

Inspection Trip to the Historical Monuments of Bukovina in 1913

Abstract

Josef Strzygowski's enthusiastic impressions after his vacation in Bukovina were published in an article in "Die Zeit" with the title "Art Treasures in Bukovina" in August 1913, which was translated into Romanian in the same year. Archival sources illustrate the coherent and assiduous activity of the monument conservators and correspondents in Bukovina. The present study is limited to the period between 1910 and 1914, a period which was marked by a sustained effort by Max Dvořák to outline a coherent and unitary legal instrument for the protection of patrimony throughout the Austro-Hungarian Empire. The inspection of the monuments in Bukovina in the spring of 1913 by the Central Commission secretary Joseph Piotrowski was carried out against the background of a crisis of knowledge of the local heritage in the remote territories of the Empire, accentuated by the lack of an exhaustive scientific inventory. The effects produced by Piotrowski's effort to accumulate field data remained unknown. In parallel, I will present how the protection activity was carried out beyond the borders of Bukovina in Romania which had gained its independence from Ottoman suzerainty after 1877 and by 1914 became a kingdom.

Introduction

Ever since the founding of the Central Commission,² the research of historical monuments has been based on field observations and historical data collected, illustrated at first with sketches, watercolors, etchings, surveys, and later with photographs by conservators and correspondents from the territory. These contributions were then published regularly, without discrimination of subject and importance, in "Mitteilungen der K.K. Central-Commission zur Erforschung und Erhaltung der Kunst und Historischen Denkmale".³ The financial support granted by the Central Commission was decisive for these field inspections and the free transmission of correspondence, to conservators and

correspondents who otherwise performed this activity voluntarily but with enthusiasm in exchange for an honorary title. This monitoring activity, although practiced in a limited circle, generated important results in Bukovina by highlighting the richly decorated religious buildings of medieval times, located especially on the south side of the Siret River, bringing to light numerous archaeological sites, which gave a rich inventory of heritage but also of defensive building remains.⁴ Then the data published in Vienna were cited and translated in Romania with great enthusiasm and professional respect without political or ethnic discrimination.

The themes addressed by the Central Commission after the reorganization of the activity in 1910, a period in which Archduke Franz Ferdinand was designated

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- 1 Josef Strzygowski, Comori de artă în Bucovina [Art Treasures of Bukovina/Kunstschatze der Bukowina], in: Buletinul Comisiunii Monumentelor Istorice (BCMI) [Bulletin of the Historical Monuments Commission] VI, Issue 23, 1913, pp. 128–131.
 - 2 The institution changed names: Imperial and Royal Central Commission for the Research and Preservation of Architectural Monuments (1850–1873), Imperial and Royal Central Commission for the Research and Preservation of Art and Historical Monuments (1873–1911), and Imperial and Royal Central Commission for Monument Preservation (1911–1918).
 - 3 Extensive articles and simple site notes are published in the "Mitteilungen der Zentralkommission", the "Allgemeine Zeitung" and the "Architekten Baumeister Zeitung" (MZK) in Vienna, but also in the "Jahrbuch des Bukowiner Landes Museums" in Czernowitz before and after 1900. All the materials represent the mirror of an organization like the Central Commission, and the daily research and conservation work was improved only in a few decades. Today, for many sites and buildings in Bukovina, these articles represent the only sources of information for the period 1853–1918, which come to cover the lack of period documents.
 - 4 As underlined in Leitner's article, the transfer of responsibilities was gradually made from center to regions; cf. Florian Leitner, Causa Infinita – Die Verländerungsdebatten in der österreichischen Denkmalpflege, in: OEZKD, 1–2, 2019, pp. 34–41.

Protector of Historical Monuments,⁵ directly concerned Bukovina as well in terms of:

- In-situ conservation of old wooden churches and synagogues, as well as preventing the demolition.
- The new regulation of the Central Commission's operation, in which the general objectives and duties of the members were stated; updating the list of Central Commission members by region and restricting it to 20. Thus, Alexander Freiherr von Hormuzaki was appointed as he was State Governor for Bukovina.⁶
- The assignment of clear duties to the conservators, such as ensuring technical support in each region and who should be remunerated from now on. For Bukovina, in 1911, the conservators were reconfirmed and renamed according to the new law: as conservators of art history (former conservators of section II) Prof. Wladimir Milkowitz from the University of Cernăuți (Czernowitz) until 2 April 1916 and Erich Kolbenheyer, director of the Commercial School in Cernăuți, until 8 February 1915, and as conservator of archaeology (former conservator of section I) Dr. Raimund Friedrich Kaindl, professor at the University of Cernăuți, until 9 November 1914.⁷
- The initiation of advanced training courses for conservators who could decide efficiently and initiate emergency interventions. From Bukovina, Milkowitz and Kolbenheyer were designated to deliver two lectures in 1914.⁸

- The need for an inventory of the old wooden churches and synagogues in Galicia and Bukovina by specialists designated by the Central Commission.⁹
- Continuation of Central Commission inspections in the territories and collection of historical data necessary for the publication of local monographs.
- Prohibition of using "Eternit" as a covering material for the roofs of monuments.¹⁰

