ARCHEOLOGY AND PHOTOGRAPHY: FROM FIELD TO ARCHIVE*

Cătălin I. Nicolae**

Keywords: archaeology, photography, conservation, glass-plates, camera, negatives, archive, ideology, digitization.

Abstract: This short article is intended to introduce the reader to the photographic archive of The Vasile Pârvan Institute of Archaeology in Bucharest. The parallel histories of early archaeology and early photography in Romania are described, with the emphasis on the link between them. The structure and content of the archive, along with some of its oldest items, are discussed, as are conservation problems and ongoing work on digitization of some of the most important images.[1] The social meanings of the archive, and of some of the photographs within it, are also considered.

Rezumat: Institutul de Arheologie "Vasile Pârvan" din București deține una dintre cele mai importante arhive fotografice de arheologie din sud-estul Europei. Articolul de față își propune să prezinte structura acestei arhive precum și câteva dintre fotografiile cele mai vechi studiate până în prezent. Istoria dezvoltării arheologiei românești, precum și a fotografiei sunt prezentate pe scurt, urmărindu-se și accentuându-se traseul lor sincron. Articolul deschide de asemenea discuția privind rolul arhivei, modul ei de utilizare, rolul ei în ierarhizarea breslei, modul în care este controlată și diseminată informația.

Introduction[2]

In 1839 François Arago,[3] a member of the Académie des Sciences, introduced the world to the new invention, the daguerreotype. In his presentation he stressed the significance of the discovery to art and science in general, but also specifically highlighted its usefulness for archaeology:

"To copy the millions of hieroglyphics which cover even the exterior of the great monuments of Thebes, Memphis, Karnak, and others would require decades of time and legions of draughtsmen. By daguerreotype one person would suffice to accomplish this immense work successfully. Equip the Egyptian Institute with two or three of Daguerre's apparatus, and before long innumerable hieroglyphics as they are in reality will replace those which now are invented or drawn by approximation."[4]

One of the first textbooks (1924) on photographic practice in archeology was written by George Andrew Reisner, an American archaeologist, best known for excavations at the Giza necropolis. He pointed out that the field photography is a fundamental element in the process of archaeological research. Not coincidentally his textbook chapter on the "Limitations of Photography" notes: "The main use of photography is to record the facts revealed by mechanical excavation and correctly emphasized by a skilled archaeologist".[5]

Moving forward from these early observations on the role of photography in archaeology and its use in the process of documenting archaeological research, present-day American archaeologist Michael Shanks[6] believes that there are some similarities between photography and archaeology, similarities that allow us to better understand the usefulness of photography in archaeology, how and why the photographs were made, how the photographic archives were built, how they influenced archaeological knowledge and how they helped create hierarchies, whether social, between archaeologists or institutions, or administrative and cultural between archaeological sites:

* The present contribution elaborates on the paper presented at Symposium "Architecture. Restoration. Archaeology" in April 2015 (ARA/16).

** "Vasile Pârvan" Institute of Archaeology, Bucharest, e-mail: nicotk@gmail.com.

[1] Conservation work in the archive is currently supported through a grant from the Endangered Archives Programme of the British Library (project reference EAP816 "Selective digitization and preservation of the photographic archive of The Vasile Pârvan Institute of Archaeology, Bucharest, Romania".

[2] A preliminary version of this text was delivered also as a paper in May 2014 at the International Congress of Anthropology and Photography, at the British Museum, London.

[3] Dominique François Jean Arago (1786-1853) was a French mathematician, physicist and astronomer.

[4] Bohrer 2011, p. 28.

[5] Vandermeulen 2014, p. 33.

[6] Michael Shanks is one of the key authors when it comes to understanding the relationship between archaeology and photography. For more see Shanks 1997a; Shanks 1997b; Shanks, Svabo 2013. Important and interesting ideas are on his website as well – www.mshanks.com.

1. Both photography and archaeology use the idea of landscape – a structure in which artifacts or events are arranged. Over-specialization has led us today to have separate areas called landscape photography and landscape archaeology.

2. Both create a connection between places and events – it happened here. We note that the only difference between the two is the fact that the archaeologists are seeking to prove the connection between place and event, while the photographer looks, suggests or sometimes seeks meaning.

