

# **ACTA TERRAE SEPTEMCASTRENSIS**

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**LUCIAN BLAGA UNIVERSITY OF SIBIU  
FACULTY OF SOCIAL AND HUMAN SCIENCES  
DEPARTMENT OF  
HISTORY, HERITAGE AND PROTESTANT THEOLOGY**

# **ACTA TERRAE SEPTEMCASTRENSIS**

**XV**

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## MICHAEL CSAKI AND THE COMMISSION OF HISTORICAL MONUMENTS\*

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**Abstract:** *Michael Csaki represents a generation of valuable Saxon intellectuals animated by a real interest towards the state of historical monuments from Transylvania. As a member of the Commission of Historical Monuments from Cluj he was a part of the well-articulated intercession of evaluation of the preserve and protection of the built cultural heritage, but also of the mobile one, inside the province, being focused, first of all to the one owed to the Saxons. In this direction he was noticed by an amazing mobility and promptitude in reaction towards the administrative authorities. His solid formation as a museographer and his precise knowledge in the conservation field recommended him as an expert of whose remarks the Commission could make decisions and to manifest its authority in favor of the historical monuments. His prestige as director for Brukenthal Museum mattered, of course, for the success of these interventions. The preventive preservation and the immediate protection of the cultural values are marked as applied ideas in his path, leading to measures that saved important patrimonial values. Precise and clear in evaluations, Michael Csaki proved to be a remarkable member of the group of specialists of the great Commission of Historical Monuments, contributing to the configuration and affirming of the preservation and restauration thesis of the historical heritage of Romania.*

**Key words:** *Michael Csaki, Transylvania, historical monument, heritage, Brukenthal Museum*

Michael Csaki can be presented both as an art historian and curator, a specialist with a reputation among the Saxon, Hungarian and Romanian intellectuals from Transylvania, but also well known in humanist circles from Bucharest, especially the German and Austrian ones. A good Latin language teacher, then custodian, and afterwards director of the Brukenthal Museum, with a consistent but limited opera, in this way the lexicon recommends him.<sup>4</sup>

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\* I have presented this topic in the communication sustained on November 4, 1995 in the Symposium Romanian-German "Cultural connections. Transylvanian art in the context of European art" (Sibiu, 3-5 November 1995), organized by the Brukenthal Museum and Cultural Council Saxon Gündelshiem. Here we give wider coverage and documentary support.

His connections and professional prestige recommended him in 1922 to be appointed member of the Historical Monuments Commission - Department for Transylvania (located in Cluj), led by Alexandru Lapedatu. He was elected in this position along with other Saxon fellows: Carol Seraphim and Carol Haldenwang (Sighișoara), Ernest Kühlbrandt, Henri Schrodler and Julius Teutsch (Brașov) and dr. Victor Roth (Sebeș), to support the movement for the protection of cultural heritage from Transylvania.<sup>5</sup> And especially to the one resulting from the Saxons endeavour in architectural artistic, historical forms. His direct contributions, honest and systematic implemented, inclined to turn a professional work up interest with a visible pragmatic note: *The inventory of monuments and historical and artistic objects Transylvanian Saxon* (Cluj, 1923) or *The catalogue of Brukenthal Art Gallery* (1901-1902). These are capital works without which we cannot initiate politics to protect cultural heritage, and have brought great advantages to the knowledge of the state of conservation of immovable cultural values or museography. Moreover, this practical approach was also recommended by the Commission of Historical Monuments from Romania since the early decades of the twentieth century (Lapedatu 1908, p. 86).<sup>6</sup> So, for Michael Csaki not only that he knows this approach but also was in good relations with foreign scholars who supported him, for example he knew very well Mr. Lapedatu, the historian, but also his brother, Ion, bank director in Sibiu. So, his appointment as a member of CHMR seems to be a natural one, associating it with the prestigious learned over a period of historical recovery, enthusiastic, of revenge, as for the morality win over immorality caused by the first major world conflagration. Enjoying recognition and understanding to serve without discrimination the monuments, Csaki was noted as a genuine specialist, with a modern vision and a modern understanding of his exemplary mission (Petreanu 1928, p.71).<sup>7</sup> Among the responsibilities that it has assumed priority was the one of periodic inspections and written reporting regarding the state of preservation for the historic monuments, assuming a dynamic of the periodic movements by train and carriage – most of them – and accompanied by

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<sup>4</sup> V. Michael Csaki (1857-1927). Among Romanian scholars from the Old Kingdom, Grigore Tocilescu, Nicolae Iorga, Grigore Antipa, Vasile Pârvan Alexandru Busuioceanu, G.T. Kirileanu so on, they have known and appreciated especially as museologist before 1918.