Josef Piotrowski's Inspection in Bukovina

The collections of documents, projects, and photographs preserved today in public collections in Vienna gave complementary information to understand the impression left by Piotrowski's laconic report.¹¹

Piotrowski's nine-page report submitted to the Central Commission, titled "Inspection Trip to Galicia and Bukovina 26/3 – 14/4 1913", was accompanied by an orientation map (Fig. 1), hand-copied from a touristic map.¹² The itinerary measured approximately 2,889 km, and during that time it could be covered by train, carriage, and possibly by car, only if the roads were passable.¹³ During the 14 days of inspection¹⁴, the author traveled through 24 cities, villages, and isolated communities where he visited 44 objectives (churches and annexed buildings, archaeological sites, one fortress, one commemorative monument, museums), talked with secular and religious authorities, with technical personnel, recorded the state of conservation on site as well as the need to carry out

5 Theodor Brückler, *Thronfolger Franz Ferdinand als Denkmalpfleger. Die „Kunstakten“ der Militärkanzlei im Österreichischen Staatsarchiv (Kriegsarchiv)*, Böhlau, Wien – Köln – Weimar 2009.

6 OeStA/KA AhOB MKFF Akten, Karton 169.

7 Ibidem; Milkowitz was appointed for the city of Cernăuți (Czernowitz) and the regions of Cernăuți, Coțmani (Kotzman), Storojineț (Storozynetz), Vășcăuți pe Ceremuș (Waskoutz), Vijnița (Wiznitz), Zastavna (Zastawna) – all located north of the Siret River. Kolbenheyer was appointed for the regions of Gura Humorului (Gura Humora), Câmpulung (Kimpolung), Rădăuți (Radautz), Siret (Sereth), Suceava (Suczawa). Kaindl was appointed for all of the twelve regions of Bukovina mentioned above.

8 OeStA/KA AhOB MKFF Akten, Karton 165.

9 In 1910, the president of the Central Commission, Josef Alexander Helfert, sent an address to the authorities in Galicia and Bukovina, asking them to prevent the demolition of wooden churches and synagogues; cf. OeStA/KA AhOB MKFF Akten, Karton 155. In 1912, Count Meran supported the need to inventory the wooden churches in Bukovina and then their conservation in correspondence with Archduke Franz Ferdinand. He proposed that two members of the Central Commission inventory these buildings: Prof. Jan Bołoz-Antoniewicz from Lemberg and Prof. Heinrich Swoboda from Vienna; cf. OeStA/KA AhOB MKFF Akten, Karton 164. In parallel, in these regions, many requests for the location of new churches (made of wood or brick) on the site of existing ones are recorded. Today, some projects for new churches are kept at the Austrian State Archives.

10 The attempt to ban the material fails after fire tests are carried out which come to dismantle all false claims that the material is flammable. Manufacturers protest against the limitation of use only with less important buildings; cf. OeStA/KA AhOB MKFF Akten, Karton 170.

11 The Central Commission had received site reports from conservators, local authorities, or specialists from the ministries in Vienna sent for the inspection in the last decade for various subjects.

12 OeStA/KA AhOB MKFF Akten, Karton 165.

13 Today, for a conscientious monument inspector, this route would take a few months.

14 Although the report also mentions Galicia as an inspected region, the report covers only three localities in it, the remaining 21 being all in Bukovina.