3. Both capture metamorphic processes – what happened to what once was. From the beginning ruins and decaying monuments fueled the imagination of artists, be they painters, poets or photographers, pursuing either understanding of the past, using and embellishing the past or escaping from everyday life, among a variety of other motives.

4. Both use traces of the past, a past still present, documenting the presence but at the same time the absence of something.

5. Both favor a two-way movement – information, artifacts, human destinies, favoring the multiplication of narratives.

6. Both incorporate issues of identity and identification with the past.

7. Both imply sorting, classification and labeling – archaeology perhaps more than photography.

From these few general propositions regarding both areas we will try to analyze, in a preliminary form, the particular case of the photographic archive of The Vasile Pârvan Institute of Archaeology in Bucharest.

Archaeology and photography in Romania – a common history

Officially, the birth of Romanian archeology arrived on the 3rd of November 1834 with the decision of Prince Alexander Dimitrie Ghica, at the suggestion of his brother Michael, to set up in Bucharest a Museum of Natural History and Antiquities. The museum, being a part of Eforia Şcoalelor, was based in the College of St. Sava, located approximately on the site occupied today by the University of Bucharest. In 1841 the collections of the museum were enriched by pieces of the treasure of Pietroasa and in the following years through a series of private donations, the most important being that of General Nicolae Mavros in January 1862. On the 25th of November 1864, under the rule of Alexandru Ioan Cuza, the "Rules for the administration and organization of the Museum of Antiquities of Bucharest" were published, the new museum passing into the care of the Ministry of Religious Affairs and Public Education.[7]

Around the same time as the foundation of the Museum, in the early 1830s but on the other side of Europe, Nicéphore Niépce (1765-1833) created the first photograph. After his sudden death in 1833 his researches were continued by his associate, Louis Jacques Mandé Daguerre (1787-1851), who managed to obtain a stable image on a metal support. The invention was made public in January 1839 by François Arago at the Académie des Sciences in Paris. The French state bought the patents from Daguerre, complete instructions for obtaining a photograph being made public in August of the same year. After that the evolution of photography was quite fast, the process spreading rapidly worldwide.[8]

Romania was no exception in this respect. Thus, little more than four years after the presentation of Daguerre's invention we have documented the presence of a photographer in Bucharest: and on the morning of the 19th of March 1843 Romanians in Bucharest could read in Vestitorul Românesc, the journal of Zaharia Carcalechi,[9] a notice which must have aroused curiosity. "Lady Wilhelmine Priz announces her arrival in the capital to the highest members of the local aristocracy and invites them for some Tagerotip portraits at a very decent price. Those who wish to try the new experience should come at Chladek[10] mansion on Mogosoaia Blvd., near Bradu church". So a woman, an itinerant photographer, is the first photographer attested in the city of Bucharest.

[7] Păunescu *et alii* 1984.

[8] For a fuller and more detailed view on the early work of Nicéphore Niépce and Daguerre see Watson, Rapaport 2013. For a wider vision upon the debut of photography see Newhall 1982.

[9] Romanian journalist of Macedo-Romanian origin, pressman (1784-1856).

[10] Anton Chladek (1794-1882), painter, Czech by origin, established at Bucharest, first teacher of renowned Romanian artist Nicolae Grigorescu.

However, the arrival of the first camera, a daguerreotype, apparently occurred earlier, being purchased in 1840 by Petrache Poenaru (1799-1875)[11] for the College of St. Sava. We do not know by whom it was used, but one must assume that the physics or drawing teachers were among its first users.[12]

So by the mid-19th century we see the official birth in institutional – though more or less fragile – forms of both archaeology and photography in Romania. For decades after this they shared relatively similar developments. For archaeology the main protagonists were Al. Odobescu (1834-1895) and Grigore G. Tocilescu (1850-1909), while photography had Carol Pop de Szathmari (1812-1887) and Franz Dushek (1830?[13]-1884). Odobescu occupied the first chair of archaeology at the University of Bucharest and wrote the first "History of archaeology",[14] while Tocilescu started his research at Adamclisi, publishing numerous Roman inscriptions from all over Romania. Szathmari stands out for his photographs of wartime Crimea[15] and Duschek for stunning studio portraits of the Bucharest elite and not least the royal family. Towards the end of the 19th century the number of photographic studios in Bucharest and in the country more generally was growing fast, with at least one studio in almost every major city, sometimes even in smaller towns or in the few existing spa resorts. In 1859 five studios functioned in Bucharest alone; in 1886-1887 there were 10-15 of them; in 1897, 26 are mentioned, three more in 1900 and the number rises to 38 in 1906.[16] Meanwhile archaeology defines its methods and areas of interest, the field researches multiply but the lack of scientific rigor is the predominant characteristic despite the growing number of enthusiasts, collectors and antiquarians.