<sup>5</sup> Appearing as such in the positions between the 76 correspondent members of the Commission for Historical Monuments - Department for Transylvania (CHMT).

<sup>6</sup> The department is certified by Alexandru Lapedatu, the secretary of Commission and the editor of its bulletin, in his article from *Noi monumente istorice. Mănăstirea Clincea*, in "Buletinul Comisiunii Monumentelor Istorice", nr. 2, 1908, p. 86, where the general inventory of historic monuments was seen as an obligation was imposed by the progress of field research and with the publication of new architectural goals with invaluable value as historical monuments quality.

<sup>7</sup> Recognizes by another colleague, Coriolan Petranu regretting his premature death, in *Michael Csaki*, in "Transilvania", no. 59, 1 ianuarie 1928, p. 71.

fatigue and numerous inconveniences. Looking back, this romantic way, even adventurous, of having difficult travels, we can analyse more accurately the enthusiasm of the generation of specialist that Michael Csaki belongs to, but from different motivations historical research has not yet given enough attention to the philosophy of the intellectuals which dedicated time, energy and talent in the field research and thus managed to highlight the situation of the historic dowry in confrontation with time and with the people. Among these intellectuals devoted to the monuments appears Michael Csaki, as an exemplary figure, with the qualities of model that could be recommended even today (Oprîş 1988, p. 50-54, 61, 63, 65, 67-68, 116, 121, 136-138, 141-143).<sup>8</sup>

In the spring of 1924, responding to a letter from the priest of the evangelical church from Ungra, Csaki went to Galt in April, 22-23 to see a Roman stone with inscriptions, but also to also identify its place of discovery and “the need for further excavations”.<sup>9</sup> The discovery was presented to the geologists H. Walchner and Dr. Koch, the last one being the author of a geological maps of the area Galt. Csaki’s opinion, after the documentation, was that the stone had not been found its the place of origin, primary, and that belonged to another piece, initially higher, a votive inscription (40-50 cm) of which is were retained only I.L.A.FID letters.<sup>10</sup> The specialist believed that the fragment might be from a camp located near Olt River, near the fragment some Roman tiles were discovered (20x40 cm); at that time the fort ruins were still visible, being awarded to the Legion XIII Gemina. Much of stone masons camp was excavated by the inhabitants, but the traces were visible so it could be reconstituted over a length of 150 m. From the same area, Brukenthal Museum held a gilded silver shield, a very rare piece, and a bronze hand, knowing that Theodor Mommsen attribute it to a Roman officer who was part of Legion XIII Gemina, which Csaki knew, from studied biography.

At the Romanesque church from Galt – which he researched also in 1922 – the walls degradation had advanced: the North side was flushed, a part of the fortified wall had collapsed and the interior of vault was painted with strident colour. On June 26, together with his colleague Emil Sigerius, has travelled to Sibiu train station, researching the monuments around it. The surprises were great: they found a rich and extremely valuable inventory - a crucifix made of stone (dated 1417) from the Dominican church, which stood *in situ* until 1755, when it was moved inside the

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<sup>8</sup> Were caught, (scholar evolutions) in Oprîş 1988, see especially p. 50-54, 61, 63, 65, 67- 68, 116, 121, 136-138, 141-143, but the suggestion of a thorough dedicate study stand, here we only limiting its efforts during the year 1924, valorising archive documents from CHMT Archive, held by the National Museum of Transylvania History, Cluj-Napoca.

<sup>9</sup> Quoting from the report of Csaki content in German (like the other reports sent from him to Cluj) and translated by his good friend, Iulian Martian, full member of the CHMT.