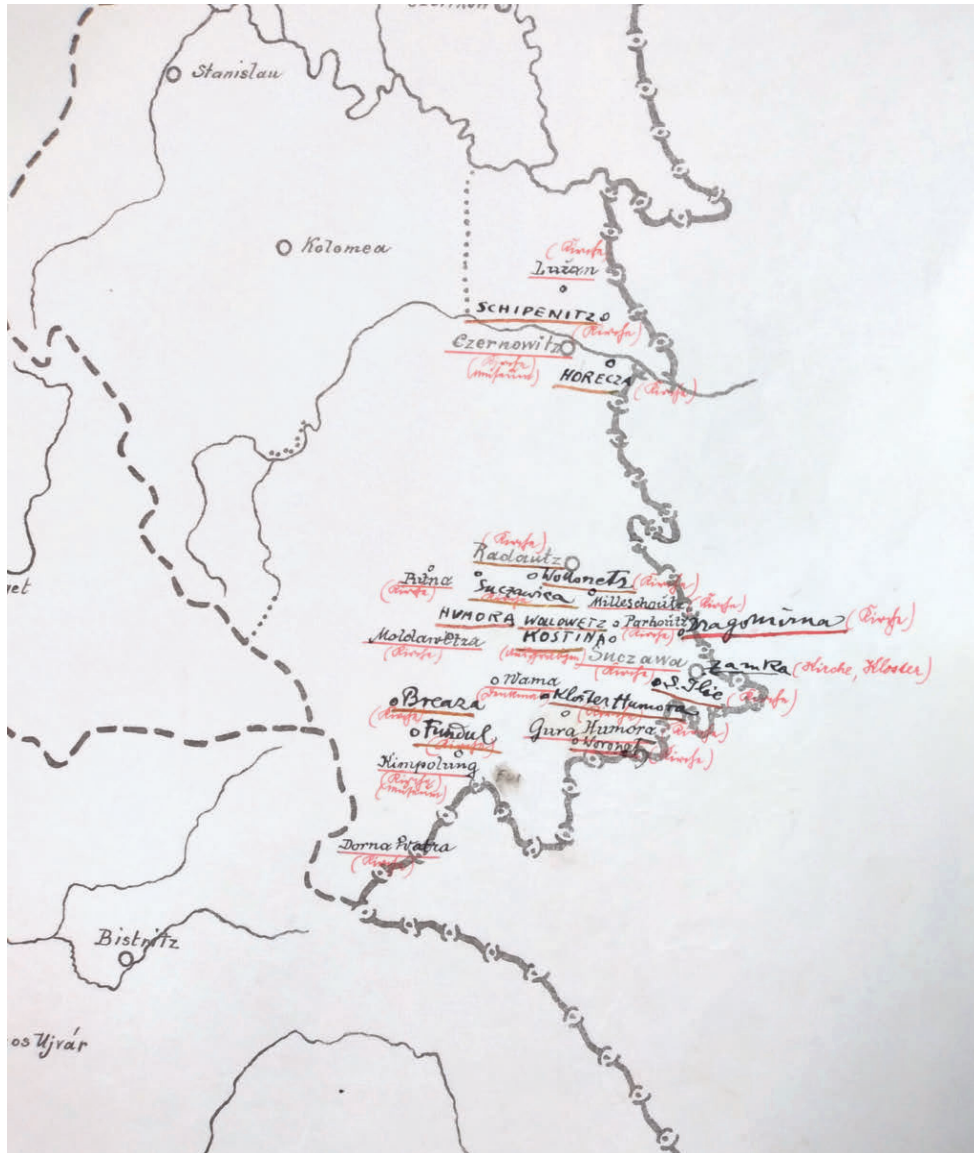


Fig. 1: Bukowina map, attached to Piotrowski's report

safety works, restoration, local repairs, preservation of existing wooden churches on the original site, noted the exceptional value of fresco paintings in Orthodox churches, especially. As reported by the "Czernowitzer Tagblatt"¹⁵ on 6 April 1913, Piotrowski was accompanied on this long journey by conservator Erich Kolbenheyer who constantly transmitted the most information regarding the state of the monuments and the stage of the works underway in Bukovina.

In Bukovina, Piotrowski stopped directly at Cernăuți – the administrative capital of the region – at the oldest Catholic church "The Exaltation of the Holy Cross",¹⁶ consecrated in 1814, which was undergoing expansion and consolidation. With the director of works, he discussed the problems of the budget already allocated for the Catholic church and the progress of the works.

Then he went to the nearby Orthodox church¹⁷ in Lujeni (Luzan), built in 1450, where he noted the presence

15 „Personalnachrichten. Der Sekretär der Zentralkommission für Kunst- und- historische Denkmale in Wien Doktor Piotrowski ich hier eingetroffen, um die bedeutenden historischen Kunsthdenkmale der Bukowina zu besichtigen. Er hat bereits in Begleitung des Regierungsrates, Staats gewerbeschuldirektors Kolbenheyer in mehreren Orten der Bukowina die kunsthistorischen Denkmale, zumeist alte Kirchen besichtigt. Dr. Piotrowski wird noch eine Woche lang in der Bukowina verbleiben.— Aus Wien wird uns telegraphiert: Der Landeshauptmann der Bukowina Dr. Freiherr von Hormuzaki ist hier eingetroffen, um mit maßgebenden Persönlichkeiten über finanzielle Angelegenheiten der Bukowina zu konferieren." Czernowitzer Tagblatt, 06.04.1913.

16 The first sums of money for expansion work had been allocated to the church as early as 1910; cf. OeStA/AVA Unterricht BDA 5, Mappe 6.

17 Church without a patron saint; cf. Miroslav Piotr Kruk, Biserica Ortodoxă din Lujeni [The Orthodox Church in Lujeni], in: Schola.Ars.Historia, In honorem Tereza Sinigalia, Pătrăuți 2014, pp. 129–152.



Fig. 2: Saint George Church Suceava, 1915

of fragments of painting inside and recommended its restoration and embellishment.

In Șipeniț (Schipenitz), he visited the archaeological site from where interesting artifacts were taken, as well as the Orthodox church “The Birth of the Virgin Mary”¹⁸ built in 1812, where he noted the architecture with Baroque influences, the roof covered with unglazed tiles, and the works in progress for a new access door ensuring fire safety.

