olympia, where for the first time the name of the author of the photographs appears, individualizing the photographer's responsibility and emphasizing his importance, but at the same time, as F. N. Bohrer well emphasizes, "offering the reader the opportunity to look at the photograph, not only through it at the photographed object." Around 1900, aerial photography for archaeology also began to develop, the first attempts to use it being related to the research of the Roman monuments of Rome or the Neolithic one at Stonehenge. Among the pioneers of aerial photography for archaeology, it is worth mentioning the German Theodor Wiegand and the Frenchman Antoine Poidebard, both with a remarkable activity especially in the Orient. However, the one who laid the foundations of what is today called aerial archaeology is O.G.S. Crawford, through his fundamental study, *Wessex from the Air*, published in 1928. The most important archaeological research of the interwar period (and one of the most spectacular of all time, without a doubt) is that of Tutankhamun's tomb. From the very beginning, the team led by archaeologist Howard Carter included a photographer, Harry Burton (1879-1940), who would exceptionally document the archaeological research for more than a decade. His work was a milestone in the adoption of photography in archaeology, and from that moment on photography became part of most archaeological research and publications around the world. What was to contribute enormously to the growth of the prestige and importance of photography for archaeology was the almost immediate publication of the images in the large-circulation London newspapers *The Times* and *The Illustrated London News*, and then in many other newspapers and magazines around the world. Moreover, for the first time an

archaeological excavation attracted huge public interest, with tens of thousands of tourists coming to see the site, of course still closed to the public – and more importantly, many of them carrying cameras, the sound of shutters practically constantly accompanying the archaeologists’ work, a preamble to the Egyptomania and Tut-mania that were to follow: “The Illustrated London News, weekly, observed in a February 1923 edition that the work on site ‘was accompanied by the clicks of the omnipresent Kodak’”. In 1931, the first work documenting an archaeological site with color photographs was published. The Italian archaeologist Amedeo Maiuri, director of the excavations at Pompeii, published *La Villa dei Misteri*, in two volumes, the second volume making famous the brightly colored frescoes in this building on the outskirts of the ancient city. After the end of World War II, photography became an integral part of archaeological research, taking advantage of the technological progress of the era (new cameras and films appeared, photography was used in the air, in water, in caves, and even from outer space, infrared and ultraviolet photography, Polaroid photography, etc. were developed), but remaining largely for practical applications between the lines drawn since the beginning of the century. An example of such an application of technological progress is the invention by the Italian engineer Carlo Lerici of the Nistri periscope, an archaeological prospecting tool using photography. Starting in 1959, Lerici researched several Etruscan necropolises in Italy, identifying numerous Etruscan tombs painted or with funerary inventory, thus saving them from the destruction caused by the so-called *tombaroli*, ancient tomb poachers. A major technological step in archaeological photography was to be the widespread adoption of digital photography, which led not only to the almost excessive multiplication of photographic site documentation, but also to an extremely rapid and accurate circulation, accessibility and publication of photographic information, as well as to the aggregation of very large photographic archives. In the 21st century, the diversification of photographic practice also illustrates what Michael Shanks called the mode of engagement, the way in which the photographer relates to the archaeology in front of him, the way in which he interacts with it and moves from the simple recording of the reality on the ground to the construction of a new one. Illustrative of this paradigm shift are the projects initiated by photographers Bruno Vandermeulen and Danny Veys in Sagalassos, by photographer Corinne Vionnet in Athens, by sociologist Victoria R. Bell at Hadrian's Wall, by anthropologist Maia Dedrick and archaeologist Sarah Kurnick in the Yucatán Peninsula. For Kurnick, archaeological photography must be more than a simple scientific endeavor that provides information about the past; it must facilitate the cultural revitalization of the researched area, obtain livelihoods for descendant communities, or be a means of cultural and political resistance: "They can,

among other capacities, facilitate cultural revitalization, provide livelihoods for descendant communities, and be spaces of political resistance."

The conclusion of archaeologist Travis Parno's study on the nature of the archaeological image, we believe, expresses very well our own vision of archaeological photography, but it is also a good corollary to our brief presentation of the chronology of its use: "We should not be afraid to put humanity into our archaeological images. After all, the very substance of archaeology, the act of working in the field with our colleagues and embodying the experiential thrill of discovery, is what draws the public to archaeology and is what keeps most of us coming back to it season after season."