<sup>10</sup> The fragment in question was discovered by a peasant, Geory Way, who lived at the foot of “the church hill”, in house no. 9, and that he presented to the priest.

chapel (refurbished successively in 1822, 1878 1924). Sometime, within the last renovation - Csaki avoids on purpose the use of the word *restoration* - the crucifix was painted in *gris* oil. The two researched the Elizabeth gate state - affected during the Rákóczi campaigns - which also required repairs. In his report, Csaki recommended for crucifix a speedy removal of paint and restoration of the piece. In the same summer, between July, 11-14 he travelled to Bistrița, researching monuments from the city and the surrounding area. He carefully studied the evangelical church from the city, at Commission announcing that here has asked for an investigation into stone statues kept in the parish, and presented as “figure and stone of a bishop”, being “Saint Nicolas”, which he date in the sixteenth century. He noted carefully the stone toss placed above the entrance to the courtyard of the parish, and the old houses in the area and their architectural and artistic components has proposed to be brought under protection of the Commission. These were: Kornmarket house no. 31, with stone pillars and dated in 1480; Dominican cloister (at that time hospital for the poor), with Gothic pillars; a griffon carved in stone - believed to have belonged to the guild of butchers - the house on the Hungarian street, no. 7, to no. 10 and another from Painters street no. 5. The conclusion of his displacement looked in particularly evangelical church, monuments which “expected restoration”, stating that “first of all must be removed the painting without taste (beautiful pilasters, tall - through a painting that imitate - more spoil their nice aspect), it must be noted that what is from stone and what is from brick, then the stone must be released by plaster and where is bricks must be plaster and have a suitable painting” (CHMT, annex no. 606, in the Archive of CHMT).<sup>11</sup> Announcing the Commission about the restoration projects belonging to dr. Flebst from Danzig (a Saxon) and to architect Müller from Munich, he hoped that restoration of evangelical church from Bistrița “will be executed soon in an appropriate manner”. In the “basement” he found 64 carpets – among it only a few worthless, however most of them old -, valuable and well-kept by curator Walter Gross, “a man very devoted to his office, he takes care of them very conscientiously and have been very well arranged and distributed”, and in the church, there were “numerous guild flags asked about the photos” (CHMT, annex no. 606, in the Archive of CHMT). Also in the church between the curtains covering the chairs, one by silk was dated 1688. Baroque altar (1701) was cleaned of “dust of secular dirt” and gave with “firnis”, considering it well preserved. And chairs – “in which the church from Bistrița is very rich” - were cleaned and gave with “firnis”, but “coming out old painting «intarsien» and chairs sculpture in a way [of] if just now would be executed” (CHMT, annex no. 606, in the Archive of CHMT). In the right of church tomb he saw the epitaph

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<sup>11</sup> In his report to CHMT, annex no. 606, in the Archive of CHMT. Following of the talks in Bistrița with arch. Dr. Flebst. He sent him on August 24 drawings for the restoration of the monument, which has given a positive opinion, recommended to the Commission.

dedicated to the Count Walf Bandissin von Zentendorf, died in 1849 at Baiersdorsff, and the stairs who leading to the shed, the emblem of Bistrița city, by stone but plastered and original doors, found in warehouse of church, fortified with others double, as to beware of cold. Csaki the indications given to the Bistrița authorities are accurate and relevant, showing a specialist in current with theory and practice of historical monuments conservation: the stones with inscriptions or decorations - usually tombstones - from floor to be removed and embedded in the side walls; a stone sculpture representing a knight wrapped in cloak, with sword and shield, sitting in the outer corner of the south-east, in a position too high that he could not see well, recommends that the piece to be lowered to be seen with the more so as there are still a sundial (1616) renovated in 1901. "Our canon of monuments of architecture and art" - wrote Csaki - demanded that the original paintings on stonemasonry (ribs, arches, door frames and windows, rosette, statues etc.) are release by plaster and oil, so he given tips to the curator of settlement, analysing the figure stone of St. Nicholas located in a niche of the last arcade to the parish courtyard, as a small church from the porch of the court, representing the sun, moon and stars accompanied by an inscription dated 1480. "Worthy of preservation" he seemed the Keinzel's house from central square (no. 31), with a frame door by stone from 1480, as the door, the house (with frames painted in yellow), as well as the house by Hungarian street no. 10, with the Gothic door vaults, dated in the fourteen century or that from the number 7 - with a splendid Baroque-style façade and an emblem of butchers. Another - fronted Renaissance painters from the actual street number 5, standing "close to crumble and needs urgent to be renovation", recommending to the owner, trader Müller, even from Committed, to "restore immediately" (CHMT, annex no. 606, in the Archive of CHMT). At the hospital house, called a house of the poor, own by minorities, with a Gothic stone door "worthy to be preserved", but plastered and it requires from it to be release of plaster.