Over the same period, we witness the professionalization of photography, based principally on technological developments, consisting mainly in the emergence of smaller and more manageable devices and the development of higher sensitivity films. The most important photographer of this period, using at his best all these advantages, is undoubtedly Iosif Berman (1892-1941). A photographer of genius, accredited to the royal court, a correspondent for the Associated Press and Scandinavian Newspaper Press in Romania, participating in Dimitrie Gusti's campaigns of documentation in Romanian villages, Berman raised photograph-reportage to the rank of art and set new standards in ethnographic and documentary photography in both rural and urban areas. His photographs were published in National Geographic (1929) and the New York Times (1937-1942).[17]

In the interwar period the collaboration between archaeologists and photographers became a common thing. Also some archaeologists learned to take and to process their own photographs.

After 1947 the situation changed radically – the free press disappears and photography goes into obscurity, being heavily affected by censorship and ideological restrictions. Archaeology is being institutionalized; permanent photographic laboratories and dedicated photographers make their appearance in museums and institutes. But films and all the miscellanea needed for darkrooms are hard to find and usually of poor quality.

Photography becomes mandatory in the documentation for archaeological research, technical progress slowly but surely allowing every archaeologist to use a camera.

The Photographic archive

Despite a common history and a similar institutional approach, it is unclear when exactly the photographic archive of The Vasile Pârvan Institute was set up. We can assume that the first photographs, daguerreotypes, dated back to the time of the Museum at St. Sava, but unfortunately nothing has been preserved from that time. Currently, from an ongoing program of collection, preservation, conservation and digitization of photographic material in the Institute, we can say that the first surviving photographs date from the period of Tocilescu's researches at Adamclisi and are the work of a French photographer established in Constanța, Anatole Magrin.

The Institute's photographic archive currently consists of at least three separate collections grouped

[11] Romanian educator, inventor, engineer and mathematician, member of the Romanian Academy.
[12] Bădescu 2010.
[13] Date of birth still not well documented.
[14] Odobescu 1877.
[15] Silvan-Ionescu 2014.
[16] Petcu f.a.
[17] Dumitran 2013.

Fig. 1. Histria, glass-plate negative.

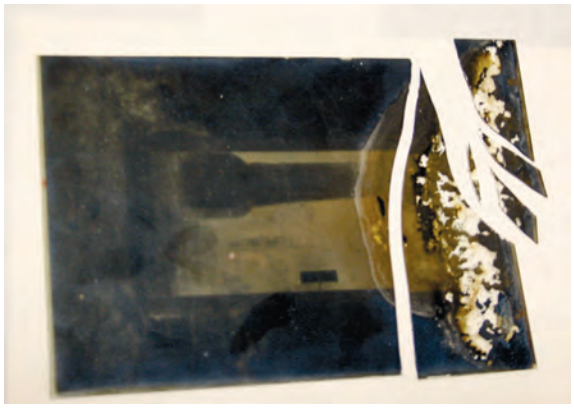

Fig. 2. Broken glass-plate negative.

Fig. 3. Back of an albumen print by Emile Carréz (private collection).

together – the National Museum of Antiquities archive, the archive of the Institute of Archaeology, and the collection of the former Institute of Thracology. On the basis of a preliminary count, the photographic archive currently contains approximately 11,000 glass negatives, 5000 rolls of negative and positive films, 2000 slides and 15,000 other photographs as well as numerous other items of various kinds. The images are mostly in black and white, in a variety of formats and techniques, while the photo-sensitive support varies in type and quality. In the archive there are also several cinema films. Most images belong to the field of archaeology, be it artifacts photographed in the studio, in the field or in deposits, or images from the many research campaigns carried out by the Institute. The great majority of this material relates to the territory of present-day Romania but there is also a fair amount from the provinces or from areas lost in the last world war. There are also numerous images of archaeological sites and historical monuments outside Romania's borders, some of which may come from the teaching material of the archaeology department at the University of Bucharest. Besides these materials strictly related to archaeology the archive has numerous images relating to religious art, religious objects, churches and monasteries in photographs taken predominantly in the period 1900-1940 or earlier. Also there are many ethnographic photographs, depicting various aspects of Romanian peasant life, documented between 1960 and 1970. In addition to these three major groups of photographic material there are of course many other images that originated either from the personal work of the Institute's photographers or from the private collections of individual researchers, illustrating various personal events, travel, commercial commitments and so on.