If the first chapter tried to answer the questions of who and when dealt with archaeological photography, the second seeks the answer to the question of how photography was used in archaeology, analyzing the rather rich historiography of the topic.

The first subchapter, **II.1. The historiography of the theme**, presents in detail, gathering together data on almost all the works related to the theme, starting with Arago's speech from July-August 1839 and ending with the article by archaeologist and photographer Mike Pitts from 2011 on the seven steps to follow to obtain a perfect archaeological photograph. From the early writings due to Francis Wey, Loydreau, Chevrier or Henderson to the most consistent ones of Trutat or Paul Martellière, one immediately notices the recognition of the importance of the role of photography for archaeology and the concern for the development of a set of rules or even a manual regarding its use. Photography is also called upon to help biblical archaeology, the Reverend A.W. Patten considering that "In teaching the life and history of the Church, the pulpit cannot do without the photographic camera. Christian art and archaeology go hand in hand." In a study hitherto ignored by the specialized literature, due to Matthew Wilson and published in 1895, he compares drawing with photography, finding that the latter has six advantages over drawing in archaeological practice: fidelity, rapidity of execution, easy multiplication, cheapness, permanence and impartiality. The first systematization of the use of photography in archaeology comes from Flinders Petrie, who published the first modern archaeology textbook in 1904, the chapter dedicated to photography occupying the same number of pages as those dedicated to other recording methods such as drawing or printing and having several subchapters: 1. The camera, 2. Preparation of artifacts, 3. Light, 4. Arrangement of artifacts, 5. Stereoscopy and 6. Development. Petrie's manual is followed by that of the American archaeologist Reisner, who establishes that "each observation [in the field] must be augmented by a mechanical, more precisely photographic, record of the observed facts", thus giving photography a major role in documenting archaeological research. In the interwar

period, numerous other works, smaller or larger, appear, which contribute to the systematization of the use of photography in archaeology and to its inclusion among the first-rate recording methods for archaeological science. This accumulation of information allows Alison Frantz to publish after the war in 1950, in the famous magazine *Archaeology*, a programmatic contribution, which has since become a cult article, in which she supports the cause of direct photography in archaeology, which should clearly and honestly reflect the truth of what is captured in the field, to the detriment of any artifice of a more or less aesthetic nature. If until the beginning of the fifth decade of the 20th century archaeological photography appeared as part of archaeology textbooks, or separately in small articles, in 1954 the first archaeological photography textbook was published, thanks to the London photographer M.B. Cookson.

The volume has no less than 20 chapters that successfully cover all aspects of archaeological field photography, a fact also revealed by the laudatory reviews of the time. Cookson's work paves the way for others like it, with later manuals being published by Nickel (1959), Matthews (1968), Simmons (1969), Vera Conlon (1973), Elmer Harp Jr. (1975), Nassau (1976) or Howell and Blanc (1992). Magazines also appear that dedicate special issues to archaeological photography, as the French-language magazine *Les Dossiers de l'Archéologie*, a quarterly supplement to the famous magazine *Archeologia*, did in 1975 in its special issue from November-December. Chapters dedicated to photography also continue to appear in archaeology textbooks, such as those published by Kathleen Kenyon (1952), Wheeler (1954), Webster (1963), Hume (1969), Dever and Lance (1978), Joukowsky (1980) or Roskams (2002). The last two important textbooks on archaeological photography were published in the last decade of the 20th century, and were written by leading professionals in the field, which made both of them become the standard in the specialized literature in English and French, respectively. The first of these was written by Peter G. Dorrell, a photographer and archaeologist at the Institute of Archaeology in London for more than three decades. Dorrell's manual appeared as part of a reference series in world archaeology, the *Cambridge Manuals in Archaeology*, a series that in a fairly short time managed to establish itself as the standard in terms of textbooks on archaeology and its auxiliary sciences/techniques. Drawing on his extensive personal experience, Dorrell offers the archaeologist interested in photography an exceptional guide, the last chapter concluding with a profession of faith – as long as archaeology exists, there will always be a need for the best possible documentation – hence the duty of archaeologists and conservators to ensure its achievement: “As long as archaeological excavations continue and as long as artifacts are studied and preserved, there will be a need for

accurate visual records. [...] Archaeologists and conservators must recognize the duty not only to preserve the past, but also to keep a record of its preservation.”