At the time of the visit, the fortifications of small church which remained "only a very small part and only one tower that bad restored, «Pfaffeubuderturn», which is also worthy to be preserved" (CHMT, annex no. 606, in the Archive of CHMT). Curator Csaki presents the intent of the Lutheran High School from Bistrița "to build a place near the High School, a Museum", a work that would contribute different craftsmen under Professor Zintz, place he saw and appreciated "because it's very fit for purpose and according to the requirements of a modern small museum"( CHMT, annex no. 606, in the Archive of CHMT).

Knowing about the restoration of the evangelical church from Herina - enforced by the 80s of the nineteenth century by the Commission of Historical Monuments in Hungary -, Csaki travelled to spot inaccuracies in the restoration of towers (at roof, in particular), he critics the plaster applied in externally, applied a double Romanesque windows where none existed before. "Assessing old work not even as a

renovation appropriate”, recommended - also supported by a recent visit of King Ferdinand at Herina – to the CHMR written into the restoration program that “one of the great monuments of Romanesque architecture in our parts” (CHMT, annex no. 606, in the Archive of CHMT). Strengthened his recommendation with royal argument, but also by highlighting poverty of a small and helpless parishes to assume a major restoration.

Between the 23<sup>th</sup> and 23<sup>th</sup> of July Csaki visited monuments in Biertan, Dupuşdorf, Bratei, Dârlos, Saroşul Săsesc. In the last village found “the castle in a very bad preservation condition, one of the 5 bastions of all discovered, exposed to wind and weather and because of this situation it is close to collapse” (CHMT, annex no. 606, in the Archive of CHMT). The bastion served as a guard house, on the west there are paintings, and the east one was to be restored by the local community. He carefully noted the church portal - plastered -, Emporios Orge and original altar “but pulled out of shape by two wings with bad paintings (Moses and Aaron)”; choir chairs – “conspicuous” - worked as separate chairs, and the choir surrounded by mortar stone. In a word: many things wrong, additions, inaccuracies to a church dedicated to Saint Nicholas from 1422.

Dr. Victor Roth warned him that following the intervention of Nicolae Iorga was passed by the Commission of Historical Monuments by the amount of 50,000 lei to restore windows of evangelical churches from Sighisoara and Biertan, travelled accompanied by restorer painter, Professor Hans Hermann – “which has to construction some special knowledge and necessary skills” at Biertan (CHMT, annex no. 606, in the Archive of CHMT). Biertan frescoes were in the so called Catholic tower of the castle, namely in the entrance room, where appeared scenes “Adoration of the 3 Kings”, to the right and the left “Mary’s announcement by the angel”, between this being a decorative motif with wheel shaped; noticed in the left wall, existence of a covered window, which should, in his opinion, released at the restoration. More traces of frescoes, fragments of Jesus Christ representations, St. George in the fighting with the dragon, and up, into a circle, God father surrounded by angels; Maria with the angel was represented on the wall door, near Jesus and a saint pulling with the bow. In several places, the ground tomb motif separated the scenes. Carefully studying painting and architecture from Biertan, Csaki proposed consolidation and restoration in phase and cautiously approached, to the mural painting in particular. He retain the “mausoleum”, established in 1913 in one of the towers, where they were gathered several tombstones of Lutheran bishops who have resided in Biertan, until 1867, when it was moved to Sibiu. Csaki made careful note of the old Gothic altar (1525), which “would have restored”, inlaid chairs (dated 1514 and 1533) in the choir, iron door latch, reliefs from the pulpit – “Blessing of Mary by Simeon” and “Crucifixion of Christ” - covered with a layer of oil that was required to be removed. The three rows of wall lost with 5 towers, belonging “the

most distinguished architectural monuments of Transylvania”, he sees them in “a bearable storage state”, the village making efforts “to preserve this beautiful legacy from the past”, but provide that “will be less and less able to retain the slow demolition of the big monument” (CHMT, annex no. 606, in the Archive of CHMT).<sup>12</sup> At Dupuşdorf tower bells – from wood -, erected in 1902 on a built foundation, it appears as an appendix, was inside the surrounding wall inner circle, which was “almost everything carrying”; a door by stone dated 1610, plastered, from the church choir, old chairs crafted by the same craftsman as Biertan and the altar from the fourteenth century, renovated in 1721, and the painting was so damaged “that only an urgent restoration and [in]care may [a] help”; in the middle of the altar, a “Crucifixion”, he estimated “of a dubious value” (CHMT, annex no. 606, in the Archive of CHMT). In concerning to the pipe organ “in baroque stile it bears striking vivid colors”. Surrounded by a number of fruit trees, the church does not see, so he recommended thinning them as “the building will receive light and air” (CHMT, annex no. 606, in the Archive of CHMT). So, the landscape itself, the way in which visual display and receive the religious edifice are issues that have preoccupied Csaki.