Regarding the archaeological photographs, it should also be noted that many of the images were intended for publication or display in public areas, with the photographs often arranged on plates or cut and then rearranged in various collages. Among images of particular value for the history of Romanian archaeology mention should be made of several series of portraits of members of the National Museum of Antiquities and subsequently the Institute of Archaeology, made both in the studio and in the field.

The archive also includes a card index with about 11,000 cards, each corresponding, in principle at least, to a photographic negative. The card index was established as early as the mid 1960s, but more or less ceases to exist in the 1980s, with only sporadic additions in the 1990s. This index has been a great advantage in the effort of dating and identification of the images. Unfortunately, most photographic material no longer has the original packaging, nor any indication identifying the location or date, be it for artifacts or for archaeological sites. So far, we can say that most photographic material made before the Second World War presents no details on the identification whatsoever.

Although the photographic material covers the whole of Romania, it is clear even at this stage of research that the site of most of the images in the archive is Histria (Fig. 1),[18] from the first campaigns of Pârvan and ending with those of Petre Alexandrescu in the early 1990s. Constant movements of premises, the lack of a clear organizational framework or database of the archive, neglect in the updating of the card index and the very few index books in the 1970s currently make the archaeologist best represented in the archive to be Gh. Bichir. It is certain, however, that this situation will change in the future, especially if it proves possible to identify in the documentary archive of the Institute other inventories or documentation from the former life of the photographic laboratory.

The conservation status of the photographs is very varied, the most fragile material being the glass negatives, affected by the passage of time, poor deposition conditions and unsuitable packing. Many of them are broken or cracked, covered by dust and other substances, scratched or in the most serious cases with the photographic emulsion peeling (Fig. 2). These represent the top priority in the current efforts at restoration, preservation and conservation. The albumen prints from the 19th century are also in a poor state of preservation, especially due to improper storage. All materials have suffered from exposure to sunlight, dust and moisture. The best preserved items are the slides (mostly color) and some series of black-and-white images from the 1980s.

Archaeologists and photographers

As noted in the preceding paragraphs, the collaboration between archaeologists and photographers began quite early but the first images in the archive are those taken during the research conducted by Grigore G. Tocilescu at Adamclisi.

Their author is Anatole Magrin, a French photographer whose studio was at Constanța. Born in 1858 in the village Domprel, near Versel, in the district of Doubs in France, he comes for the first time in Dobrogea in 1875, at the age of 17, during a tourist trip along the Danube from Vienna, arriving in Constanța, but not choosing to remain there. Instead he opts for Galaţi, where he resides for three years with his uncle Emile Carréz,[19] (Fig. 3) a renowned local photographer, from whom he learns the basics of photography. After 1878 he moves to Constanța, marries and opens the first photographic studio in the city. Anatole Magrin also had a long career in the diplomatic realm, first as secretary of the consul of France, Count Delepine, during 1882-1886, holding the position of vice-consul in the early years of the 20th century, and honorary consul after World War I. On the 31st of December 1898 he was awarded the Order of King Carol I "Crown of Romania" with the rank of Knight, and on the 28th of January 1926 King Ferdinand I conferred on him the Order "Crown of Romania" with the rank of Officer. Magrin died on the 12th of January 1928 in Constanța and was buried in the French area of the city's Central Cemetery[20].

By working nearly half a century as a photographer in Constanța, Magrin (Fig. 4) has left us invaluable documents on the history and social life of the city and its surroundings – in his images, preserved in various collections, we can rediscover a cosmopolitan world, the harbor city and the ethnic diversity of Dobrogea villages, with populations of Tartars, Turks, Lipovans and Macedonians.