The last important textbook on archaeological photography is due to the French Antoine Chéné, Philippe Foliot and Gérard Réveillac, being published 25 years after the issue in the journal *Les Dossiers de l'Archéologie*, edited by two of them. Exceptionally edited, entitled “The Practice of Photography in Archaeology”, the volume is addressed to archaeologists, as the three of them specify in the preface, although it is obvious that some of the techniques presented in the volume require a somewhat more serious training in the field of photography, and as for studio photography, they even require the presence of a professional photographer. The quality of the published photographs makes browsing the volume an imagistic regal experience, also accentuated by the very good quality paper, the excellent graphics and the elegant typeface. The content of the volume also lives up to its graphic quality, also proposing a number of new themes compared to similar works that preceded it. Thus, in the first part, dedicated to the theory and history of archaeological photography, issues related to the objectivity of photography, the need to preserve historical photography collections (an aspect somewhat taken up in the final part of the book) and the limits of archaeological photography are presented for the first time in a textbook.

At the end of this subchapter on the evolution of archaeological photography literature, Mike Pitts' article on the seven steps to follow to obtain a good archaeological photograph is discussed - the article being published in 2011, however, Pitts' advice is aimed exclusively at digital photography, a reality so different from the analog world that it will probably also require a different type of historiographic approach to document it. In his plea for digital, Pitts does not ignore tradition, however, underlining the importance of the analog heritage: “[...] Look, be inspired by the masters. Allow your photography to be grand, because archaeology is a grand world too.”

The second subchapter of chapter two, **II.2. The activity of the ARCHAEOLOG group**, presents the activity of a specialized photography group developed within the Royal Photographic Society (RPS) established in 1974. The initiative committee brought together professionals in the field of photography and archaeology such as Peter G. Dorrell, S.K. Matthews, Brian Bracegirdle, Robert F. Pitt, Gillian Webster, Roger Wood or Andrew Selkirk, to their call no less than 60 archaeologists and photographers responded, forming the Royal Photographic Society Archaeological Group (RPS AG) – whose first president was elected Robert F. Pitt, an Australian archaeologist passionate about photography, and Brian Tremain, at that time director of the photography department of the National Maritime Museum in

Greenwich, was appointed secretary. After its establishment, the group members had an intense activity, both in participating in archaeological excavations as photographers, but also in lecturing on various topics of archaeological photography. Numerous artefacts in museums are also documented photographically, and sometimes in the field, for the benefit of archaeologists. The group even organizes several conferences on the theme of Archaeology and Photography, with real success. Another activity is represented by the organization of archaeological photography exhibitions, with two major international exhibitions being organized, later the practice of member exhibitions becoming a bi-annual event of the group. Members of the group regularly publish articles in the RPS magazine, the increasing intensity of this activity as well as the increase in the number of members determining the establishment in 1978 of a specialized archaeological photography magazine, called ARCHAEOLOG, the first archaeological photography magazine in the world. The life of the magazine was to be quite short, however, with 14 issues being published in two years, well-made and containing many valuable articles, some signed by renowned professionals of archaeology or British photography. The magazine disappears due to financial problems, being replaced shortly by a newsletter intended only for the group's members, of much lower quality, in which some interesting articles can still be found. One name stands out, Eric Houlder, archaeologist and photographer, who publishes both in the magazine ARCHAEOLOG and in the new newsletter, called THE PROOF, and sometimes in the RPS magazine, The Photographic Journal, many articles on archaeological photography, being considered for a good part of the time the most important member of this guild in Great Britain. THE PROOF does not have a very long life either, appearing sporadically until 1987 when it is suppressed at the intervention of Kenneth Warr, the general secretary of the RPS. The interest of the RPS members in archaeology remains, however, with the magazine The Photographic Journal dedicating two issues, in different years (April 1987 and April 1988), to archaeology. A new publication of RPS A&HG appeared in September 1989, called Heritage Photography, illustrating the interest of the majority group in photographing monuments, also visible in the change of its name in 1984, by adding the particle Heritage. This publication was not successful either, in the first decade of its existence only three issues appeared, quite weak. This period of drought and editorial disorder finally ended in the fall of 2009, 13 years after the last issue of Heritage Photography, when it was relaunched, in a new format, in color, in very good graphic conditions. From this moment on, the magazine appears regularly, twice a year, in spring and autumn, from 2019 appearing even three times a year. The content remains dedicated to photographing heritage monuments, in the broadest sense of the term, the articles being signed exclusively by members of RPS A&HG, with relatively little archaeological