In Bratei, surrounded by well preserved walls, the monument was “removed from the mold because of the relationship with a modern school building that stands in opposition to the old castle and it spoils the appearance of the entire monument”. Ceiling of the ships was torn down, and replaced with a simple one by wooden “so in the West part of the ship has columns, Gothic arches and beware, beware from the South parte was modern, recently made”, the result being considered “grotesque” (CHMT, annex no. 606, in the Archive of CHMT). In Dârlos “the support from the evangelical church leaves much to be desired”, only the western portal is valuable and in good state, and the painting was largely lost; buttresses from the South door was wicked, though partially lost, foresee the figure of a saint (Ladislaus or Christopher), “Flagellation” and “Crucifixion of Jesus”, sacristy offering in 1889, the construction material for a school in the neighbourhood. Inside the church, Csaki noted organ emporios by wooden, built in 1793, and if this case of unique monument “union of ribs in a head of Christ, on the left wall, flush holding out a large fresco depicting Jesus with the apostles”. The altar date from 1633, the wings covered with “a beautiful peasant painting (Flowers in pots), while in the middle, throne Jesus, picture painting later than two wings. It noted also “a credence for altar with beautiful masswerk but in part that’s broken” (CHMT, annex no. 606, in the Archive of CHMT).

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<sup>12</sup> Restoration work after 1989 - boosted by the inclusion of the assembly in the World Heritage List - gave it a consistent aspect, but new quality requires constant maintenance and conservation to be careful, as far as its historical value.

From 30<sup>th</sup> July to 1<sup>st</sup> August, Csaki researched monuments from Jidvei, Tătărlăua, Boian, Cetatea de Baltă and Sona. At Jidvei seen a double wall surrounding the church, but in 1892 was “led” almost completely, as sacristy. As such, he believes that the church could not be declared architectural monument. Instead, at Tătărlăua, small Romanesque church (XVI century), called by Vincentius, keep more valuable painting. Predela of altar wear to her right and left the inscription: “Prefectum east preservus sculptorum opposite Simeon et Magistra per generum sum Vintentium Cibinium painter. Anno Domini milessimo quingentissimo vetvo”, and in the middle of the altar representation “ugly late” to “Crucifixion”, while on the right wing “Coronation of Mary”, and on the left “The Church of Jesus” and “Decapitation of St. Valentine”. Other interior scenes accounted saints, the top being the best preserved since 1715 a painter, Michael Hartman repainted, and in 1914, a colleague of his, Hans Hermann has removed one part, freeing the old ones, Csaki considering that “they belong without doubt the most valuable works of [them] Transylvanian painting from the sixteenth century and are worthy of being restored faithfully” (CHMT, annex no. 606, in the Archive of CHMT).

At Biertan, the monument and site wall were well-kept, the sacrament box “of a great beauty, but I regret it is plastered in white”; church arch was removed in 1882, but replaced with a simply ceiling and worthless, as well as the altar, which identified the inscription “Pinxit painter Adolf Walepagi Mediaensis anno 1772”; the artist he considered “a weak Transylvanian painter of the eighteenth century, that we met somewhere but not where I can think” (CHMT, annex no. 606, in the Archive of CHMT). Visiting Cetatea de Baltă and castle from here, noted good standing where it was, just some damage done in 1918 affected the library and archives, the concern being and caused the manuscripts stored there, which prompted him to recommend the owner, Count Haller, special care. In Sona he has researched church - new edifice, from 1830 - worthless, with wall surrounding renovated in 1910. His interest has increased and that in that year, the vineyard of Mathias Neubauer (house number 93), “Nieders Neuen”, at a depth of 50 cm, the owner discovered a stone monument with skeleton accompanied by a shell, 2 pieces of bronze, a blue glass beads “rugged” (gerippt) and more pearls with yellow dots (CHMT, annex no. 606, in the Archive of CHMT).<sup>13</sup>