Turning to archaeology, Tocilescu begins his research at Adamclisi in 1882, research that will be continued, with some interruptions, until his death in September 1909.[21]

Most of the photographs from this era are paper-based albumen prints, relating to the transportation of parts of the triumphal monument of Tropaeum Traiani from Adamclisi to Rasova, a small port on the Danube (Fig. 5) where they were to be loaded on a boat and hauled along the Danube to Giurgiu and from there by train to Bucharest. Parts of the monument, especially figurative scenes, are photographed separately, sometimes with details, in response to the risks of the operation and water transport. Tocilescu himself appears only once in the pictures, with a notebook in hand, sketching something. The photographs are undated, many of them

[18] Unless stated otherwise, all images presented in this article come from the photographic archive of The Vasile Pârvan Institute of Archaeology, Bucharest.
[19] His studio was open in Galați around 1855.
[20] All data about the life of Anatole Magrin is taken from Coman 2015.
[21] For a fuller discussion of Tocilescu's researches at Adamclisi see Barbu, Schuster 2005.

Fig. 4. Back of an albumen print by Anatole Magrin.

Fig. 5. Albumen print by Anatole Magrin from Adamclisi.

having notes in Tocilescu's own handwriting. In addition to the pictures taken in Adamclisi or Rasova the archive contains a number of images with the same monument now transported and re-arranged in the garden of the University of Bucharest. On the basis of Tocilescu's monograph on Adamclisi and of further research we can date the photographs taken in the field to 1885-1886 and those made in Bucharest to 1887-1888.

The collaboration between Magrin and Tocilescu was certainly not the first in Romanian archaeology, nor would it remain the last. The photographic quality is exceptional, and the survival of the photographs over time, despite adverse conditions and the passage of a century involving two world wars, again shows the usefulness of this means of scientific documentation. Interestingly, some pictures taken during the removal and transportation of the Adamclisi monument bear the stamp of the Brand photographic studio in Vienna (Fig. 6). Since archival documents, however, seem to indicate at this stage of the research that the presence of a foreign collaborator at Adamclisi is unlikely; taking account of the similarity between the Brand images and those of Magrin, the latter was almost certainly the author of the photographs, the negatives later being sent (probably by Tocilescu) to Vienna for processing. In the same batch of pictures relating to Adamclisi there are some photographs belonging, according to handwritten notes made by Tocilescu on the edge of images, by an amateur photographer named S. Fenide,[22] about whom we currently have no information.

We note the difference in approach between the images captured by Magrin and those taken by Fenide – if Magrin has an obvious intent to document the monument, piece by piece, clearly and precisely, Fenide is instead attracted by the beauty of the ruin, the landscape and how the various architectural fragments are scattered around the monument. Clearly different, the two conceptions are complementary and so they provide a more complete picture of the monument. Another difference between the two groups of photographs is the presence or absence of human figures in the frames. Abandoning somehow the rigid documentary style, Magrin, in his numerous photographs of ethnographic value, decides not to ignore this side of the business and introduces in a few pictures, sometimes for technical reasons such as to serve as a human scale, numerous characters, including on one occasion Tocilescu himself. Fenide on the other hand, again surprisingly considering the style of the era, leaves the frame devoid of any human presence (Fig. 7). His pictures of a seemingly desolate ruin almost preclude the very presence of the photographer, leaving one wondering about the original character or function of the monument. Extremely beautiful, the images prompt

[22] Tocilescu himself wrote on the photographs – *S. Fenide, amateur photographe.*

to reflection and stimulate speculation about the past. It is also likely that Fenide's aims were to sell his images as postcards, a common practice at the time.

Another important set of photographs comes from Histria, from the excavation campaigns carried out under the leadership of Vasile Pârvan. In the form of 10 x 15 cm glass negatives in fairly good shape, they are probably the most important surviving group of photographs relating to the first archaeological campaigns at Histria.

Fig. 6. Back of an albumen print by Brand.


Fig. 7. Albumen print from Adamclisi by S. Fenide.