photography material. Eric Houlder remains a constant of the group and the magazine, publishing regularly, being a member of the editorial board (2009-2018) and responsible for the archaeology section, even editor-in-chief in the period 2015-2016. In the anniversary issue of *Heritage Photography*, published in the summer of 2024, 50 years after the first issue of *ARCHAEOLOG*, the first magazine dedicated to archaeological photography, a beautiful tribute is also published to Eric Houlder (1940-2023), archaeologist, photographer, tireless promoter of archaeological photography. The *ARCHAEOLOG* magazine, which could very well have given the group its name, a pioneering initiative linked to many important names in British photography and archaeology, remains one of the most interesting documents in the history of the relationship between photography and archaeology, and the extraordinary activity of the group in the 1970s an example that could hardly be replicated today. We believe the importance of the group justifies our approach, the first detailed analysis of its activity published to date.

In the third subchapter of the second chapter, **II.3. Archaeology and photography in the Romanian scientific publications**, the Romanian specialized literature on archaeological photography is analyzed. The publishing landscape is quite poor, the first, minor contributions appearing only since 1970, the truly important ones being published since the first decade of the 21st century. Although aware of the importance of photographic documentation, Romanian archaeologists, the authors of practically all contributions regarding the use of photography in archaeology, treat the topic superficially, the only ones who manage to offer an acceptable synthesis being Attila Lázló and Micle and Bejan, within the textbooks they published in 2006. Dragomir Popovici also has an interesting contribution, stemming from the experience of the Romanian-French school-site at Hârșova-Tell, unfortunately not very elaborate. Attempting a brief analysis of the Romanian archaeological literature regarding the use of photography in archaeology, several conclusions are required. First of all, there is a complete lack of works dedicated to archaeological photography, the texts on this technique being included almost exclusively in archaeology textbooks published, with minor exceptions, after 1989. In general, field photography is neglected by archaeologists, but a gradual increase in interest in it is observed, but nowhere near equal to that generated by aerial photography, although the latter was very little practiced in the first two decades after 1989. Compared to archaeological drawing, field photography receives up to five times less space in the analyzed texts, being even considered inferior in importance. In the last subchapter of the second chapter, **II.4. Chronological table of the history of Romanian archaeology and photography**, I made a sketch of a comparative chronological table of the history of Romanian archaeology and

photography in the period 1834-1956. Thus, if in 1834 the Museum of Natural History and Antiquities was established in Bucharest, in 1839 the newspaper "Albina Românească" from Iași announced the discovery of the daguerreotype, the two, archaeology and photography, going head to head for more than a century. Surprisingly or not, in 1956 the National Museum of Antiquities was transformed into the Institute of Archaeology in Bucharest and Romanian photography officially came under the ideological control of the state with the official establishment of the Association of Photographers of the Romanian People's Republic.

The third chapter of the work has as its main subject the photographic archive. In the first subchapter, **III.1. What is a photographic archive**, we tried to define the notion of archive, and in particular that of photographic archive, insisting somewhat more on its physical form, and not on the digital one. We tried an excursion through the different ways of constructing the concept of archive, on the links between the archive as a form of memory of humanity and photography. As a form of information accumulation, the photographic archive is not neutral, as Allan Sekula emphasizes, and Derrida, in his famous study, even introduces the notion of violence of archives. Derrida also introduces the concept of archiving, through which the archive becomes an actor of history from a (neutral) witness to it. The last decades of the 20th century also brought a democratization of access to archives, especially photographic ones, allowing different approaches to their content. Some of these approaches are due to artists, such as those of Warhol, Kabakov or Boltanski, who by selecting and rearranging information give rise to new discursive spaces, which allow for critical research of image production as the art critic Cristian Nae well observes. The second part of chapter three, **III.2. Documentary collection**, is dedicated to the description of the photographic documentary collection. The archive of the Institute of Archaeology "Vasile Pârvan" (IAVP) includes approximately 25,000 negative and positive clichés on glass, 3,000 negatives on film (rolls and separate sheets), over 10,000 slides on film and 3,000 photographs, all in different formats and especially in different states of conservation. This archive is made up of at least three separate archives grouped together – the archive of the National Museum of Antiquities (1864-1956), the archive of the Institute of Archaeology (1956-2000) and the archive of the Institute of Thracology (1980-1998). Of this huge quantity of images, of approximately 100,000 photograms, only a small part is the subject of our approach. The proposed chronological cut-off, 1864-1956, reduces the number of images to approximately 7,500. From this batch, covering the proposed period, we selected several representative funds for the evolution of archaeological photography and the history of Romanian archaeology, thus reaching approximately 2,500 images. The analyzed funds are concentrated around the activity of some