In Suceava (Suczawa), the former political and administrative capital, he stopped for two days at important churches in the city, mostly Orthodox, as well as the main fortress of the city. At the Saint George Church¹⁹ (Fig. 2), built in 1514 as a sanctuary for the relics of Saint John the New from Suceava, saint patron of the city, he noted the state of conservation of exterior frescos and noted that “the damage will be recovered”. At the Mirăuți Church (Miroutzkirche)²⁰ (Fig. 3), built between the 14th and 15th century and remodeled in 1903 by Karl A. Romstorfer, he noted that “the tiled roof is damaged, like the exterior frescoes, repaired by Karl Jobst”²¹ and that it will be restored. At the Saint Demetrius Church, built in 1534, he noted the replacement of the roof and the need to restore the interior and exterior frescoes. At the small Church of Saint Nicholas, built in 1611, he indicated the need for surveys to highlight the interior and exterior paintings. At the Saint John the Baptist



Fig. 3: Mirăuți Church, Suceava 1903

Church, built in 1643, he remarked “dangerous cracks on both long walls from the cornice to the foundations” and indicated that these will be made safe – inside was a “very interesting” iconostasis and frescoes. At the Saint Mary Church in the old Ițcani (Itzkany)²², built in 1639, he noted that the roof was covered with tin and that the interior and exterior paintings were in the process of restoration. He also visited the Catholic church of Saint John of Nepomuk, built in 1820, and noted that “it has no repairs for now” but also that inside there was an oil painting representing the baptism of Jesus Christ. Very laconically, he noted that excavations were underway at the main fortress of Suceava (Wojewo-

18 Erich Kolbenheyer inspects the church and on 2 February 1912 proposes consolidation works, restoring the roof, covering it with wooden slats and not with galvanized sheet metal, changing the direction of opening of the door in the narthex to the outside, probing the inner wall to determine if there is an older painting, closing the windows in the tower with blinds; cf. OeStA/AVA Unterricht BDA 6, Mappe 34.

19 There is extensive correspondence regarding works at the church of St. George since the Romstorfer period regarding the restoration of the church and the mural painting; cf. OeStA/AVA Unterricht BDA 7, Mappe 41.

20 Karl A. Romstorfer, *Die restaurierte Miroutzkirche in Suczawa*, in: *Der Architekt*, X, pp. 11 f.

21 In 1908, the painter Hans Viertelberger contracts the restoration works of the painting at the church; cf. OeStA/AVA Unterricht BDA 7.

22 The Central Commission in its address of 18 October 1912 informed the local government that “[t]he project of the conservator Kolbenheyer has the character of a historicizing reconstruction, which is expressed especially in the shape of the roof and for these reasons cannot be recommended for implementation.” OeStA/AVA Unterricht BDA 6, Mappe 14.

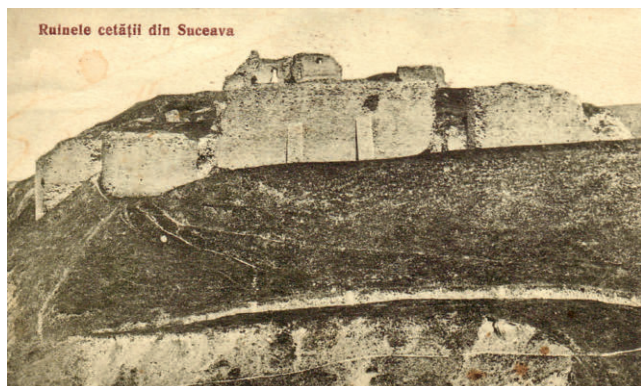


Fig. 4: Suceava main Fortress 1920



Fig. 5: Zamca monastery, Suceava 1920

denschloss)²³ (Fig. 4), built in the 14th and 15th century, and the use of cement in the repairs. Then, at the Armenian monastery named Zamca (Zamka)²⁴ (Fig. 5), built in 1606, he recorded the imperative “emergency restoration” of all components of the ensemble – the monastery, the church, towers, the enclosure wall –, the need for a detailed project carried out by a specialist, and he noted the presence of extensive excavations in the vicinity. Piotrowski concluded with the Saint Elijah Church²⁵, built in 1468, where he noted the construction of a new roof, the restoration of the iconostasis, and the interior and exterior paintings which “are among the best in Bukovina”.

At Părhăuți (Parhoutz),²⁶ the massive “Church of All Saints’ Sunday”, built in 1522, gave him the impression of a “semi-fortified building built with quarry stone” and he noted “some very good” frescoes but that they were in need of restoration.

At Costâna (Kostina), he visited an archaeological site from which artifacts were extracted.

The parish Church of Saint Nicolas in Gura Humorului (Gura Humora) does not seem to have impressed him, he referred to it as an “insignificant building”.

Although the “monastery” was closed in 1785 by decree of Kaiser Joseph II and had been transformed into a parish church, Piotroski is impressed by the Saint Great Martyr George Church (Fig. 6) of the former monastery in Voroneț (Woronetz)²⁷, built in 1488, where he noted the repair of the roof and the need “for everything to be cleaned and washed” both inside and out, as the decoration “is the best and most valuable from an artistic point of view in all of Bukovina. Here is the best iconostasis from the 17th century.”