Turning from the Adamclisi images to those from Histria the differences are numerous – differences in the technique used, the state of preservation, the way the excavations are documented and the picture that they convey of the life in and around the archaeological camp. If Magrin's photographs from Adamclisi document only the moving of the architectural parts of the Tropaeum Traiani, the photographs from Histria, whose author we can only surmise, records all kinds of activity associated with the progress of an archaeological project. The excavations are shown with deposits under investigation (Fig. 8); there are sections and profiles, using (as in some of Magrin's images) people as scales but also conventional wooden surveyor's poles. As at Adamclisi, we have many details of the monuments unearthed, but also situations with in situ fragments that allow easy understanding of the context of discovery (Fig. 9). The photographs provide a sort of panoramic view of the ancient city but also of the archeologists' camp, revealing a rather bohemian style of life with tents, animals, carts, tools of all sorts and tables set out in the open air (Fig. 10). The building of the archaeologist's house on site (today an historic monument in its own right) is also documented in the photographs (Fig. 11). And more: we also have views of the interior, capturing with ingenuity what the research rooms looked like, but also the landscape outside, seen through the windows (Fig. 12).

The dig house is also used as an elevated point for capturing wide-angle views of the ancient city, with the museum building still in use. The images of the museum are of inestimable value since the building is completely missing today. Its life was sadly short, due both to structural deficiencies and to the impact of the Balkan wars. Its fate was excellently documented in 2010 in an article by our Institute colleague Irina Achim,[23] unfortunately with very few pictures of the building itself – images that we have now discovered, with delight, in the archive, documenting the whole process of construction. One of these images is of paramount importance: it shows the museum during its final phase of construction, with almost all of the roof in place; on the roof we see, surprisingly, a photographer with a large-format camera (Fig. 13). This is an exceptional document, proving the presence of at least two photographers at Histria at that time. The camera on the roof is mounted on a tripod, though unfortunately the distance between the two photographers does not allow us to recover details on its type. It is clear, however, that it is a whole-plate camera undoubtedly using dry plates – plates that still remain to be discovered in the present-day archive. We can assume that the photographer on the roof was a commercial photographer, employed by Pârvan, which perhaps explains the absence (so far) of negatives in the archive. The museum was not the only victim

[23] Achim 2010.

Fig. 8. Excavations at Histria, glass-plate negative.

Fig. 9. Archaeological trenches at Histria, glass-plate negative.

of the Balkan wars and the following military operations in the area – in another picture we see a large head of Apollo, carved in marble, sitting near a tent belonging to the military and probably used for archaeological excavations at that time (Fig. 14). This statue, like many others, was taken by the Bulgarian army during the war, and today it sits in the archaeological museum in Varna.[24] In the same batch of photographs, dating from the time of Pârvan's researches in Dobrogea, we also have a number of images from Ulmetum (Fig. 15), including, of particular importance, the museum built on site to house the archaeological finds. The building itself, like that at Histria, is now completely lost.

The suite of photographs from Histria includes many other images of interest, picturing both the excavation and the researchers involved, and allowing us to understand how an archaeological project was organized and carried out almost a century ago. A quick comparison, from the preliminary results of our research in this direction, reveals the difference between the images from Histria, depicting a bohemian atmosphere with people smiling and enjoying the small pleasures of life, in comparison with the images taken on different sites fifty years or so later – the latter often more precise but rather dull, meticulously documenting the situation of the excavations, but rarely leaving the viewer to glimpse the surrounding landscape or to feel the social presence of the people involved in the research. Photographs of the numerous workers employed at Histria, or of curious visitors present during the excavation, add ethnographic value to the images and give us a better understanding of the variety of ethnic and social life in Dobrogea at that time. In addition to their documentary and ethnographic content, these images have an almost playful character that makes us smile, celebrating life in the form, for instance, of a wedding held at the site (Fig.16), a party with Gipsy musicians and good wine on the shores of Lake Sinoe (Fig. 17), or a handsome cat seated on a table in the company of Vasile Pârvan and his assistant Harilaos Metaxa (Fig. 18).

A similar approach was taken later by Ioan Andrieşescu (1888-1944) who had a fruitful collaboration with the photographer Nicolae Ţaţu, Andrieşescu himself being a talented photographer.[25]

The archive also contains photographs processed in other Bucharest studios such as Tadeus Cios or M. Bilinski (Fig. 19), but also a surprising and ephemeral appearance in the local photographic landscape in the form of Lili Fuchs from Braşov. All these are much later than the Magrin images, using

[24] Personal information from Dr. Iulian Bârzescu.
[25] Andrieşescu even had a small mobile darkroom which he carried around with him at his archaeological researches.

Fig. 10. Life at Histria, glass-plate negative

Fig. 11. The dig house at Histria, glass-plate negative

Fig. 12. Interior of the archaeologists' house at Histria, glass-plate negative.