In his double quality, the curator and member of CHMR - Csaki was informed that in Cisnadioara, church on the hill was threatened, so on 5<sup>th</sup> August researched it: Romanesque building dated by him in the twelfth and thirteenth centuries, the church was in ruin, as the surrounding wall; its roof was recently affected, the tiles being

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<sup>13</sup> He asked to the discoverer bring them to the museum the skeleton, unable to reach the place of the discovery because of the weather. Csaki remembers that still there, in 1912, in the vineyard “Near-Halde”, were found arrowheads and a small ring, dated in “recent years of bronze period, but an iron axe from La Tène”, which indicating a settlement with continuity of habitation.

damaged. The tomb of Romanesque church and its main portal but retained traces of painting.

The church from Saxon Ibişdorful saw her on August 12 - also a fortified church in the south with a double wall -; considers that having “a nice aspect” ruined partly by a blue painting, which has ordered to be repaired. The roof bastion was less affected and would be repaired. A bulky tower with gallery was in the rest of the ship, this and the wall surrounding it with only a few breaks. A well-preserved Gothic portal leading this wonderful massive construction. Under tower was the organ emporium. He was considered the altar modern and worthless, but spotted to the right of choir a table altar and to the left sacramental place with the inscription of year 1491 and a Gothic door leading to the sacristy. The ribs were brought together in a tomb stone rosette and its arch - a wooden ceiling dating from 1735; the choir have double windows that in addition adorned with “grotesque”, one being clogged (CHMT, annex no. 606, in the Archive of CHMT).

Sibiu and its monuments were, of course, a permanent field of monitoring and research, so in his report informed the CHMR that restore, by the care of the new owner, senator Dreghici, Moldovan house on the street Avram Iancu no. 9, “that’s in our canon of Historical Monuments”, the work was headed by Eng. Arch. Ernest Connert. So its Renaissance portal, plastering, will be released as the entrance doors and frames with the emblem of 1571, as the frames of the windows that overlooked to the inner courtyard.

On 19<sup>th</sup> August Csaki visited Buzd church, near Mediaş, finding very torn down the surrounding walls, especially eastern bastion being in a very bad condition. He noted mainly Gothic the church portal “who, though spectacular, was plastered, probably in 1845, when it was renovated”. The edifice choir dating from the fifteenth century were multi-stage and provided with openings for firearms. With concerned to the baroque altar “with vivid colour, striking”, it was dated to the end of the nineteenth century. And here a restoration of proportion, thorough, was excluded, because not funds were available, but little damages could be repaired (CHMT, annex no. 606, in the Archive of CHMT). The next day we find him in Sighişoara to check frescoes from the church from Hill, which “at the urging of Mr. prof. Dr. Iorga from Bucharest”, were awarded 50,000 lei from CHM. A first observation makes to the “trees planted too close and take too much shadow”, so he asked their thinning. He recorded at the main entrance in the west, under the tower, an inscription of 1488 - is planned to install a cemetery chapel -, as well preserved tombstones. A first observation: “habit of hanging funeral crucifix in the church will be removed” (CHMT, annex no. 606, in the Archive of CHMT). In the choir finds “one of the most beautiful sacrament boxes from our country and a well-kept beautiful chair with reinforcements”. In “4 places are fresco partially released” and samples taken from choir led him to the conclusion “whole choir was painted. The paintings are

about 0.5 cm deep in flush. Because the release of all frescos and their restoration would require an amount far greater than foreseen, their artistic value but not so large as to be necessary to restore them to any such a price, I think that's enough if above mentioned paintings will be released and restored. They will give a proper sample of religious painting art from XV-XVI centuries" (CHMT, annex no. 606, in the Archive of CHMT).<sup>14</sup>

During the same visit found at "Klosterkirehe", 30 carpets well-kept but not correctly presented.