At the Humor (Kloster Humora)²⁸ “The Assumption of the Virgin Mary Church” of the former monastery, built in 1530, he remained impressed by the beauty of the iconostasis and the embedded icons that had “museum value”. He recommended investigating the ruins of an old church nearby. He noted that a secret room existed there and in Voroneț, where the monastery’s assets were housed during difficult times.

23 Karl A. Romstorfer, *Das alte Fürstenschloss in Suczawa: Bericht über die Forschungsarbeiten im Jahre 1902*, Czernowitz 1903.

24 Erich Kolbenheyer, together with Varteres von Prunkul as a representative of the Armenian church, inspected the buildings at Zamca and submitted a point of view to the local authority in 1911, noting that it was preferable to repair the walls, but only if the financial support was provided by the Central Commission. The work was to be started first at the church, but only with qualified technical personnel; cf. OeStA/AVA Unterricht BDA 7, Konvolut 12, Mappe 50.

25 On 27 June 1910, the solution presented by Erich Kolbenheyer to the Central Commission for restoring the church roof with wooden latticework was rejected. Other variants were analyzed and sent to the Central Commission, and alternative no. 3 with a simple unglazed tile covering both the tower and the church was chosen, provided that the shape of the church roof was preserved. The painter Joseph Balla’s visit followed in 1913, announced by a telegram signed by engineer Hugo Rezori. In October 1913, the restoration works of the mural painting and the iconostasis financed by the Religious Fund were concluded; cf. OeStA/AVA Unterricht BDA 6, Mappe 13.

26 On 17 March 1912, Erich Kolbenheyer inspected the church and proposed works that included interventions on the church’s crowning affected by the period of abandonment, the preservation and restoration of the interior painting, and the restoration of the floor. Photographs illustrating the state of conservation were sent to the Central Commission on 14 January 1913; cf. OeStA/AVA Unterricht BDA 6, Mappe 27.

27 On 17 November 1913, the painter Joseph Balla sent an estimate of the costs of restoring the painting and the iconostasis; cf. OeStA/AVA Unterricht BDA 7, Konvolut 12, Mappe 48.

28 The estimate of works drawn up by Erich Kolbenheyer on 15 May 1907 included works to repair structural damage, restore the mural painting and the iconostasis, replace the furniture for the parishioners, restore the bell tower, the separate estimate for the painting to be drawn up by the painter Hans Viertelberger; cf. OeStA/AVA Unterricht BDA 6, Mappe 10.



Fig. 6: Voroneț church monastery 1940

Of the three churches visited in Câmpulung (Kim-polung), he noted two wooden churches, built in 1813²⁹ and 1823 respectively, equipped with valuable iconostases. For these, he noted that “they will not be demolished”. As for the new church built of brick, similar in volume to the Mirăuți church in Suceava, he noted that the “tile roof (2 years old)” was already damaged.

In Vatra Dornei (Dorna Watra), the wooden church (Fig. 7), built in 1860, did not impress him, “[I]t is completely without style, improvised, on a beautiful hill, conveniently located. [...] There is nothing wrong



Fig. 7: Wooden church Vatra Dornei 1925

with demolishing it” in order to make way for a new brick church.

For the two wooden churches in Fundul Moldovei de Sus (Ober Fundul Moldovei) and Fundul Moldovei de Jos (Unter Fundul Moldovei), built in 1800 and 1819 respectively, one located in the town and the other in the cemetery, he recommended that each should “stay in place” and “not be demolished”. In one, he noted the beautifully decorated wooden furniture.

In Breaza (Breaza),³⁰ at the wooden church, built in 1843, he noted that it was “picturesquely located on a hill [...] and will not be transferred”, and for a new church, another location would be sought.

At the former Moldovița (Watra Moldovița)³¹ monastery, built in 1531, “everything must be restored as soon as possible”, because the church, the towers, the monastery buildings, the surrounding wall, and the bishop’s house were neglected and degraded, and the mural painting was covered with late repaintings; but Piotrowski noted that the furniture inside the church was “the most interesting” in Bukovina, with Baroque influences.

At Vama (Wama), the Tatar monument³² “will not be covered” but only put away safely during the winter to prevent the acceleration of degradation. For the

29 An inspection of the wooden church was carried out by Erich Kolbenheyer, the state of conservation documented with sketches and photographs sent to the local authority together with proposals for works: replacing the roof covering with a new one made of shingles; cf. OeStA/AVA Unterricht BDA 6, Mappe 16.

30 The church had been moved in 1824 from the village of Fundul Moldovei to Breaza. Erich Kolbenheyer’s address of 26 August 1910 reported the local parish’s intentions to demolish the wooden church to replace it with a brick one. Correspondence during 1913 demonstrates the pressure of the local administration to build the new church on the site of the wooden one, cf. OeStA/AVA Unterricht BDA 5, Konvolut 12, Mappe 3.