Fig. 13. Photographer on the roof of the site museum at Histria, glass-plate negative.

Fig. 14. Apollo head from Histria, glass-plate negative

Fig. 15. The site museum at Ulmetum, glass-plate negative

Fig. 16. Wedding at Histria, glass-plate negative

Fig. 17. Histria, Lake Sinoe, glass-plate negative

Fig. 18. Probably around Histria, Dobrogea, glass-plate negative

a completely different technique and generally in a much better state of preservation.

At about the beginning of the Second World War the photographic activity of Romanian archaeologists is well documented, most of them using the camera to skillfully document their own research and sometimes to produce their own illustrations for publications. After 1940, no doubt because of the impact of the war, the archive no longer contains photographs deriving from private commercial studios.

Final thoughts

Every archive is a body of social memory.

A photographic archive preserves visual memory of a community and, willingly or not, is the result of community policies and ideologies related to memory and the past. An archive promotes or hides certain information, generates hierarchies and controls access to information depending on various ideologies and the models of heritage preservation then in use.

In a study from 1983 Allan Sekula[26] emphasizes this feature of archives: "Clearly archives are not neutral: they embody the power inherent in accumulation, collection, and hoarding as well as that power inherent in the command of the lexicon and rules of a language. Within bourgeois culture, the photographic project itself has been identified from the very beginning not only with the dream of a universal language, but also with the establishment of global archives and repositories according to models offered by libraries, encyclopedias, zoological and botanical gardens, museums, police files and banks. Any photographic archive, no matter how small, appeals indirectly to these institutions for its authority." The photographic archive of The Vasile Pârvan Institute is no exception.

Of particular importance for Romanian and even European archaeology, disorganized and deprived for decades of proper storage conditions, it is a reflection – even in those respects – of Romanian archaeology and of the community that it represented and now represents. How information from the archive – the photographs themselves – have been used or not used over time, in publications

[26] Sekula 1983, p. 446.

or in relations between archaeologists and the general public, reflects how archaeologists over time have related to the dominant ideology of the era.

Returning to images in the archive, so meaningful, but so different from one another in many ways, they document both the distant past in the form of the monuments or excavations and the very instant when the images were taken by including both people and activities within the frame; but they also speak to our own present a century later, superimposing within individual images all of these different timelines. One image, multiple stories. One image, a duplicate present. One image, a multiple past. It is therefore clear, as Bruno Vandermeulen emphasizes that "instead of taking photos, you are making images",[27] or as Connie Svabo and Michael Shanks put it – "you are entering a mode of engagement".[28] In the same vein, to quote Nick Peim, in an article from 2005 that analyzes a series of historical photographs in the context of the relationship between photographer, subject and viewer, all in their own way involved in shooting and finding a meaning in the image: "We occupy, by implication, the viewing position of the photographer, but clearly not the same social, temporal, professional point of view. Our position is itself, as it were, haunted by this difference. We cannot reclaim this originary point of view and can only speculate as to its character".[29] We believe that understanding this triple relationship – photographer, subject, viewer – is the foundation for modern interpretation of photographs from any archive, forming the basis for defining the social role of the archive both for the community that created it and for those who have later made us of it.

Fig. 19. Different logos of various photographic studios

Technological developments, changes in political and especially social paradigms allow us today to see a better future for the Institute's photographic archive.

The process of conservation and restoration, especially through the digitization now in train, will allow the survival of these invaluable photographic documents and facilitate the ease of access to the information and memories that they contain, both for fellow archaeologists and for the Romanian and European public at large.

Aknowledgements

The author would like to thank his UK friend Chris Musson for revising the translation of the text and providing numerous useful observations as well as for his past and continuing support for the archive. Professor Mircea Babeș, Dr Oana Damian, Dr Roxana Dobrescu, Dr Alexandru Morintz and Dr Iulian Bârzescu provided much appreciated bibliographic help, as well as access to some documentary resources. I also thank Dr Monica Mărgineanu-Cârstoiu for inviting me to deliver a paper to the ARA Symposium in 2015 and subsequently to write a paper for the ARA Reports, as well as for the numerous discussions and observations on the draft of this article. Thanks also go to Dr Virgil Apostol for his valuable insights on some of the images mentioned in the article. The following persons and organizations helped me to attend various meetings and visit several photographic archives in England, providing a series of scholarships: the Aerial Archaeology Research Group (especially Rog Palmer, Chris Cox and Bob Bewley), Air Photo Services (Chris Cox and Rog Palmer), the Association for Cultural Exchange Cambridge, English Heritage (David Evans, Saya Honda-Miles), Alan Martin at the Cambridge University Collection of Aerial Photographs, the Royal Anthropological Institute and Wenner-Gren Foundation, and last but not least Cathy Collins, Jody Butterworth and the Endangered Archives Programme at the British Library.