of the most important personalities of Romanian archaeology of the era, namely Al. Odobescu (58 images), Gr. Tocilescu (549 images) and V. Pârvan (965 images), the proportion of the number of images belonging to each being numerically unequal, but of almost equal historical and photographic value. Although at first glance the largest number of images are in the Pârvan collection, a closer look shows us that in his era, as in that of his predecessors, all (photographic) activity was concentrated around him, while during the period in which he carried out his archaeological research, there were already several archaeologists within the MNA who worked separately and produced photographic information separately. Unfortunately, most of the photographic material no longer has the original packaging, nor any indication regarding identification, location or dating, whether it is about pieces or archaeological sites. To date, we can state that most of the photographic material made before the Second World War does not present any written details regarding identification.

The fourth chapter of the work capitalizes on the documentary fund related to the use of photography in the archaeological research of the MNA. The source of the documents is first of all the historical archive of the IAVP, then the fund dedicated to the MNA within the National Archives of Romania and last but not least the files regarding the activity of archaeologists such as Tocilescu or Pârvan from the funds of the Library of the Romanian Academy. With their help, the process of introducing and spreading the photographic practice in archaeological research is chronologically reconstructed, with greater insistence on the four archaeologists already evoked. Of course, images are added to the documents, but also archaeological publications, with the help of all of them a picture is built that reveals a slow but sure progress and a growing interest in the benefits of photographic documentation. The main point of interest of the first subchapter, **IV.1. The beginnings of photographic activity at the MNA**, is represented by the analysis of a small batch of negatives on glass having as its subject the treasure discovered at Pietroasa, more popularly known as the Cloșca cu puii de aur. The analysis of the images and newly discovered archival documents allow us to speculate on the author of these photographs, preserved in the form of large fragile glass plates in the IAVP photographic archive. The second subchapter, **IV.2. Photographic activity during Tocilescu's mandate**, focuses on the photographic activity during Tocilescu's research at Adamclisi. The photographic collection comes mainly from three photographers, Brand (Austrian), Fenichel (Hungarian) and Magrin (French), but images from other sources, taken by more or less well-known photographers, are also analyzed. The third subchapter, **IV.3. Photographic activity during Murnu's mandate**, shows the desire of George Murnu, the director of the National Museum of Antiquities for only one year, known especially for his translations of Homeric

poems, to document his archaeological research as best as possible, including with the help of photography. Newly discovered archival documents attest to the involvement of his two brothers, Dimitrie and Ary, in the photographic activity at the MNA. In the last subchapter, **IV.4. Photographic activity during the Pârvan mandate**, the largest batch of old photographs in the archive is exploited, preserved almost entirely in the form of gelatin-silver chloride negatives on glass (13/18cm format). The images mainly focus on Pârvan's research at Histria and Ulmetum, but also on his work at the University of Bucharest. In addition to these, there are numerous other images that have no connection with archaeology, presenting aspects of interwar urban life in particular. Chapter five brings together three case studies, presented in three separate subchapters. The first of these, V.1. The fascination of ruins, is inspired by the analysis of photographs from the Tocilescu collection to comment on the fascination of photographers with ruins, from the first uses of photography to the present. The ruin of the monument at Adamclisi is used as a guiding thread in our analysis, underlining its different value for the local community and not only throughout its recent history. The second case study, V.2. Portraits of Pârvan, is dedicated to the portraits of Pârvan, capitalizing on a number of previously unpublished images from the archive, and discussing in general the visual presence of Pârvan, a subject generally ignored, perhaps also due to the lack of documentary resources. The present approach starts from a very interesting discovery made in the photographic archive of the IAVP. This consists of the photograph of the silhouette of Vasile Pârvan, a silhouette drawn on one of the interior walls of the Great House in Histria. The drawing, a charcoal line over white lime, an image in which Pârvan is both present and absent, is perhaps his most expressive portrait, the closest to his way of understanding the world, and offers us the opportunity for a broader discussion about Pârvan's portraits.