31 On 20 November 1912, the Central Commission approved the restoration program with specific observations at the church: to avoid raising the roof, also at the tower, to carefully clean the window and door frames so as not to damage the stonemason’s marks, to restore the crosses on the roofs only according to the old models, to furnish with furniture. Kolbenheyer insisted on the urgent covering of the church with shingles to prevent further losses. An estimate from the painters Balla or Viertelberger was awaited; cf. OeStA/KA AhOB MKFF Akten, Karton 165.

32 The first detailed report was sent in 1875 by Ernst Rudolf Neuhauser. Then Karl A. Romstorfer, *Das Tartaren Denkmal bei Wama*, in: *MZK XIX*, 1893, pp. 117–119.



Fig. 8: Dragomirna monastery. Both churches 1940



Fig. 9: Sucevița church monastery 1940

two wooden churches, the one of Vama de Sus (Ober Wama), built in 1799, and the one of Vama de Jos (Unter Wama), built in 1783, he noted their preservation, and for the construction of new churches, he considered that sites in the vicinity where there is free space could already be found.

He returned to Câmpulung where he visited the ethnographic museum, set up on the premises of the trade school, which featured a collection of “old objects from churches”.

At the Dragomirna (Dragomirna)³³ monastery, he noted “the adaptation of the old refectory for museum purposes”, and at the large church “Descent of the Holy Spirit” (Fig. 8), built in 1609, he noted that the church had been reroofed. At the small church “Saints Enoch, Elijah, and John the Theologian”, built in 1602, about the outside of the monastery he noted that “the open porch of the hermitage church will not be built” but only protected during the winter to prevent further degradation.

At Horecea (Horecza), at the parish church, restoration and construction of an open porch was necessary.

At Rădăuți (Radautz), at the Bogdana Church,³⁴ built in 1402, “the oldest brick church” in the area, he noted the painted decoration on the inside which was in a precarious state. At the Catholic “Church of the Nativity of the Blessed Virgin Mary”, built in 1823, he noted that the church had been enlarged with two chapels.

At Milișăuți de Sus (Ober Milleschoutz),³⁵ Piotrowski noted that the Saint Procopius Church, built in 1441, had a “new roof” and that “restoration of the walls and frescoes” was necessary.

At Volovăț (Wollowetz), he noted the “Exaltation of the Holy Cross Church’s” new roof, built in 1502, and recommended “cleaning and exposing the frescoes”.

At the Sucevița (Suczawitzza) monastery,³⁶ he noted that the “Resurrection of Jesus Church” (Fig. 9), built in 1578, had a new roof, but work was needed on the painted facade. Then he noted the existence of a museum. At the parish church, built in 1772, he noted

33 For the renovation of the monastery, a project was drawn up and submitted in May 1907 to the local authority in Chernivtsi. Also in 1907, the budget for repairs to the monastery farm was approved—the buildings which were partially repaired in 1863, but to ascertain the state of conservation of the monastery buildings and the arch. Gustav Sachs, construction officer in the Ministry of the Interior in Vienna, was sent. The very high estimate made the authorities look for cost reductions in the roofs of the monastery buildings, proposing Eternit tiles over glazed ceramic tiles (needed in very large quantities and difficult to procure quickly). In 1910, it was found that the allocated budget did not cover the restoration costs and so engineer Rudolf Pichler from the Ministry of Public Works in Vienna was sent for inspection. In 1908, the architect Sachs proposed the reconstruction of the road to the monastery, which allowed some savings in the transport of materials; cf. OeStA/AVA Unterricht BDA 5, Mappe 8.

34 In 1911, Erich Kolbenheyer made an assessment of the state of conservation of the church, the tower, and the site and proposed: replacing the entire wooden roof leveling with a new one, painting the exterior of the church and the bell tower—only if the existence of an exterior painting was found, the solution would be changed, cleaning the stone frames with wire brushes, repairing the metal fences, replacing the damaged parts of the interior floor of the church, completely restoring the perimeter sidewalk of the church; cf. OeStA/AVA Unterricht BDA 6, Mappe 29.

35 In a letter from 1912, the local government was notified of the approval of funds for the safety of the church, with the project to be developed by Erich Kolbenheyer; cf. OeStA/AVA Unterricht BDA 6, Mappe 23.

36 In 1912, the local government was requested to urgently repair the church roof and to submit the complete repair project for the church and the monastery buildings. On 22 February 1913, Kolbenheyer sent three repair options and the respective cost estimates to Vienna. Regarding the painted decorations of the church, he asked for the guidance of a professional; cf. OeStA/AVA Unterricht BDA 6, Mappe 40.



Fig. 10: Putna monastery

that “it was without repairs for the time being”, but that there were fragments of paintings inside.