[27] Vandermeulen 2014, p. 35.
[28] Shanks, Svabo 2013, p. 100.
[29] Peim 2005, p. 70.

Bibliographical abbreviations:

Achim 2010	I. Achim, *Vechi muzee arheologice de sit. I. Studiu de caz: Histria*, SCIVA 61, 1-2, 2010, pp. 117-132.
Barbu, Schuster 2005	V. Barbu, C. Schuster, *Grigore G. Tocilescu și "Cestiunea Adamclisi"*. Pagini din istoria arheologiei românești, Târgoviște, 2005.
Bădescu 2010	E. Bădescu, *Fotografii Bucureștilor (1843-1866)*, http://www.bucurestiivechisinoi.ro/2010/12/fotografii-bucurestilor-1843-1866-2/, consulted in December 2014.
Bohrer 2011	F. N. Bohrer, *Photography and archaeology*, London, 2011.
Coman 2015	Virgil Coman, *Societăți Secrete, Societăți discrete din Constanța modernă: Anatole Magrin – Artist Fotograf, Viceconsul și Consul al Franței la Constanța*, Vocea Constanței, 10 aprilie 2015, www.voceaconstantei.ro, consulted in December 2015.
Dumitran 2013	A. Dumitran (ed.), *Iosif Berman, maestrul fotoreportajului românesc interbelic*, București, 2013.
Newhall 1982	B. Newhall, *The history of photography*, London, 1986.
Odobescu 1877	A. I. Odobescu, *Cursu de archeologia. Istoria archeologiei - Studiu introductivu la acésta sciintia - Prelegeri ținute la Facultatea de Litere din București. I. Anticitatea. Renascerea,* București, 1877.
Păunescu *et alii* 1984	Al. Păunescu, I. Cassan-Franga, P. Diaconu, *Începuturile arheologiei românești. Istoricul Muzeului Național de Antichități. Partea I (1834-1880)*, SCIVA 35, 1. 1984, pp. 3-44.
Peim 2005	N. Peim, *Spectral Bodies: Derrida andthe Philosophy of the Photograph as Historical Document*, Journal of Philosophy of Education 39, 1, 2005, pp. 67-84.
Petcu f.a.	M. Petcu, *Istoria presei române. Istoria publicității românești*, Universitatea din București, Facultatea de Jurnalism și Științele comunicării, curs, pp. 5-6.
Sekula 1983	A. Sekula, *Reading an archive. Photography between labour and capital*, reprinted in *The Photography Reader* (L. Wells ed.), Routledge, 2003, pp. 443-452.
Silvan-Ionescu 2014	A. Silvan-Ionescu(ed.), S*zathmári, pionier al fotografiei și contemporanii săi*, București, 2014.
Shanks 1997a	M. Shanks, *Photography and archaeology*, in: B. L. Molyneaux (ed.), *The Cultural Life of Images: Visual Representation in Archaeology*, Routledge, 1997, pp. 25-107.
Shanks 1997b	M. Shanks, *Archaeologies of the contemporary past: a photographic paradigm*, in: A. Schnapp, L. Olivier (eds.) *Une Archéologie du Passé Récent?* , Paris, 1997.
Shanks, Svabo 2013	M. Shanks, C. Svabo, *Archaeology and photography: a pragmatology*, in: A. González-Ruibal (ed.) *Reclaiming Archaeology: Beyond the Tropes of Modernity*, Routledge, 2013.
Vandermeulen 2014	Bruno Vandermeulen, *Picturing Sagalassos. The Archive as a Bridge between Past and Present, Image[&]Narrative* 15, 4, 2014, pp. 30-39.
Watson, Rappaport 2013	R. Watson, H. Rappaport, *Capturing the light*, Macmillan, 2013.