The third subchapter, **V.3. The use of photographs in Romanian archaeological publications**, is an analysis of the use of photography in Romanian archaeological publications during the period 1864-1956, nine publications being selected for this purpose, three of them being periodicals, the authors of the other seven being: Gr. Tocilescu, I. Andriesescu, V. Pârvan, I. Nestor and Vl. Dumitrescu (2).

The last chapter is the one of conclusions. First of all, the analysis of the photographic collection reveals the existence of a rich documentary resource, even if in a poor state of conservation and lacking information regarding identification and location. Its importance for understanding the development of archaeological research during the period 1864-1956 is very great, often the photographs being the only evidence documenting the existence of a piece or the circumstances of its discovery. The iconographic value is also not to be ignored, numerous

portraits, some with certain artistic valences, making the faces of our predecessors known to us. The ethnographic and anthropological value is also important, the widening of the camera frame not infrequently allowing the recording of interesting aspects of the life of rural Dobrogea but also of the university youth in the country's capital. For the history of Romanian archaeology, the images related to the organization of the construction sites, especially the one at Histria, but also of the site museums at Histria and Ulmetum offer valuable and little accessible information from other sources. The case studies in the last chapter show how archaeological photography can be used for a better understanding of the history of Romanian archaeology but also for understanding the evolution of archaeological practice in the last 150 years.

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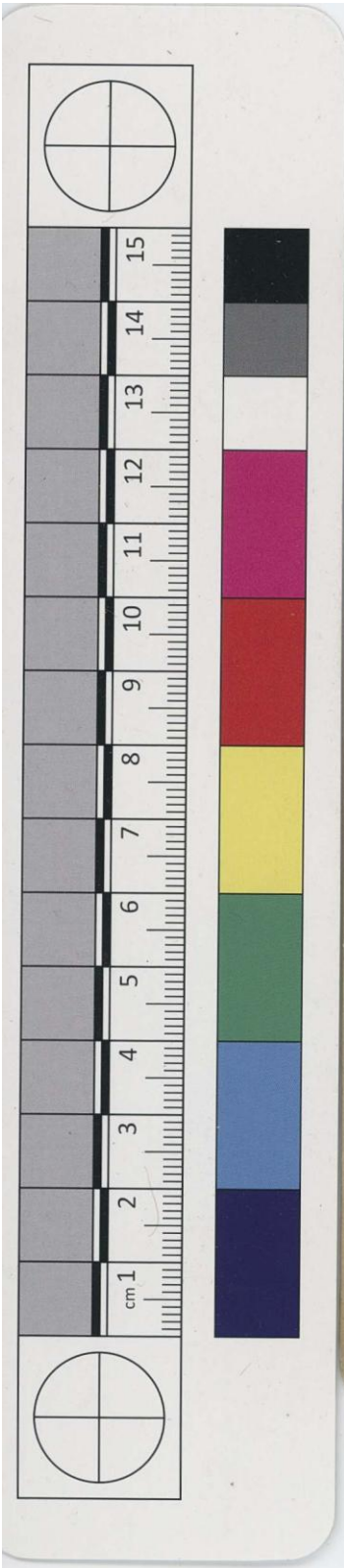
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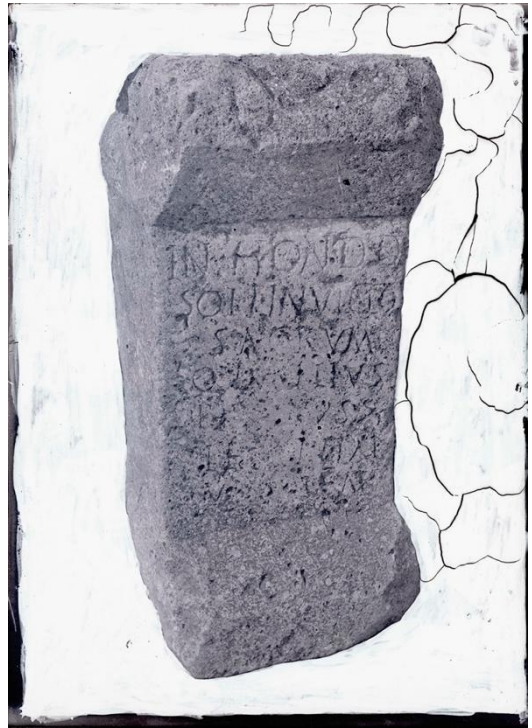