At the Putna (Putna) Monastery,³⁷ Piotrowski made caustic remarks about “The Assumption of the Mother of God Church” (Fig. 10), built in 1654 and restored by Romstorfer starting in 1902,³⁸ being “clumsy and unrestored”, and inside, the cracks between the exonarthex and the narthex were “under repair”. No repairs had been made to the cave cell of Hermit Daniil Sihastru, placed in the nearby hills, where the access was protected “with bars”. The first floor of the monastery museum,³⁹ established on the south side, had windows secured with bars against theft, the furniture was “unsuitable” for the exhibits and therefore demanded a change of furniture. In the Putna village, he noted that the new parish church, made of stone, was under construction, as well as the Dragoș Vodă wooden church, built in the 14th century, whose roof was being repaired.

In Cernăuți, at the end of his visit to Bukovina, he saw the museum⁴⁰ and the diocesan archives, then discussed the expansion of the project and the redecoration of the Catholic Church in Rădăuți with the Romanian painter Eugen Maximovici and the architect Valentin Seybold.

Preservation of Historical Monuments in Romania

As Count Latour presented in the report of the special commission in 1911,⁴¹ regarding the draft law for the protection of monuments in the empire, in Romania, a protection law had already been enforced since 1892, an implementing regulation, a decree inventorying protected objectives from 1903, as well as a scientific forum through which the law acted, namely the Historical Monuments Commission.⁴²

The Romanians’ interest in the heritage of Bukovina, both spiritual and defensive, was manifested under the impulse of remembering historical moments related to historical personalities who since the 13th century had contributed to the configuration of the Moldavian Voivodship, to the affirmation and defense of political and cultural interests and aspirations, especially through the voivodes of the 15th and 16th century, e.g., Stephen the Great and his son Petru Rareș, who built, developed, and equipped the border fortresses, beautified the churches and participated in their economic endowment to increase their defensive and spiritual efficiency.

In this context, the efforts of the architect Karl A. Romstorfer,⁴³ conservator of historical monuments for Bukovina, to constantly publish in “Mitteilungen

37 In 1904, the response to Riegl’s observations was published: The Central Committee decided not to raise any objections to the plans for the new arrangement of the monastery church in Putna but regretted that the interior restoration had proven to be so extensive that the church would be almost completely deprived of its value related to its antiquity; cf. MZK XIX, 1904, pp. 150. In 1904, the Central Commission approved the funds for the manufacture of the furniture necessary for the liturgical service as well as the fee for the architect Romstorfer. In 1909, the correspondence expressed disagreement with the establishment of the museum on the north side and preferred the south side; cf. OeStA/AVA Unterricht BDA 6, Mappe 28.

38 Karl A. Romstorfer, *Das alte griechisch-orthodoxe Kloster Putna*, in: *Allgemeine Bauzeitung*, Wien 1903, pp. 91–103.

39 After the inspection, Piotrowski expressed his enthusiastic appreciation of the museum’s collection of artifacts but considered their preservation to be precarious in the spaces on the north side, with too much light, and humidity, and that the spaces on the south side would be ideal; cf. OeStA/AVA Unterricht BDA 6.

40 OeStA/AVA Unterricht BDA 5, Mappe 6.

41 OeStA/KA AhOB MKFF Akten, Karton 162.

42 1892 is the year of the Historical Monuments Law. Article 3 of the law required that within a year, the general inventory of old buildings and objects of art that present a special historical or artistic interest and for whose conservation measures are to be published in the Romanian Official Gazette. The law was then updated in 1919, taking into account the territorial reunifications of Romania. The importance of the Historical Monuments Commission increased and its responsibilities diversified. Regional commissions were established, bodies appropriate to the realities of that time in Bessarabia, Bucovina, Transylvania, Banat, and Oltenia; cf. Oliver Velescu, *Inventarierea monumentelor istorice din România. Retrospectivă istorică* [Inventory of Historical Monuments in Romania. Historical Retrospective], in: *BCMI*, 2012, pp. 83–147.

43 Appointed in 1888, curator of the 2nd Section for Bukovina from 1904. He left Cernăuți for Salzburg, where he went to occupy the position of Director of the State Commercial School; cf. Theodor Brückler / Ulrike Nimeth, *Personenlexikon zur Österreichischen Denkmalpflege*, Wien 2001, p. 228.

der K.K. Central-Commission zur Erforschung und Erhaltung der Kunst und Historischen Denkmale” but also in central journals (“Allgemeine Zeitung”, “Wiener Landwirthschaftliche Zeitung”, “Wiener Zeitung”) and local news (“Bukowinaer Nachrichten”, “Bukowinaer Rundschau”) about archaeological discoveries south of the Siret River, illustrated historical studies about the medieval wall churches richly decorated with frescoes and Gothic stone details, do not go unnoticed. The articles and monographic publications signed by Romstorfer were translated, cited, and extensively commented on in the prominent scientific forums of the time in Romania: the Romanian Academy and the Historical Monument’s Commission.

The report of the Historical Monument’s Commission from 1908⁴⁴ notes the need to invite the academic painter Hans Viertelberger to work on the artistic components of important churches in Romania—a matter that was discussed again in 1913⁴⁵ when the amount of money for the payment of the fee and travel to sites in Bucharest, Curtea de Argeș, and Iași was approved.

Alexandru Lăpedatu, secretary of the Historical Monument’s Commission, consistently cited Romstorfer’s contributions to the efforts to bring to light the Seat Fortress of Suceava, even mentioning that in 1913, issues of its bulletin were sent to him by post.⁴⁶ Franz von Rziha, a renowned conservator active in the Central Commission and author of unique studies related to the identification of stonemasonry marks and their attribution to local craftsmen or stonemasonry workshops,⁴⁷ was also cited by Lăpedatu in his study from 1912.⁴⁸

The Commission of Historical Monuments was organized under the authority of the Ministry of Cults and Public Instruction and from 1923, its presidency was

taken by the historian Nicolae Iorga who gathered important cultural personalities of the time. The Commission allowed an active presence of their members in the field, for a permanent and dynamic control over the cultural heritage. At the end of the third decade, the conservation intervention was theoretically defined as the involvement of the knowledge and sense of the artist in charge of this service before the most difficult problem: to get rid of their own personality and originality, proclaiming a subordination under the conception of a creator long extinct without imitating or amplifying their originality.⁴⁹

From the interwar period, the information of the Central Commission researchers was taken up fragmentarily in the studies of the engineer Gheorghe Balș⁵⁰ and by the architectural historians Grigore Ionescu⁵¹ and Gheorghe Curinschi Vorona⁵² who synthesized data regarding the architect Karl A. Romstorfer’s contribution to the conservation of some of Suceava’s religious monuments and even the Suceava Fortress. These historians made aesthetic assessments of roofs with colored, glazed tile coverings, concluding that these innovative ideas were introduced during Karl A. Romstorfer’s time in Bukovina and especially to religious buildings. They were then imitated by civil architecture in representative civil buildings, being completely assimilated by society in the Neo-Romanian style by architect Ion Mincu.

In the post-war period, Mira Voitec-Dordea⁵³ and Madeleine Adrienne Van der Winckel⁵⁴, in carefully detailed studies, engaged in a continuity of knowledge of the medieval built stock in Bukovina, focusing this time on detailing some aspects of the Gothic-inspired elements from churches built between the 15th and 17th century. Voitec-Dordea broadened the study by

44 Raportul Comisiunii Monumentelor Istorice [Report of the Monuments Commission], in: BCMI I, 1908, p. 44.

45 Discussed in three different meetings of the Historical Monument’s Commission on 16 March 1913, 24 May 1913, and 11 October 1913, in: BCMI VI, 1913, pp. 54, 94, 199.

46 BCMI VI, 1913, p. 143.

47 Franz von Rziha, Studien über Steinmetzzeichen, Wien 1883.

48 Alexandru Lăpedatu, Cercetări istorice cu privire la meșterii bisericilor moldovene din sec. XVI [Historical Research on the Craftsmen of Moldovan Churches in the 16th Century], in: BCMI V, 1912, pp. 23–29.

49 Ioan Oprea, Ocrotirea patrimoniului cultural: tradiție, destin, valoare [Protecting Cultural Heritage: Tradition, Destiny, Value], București 1986, p. 112.

50 Gheorghe Balș, Bisericile și mănăstirile moldovenești din veacul al XVI-lea [Moldovan Churches and Monasteries from the 16th Century], București 1928.

51 Grigore Ionescu, Istoria arhitecturii românești [History of Romanian Architecture], București 1937.

52 Gheorghe Curinschi Vorona, Istoria arhitecturii în România [History of Architecture in Romania], București 1981.

53 Mira Voitec-Dordea, Arhitectura gotică în stilul moldovenesc din secolele al XV-lea și al XVI-lea [Gothic Architecture in the Moldavian Style from the 15th and 16th Centuries], București 2004.

54 Madeleine Adrienne Van der Winckel, Introduction sommaire à l’étude des signes lapidaires de Roumanie, București 1970, pp. 169–261.

including also the studies of Joseph Hlavka,⁵⁵ and Julian Zachariewicz⁵⁶ in the evaluation, and she emphasized the growing interest of Central Commission architects in the systematic knowledge of the built stock. She offered a critical interpretation of the restoration solutions adopted by Romstorfer who subjectively approached the aspects related to the chromatics of the local architecture, as well as the contrasting solutions through the amplified volume of the roof and the bold appearance of the polychrome tile coverings. Van der

Winckel, through an extensive study in 1970, continued the inventory of the elements identified by the studies of Zachariewicz and Romstorfer on the Gothic details of the facades and interiors of the churches.

Contemporary historical studies evaluate the Central Commission's activity in the empire's territories. This emphasizes the increase in interest at the beginning of the 20th century among Bukovina professionals and history lovers in the knowledge and preservation of the built heritage.

55 Joseph Hlavka, *Die griechisch-orientalischen Kirchenbauten in der Bukowina*, in: *Österreichische Revue* 4, Wien 1866, pp. 106–120.

56 Julian Zachariewicz, *Klosterkirche zu Dragomirna*, MZK XXV, Wien 1899, pp. 113–118.