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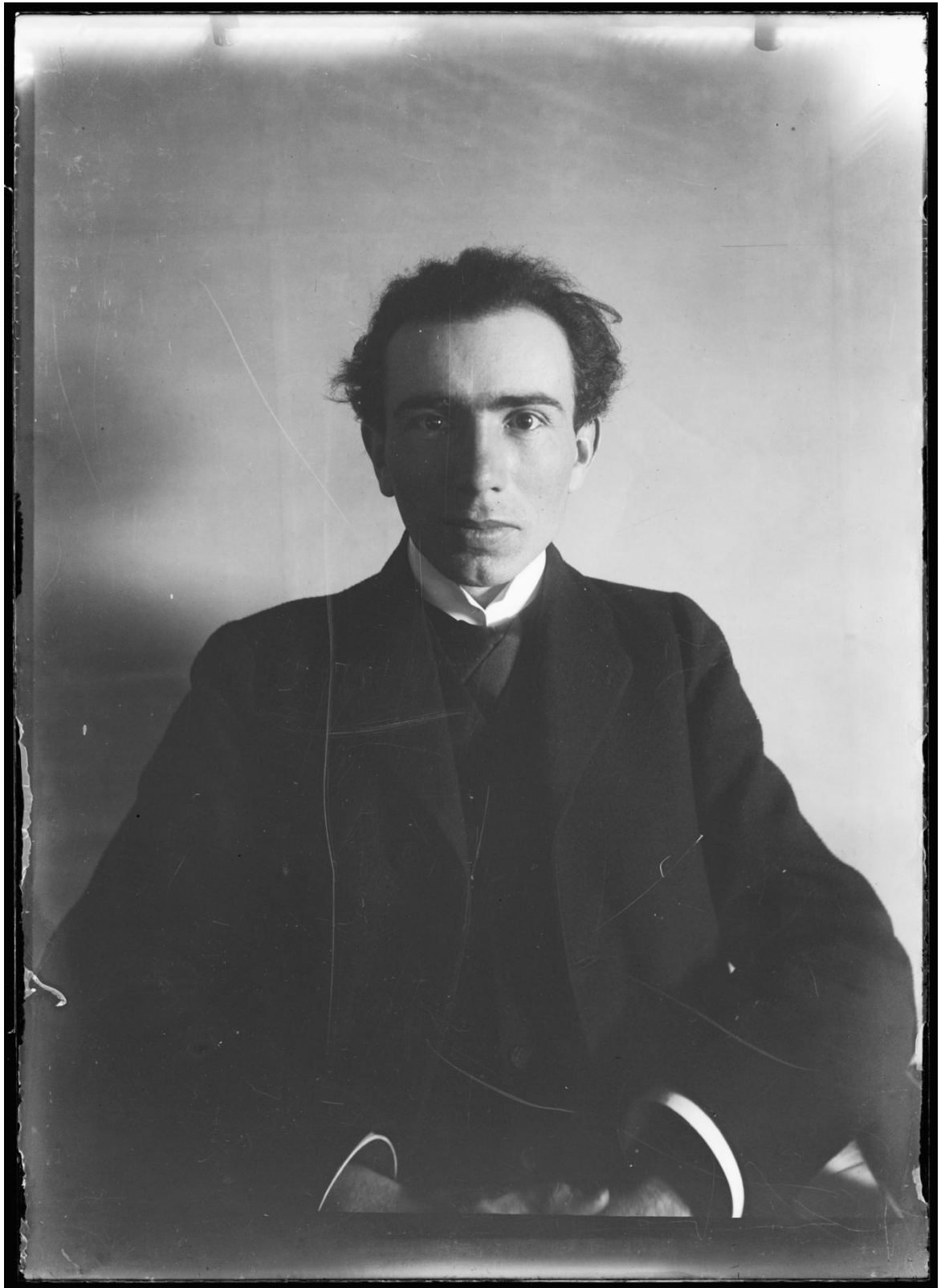








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