Informed by dr. Viktor Roth that owner of "kreutzgan" which linked the church with the Cluster monastery, wanted to demolish it because this have destroyed many parts, he showed hostile of this intention, unless it cannot be restore. Csaki took the opportunity to notice and the "appendix" of "Altschlösberg" Museum, located at the "kreutzgng" bridge. In August, 21-22 Csaki investigated the church from Codlea, renovated in the years 1687 and 1808. He considered the assembly to be in good condition. Coffered ceiling, simple painting but quality, Gothic altar, recently furniture he evaluated them considering "I regret that appearance of castle is broken with several buildings" (CHMT, annex no. 606, in the Archive of CHMT )<sup>15</sup> The days of September, 22-23 has reserved to research the churches Miercurea, Dobârca, Gârbova și Câlnic. In Miercurea, the assembly "is excellent well kept", but regretted the mixture with parasite construction, white plastered walls, inappropriate new columns, but just discovered an old chair painted and dated in 1679. To the neighbours from Dobârca, church (century XV), suffered greatly from the earthquake of 1916, showing large cracks and masonry bridge, but they were correctable. In Gârbova recorded three Gothic monuments: the so-called citadel, square plan, once surrounded by water ditches, walls and corner towers, three of them fell down; he thought was a Roman fortress located on the trail and in the entrance bastion ("The bacon tower") identified in wall a Roman sculpture (60 cm) depicting "Diana of Ephesus" and on the northeast corner, Romanian lion (40 cm) which "in evidence of Roman life in this region" (CHMT, annex no. 606, in the Archive of CHMT).<sup>16</sup>

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<sup>14</sup> In particular retained the painted scenes representing the "St. George" and "Mary - the queen of heaven". The restoration of the 90s of last century, partly funded by the Ministry of Culture and supported substantially the Messerschmitt Foundation have given mural painting at this time, with the whole urban assembly areas, in the World Heritage List.

<sup>15</sup> But he failed to see the ruins of "Svartzburg", fortification near the settlement, where worked Eng. Walter Horvat, responsible for excavations by Brukenthal Museum, with results published in "Korespodenzblatt Siebenburgische des Vereins für Landeskunde", NFXLVIII, Jahrg. Nr. 6-8, pp. 69-79.

<sup>16</sup> Recently reviewed, the two pieces embedded ask to be put in shelter, replacing them with possible replica.

Raising city hall next to the city and subsequently party's house (salon - casina) caused damage to its image, so that "through it would look the city completely ruined, which has already started to build the mentioned communal house. We cannot have because sinned already because build the communal house, sinned just the second time with the building of this party's house (casina), for those I make a proposal that from the Commission shall be our prohibiting the execution of this project in the site because there are other places suitable for this edifice in this village" (CHMT, annex no. 606, in the Archive of CHMT).<sup>17</sup>

How concerned evangelical church - dated by the inscription in 1599, when it suffered a fire in the conflict with troops led by Michael the Brave, with reprisals against local people – he believed that it was the result of work hind after the date mentioned, being rebuilt using collective helps of 16 Saxon families from the village. Two tombstones from inside it, dated from 1569 and 1653 that would have come, after Csaki opinion, to the Romanesque church from the hill, being made after its fire in 1871. The church tomb, in question, should be dated from the time of Joseph II. The old church – "Bergkirche" – at the origin was "a basilica with Romanesque pillars, one of the oldest Romanesque churches from Transylvania, in the XIII century. Today missing roof and ceiling of middle vessel which was simple (horizontally), and the northern side of the vessel was dismantled, only the sacristy being renovated"; in chorus, a crypt would be connected by an underground corridor the church with the parish basement; Csaki date of visit, in choir stands a red episcopal crucifix and many names sgrafitate.<sup>18</sup>

At Călnic - edifice considered by Csaki, interesting, dated from XIII century – the curator reminds for disappearance of massive oak gate, with grille, which was sold on an unknown date, and about the surrounding wall note the appearance "menacing and ramshackle that I gave my accord to tear it down, but the other parts should be preserved as ruins". "Near the bell is the school that serving today as guardian home. Near the school is a chapel built in the XV<sup>th</sup> century, which has the roof and thereby ruin defend it, but it deserves urgent restoration"(CHMT, annex no. 606, in the Archive of CHMT).<sup>19</sup> Csaki has the merit of being saved from extinction Cancela,

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<sup>17</sup> Unfortunately, the project was executed, bringing in the monuments area a volume foreign by monument.

<sup>18</sup> The project of restore from the '90s, due arch. Fabinni Heimann, put under protection this monument expressive for Romanesque Transylvanian.

<sup>19</sup> Restoration work initiated by the Department of Historical Monuments and led by arch. Stefan Balș saved the ensemble from destruction desired by local authorities; during post-December years, with the Ministry of Culture and the Saxon Cultural Council support, to which were added the contributions of county authorities, the ensemble was revived and restored to public circuit. The role of these factors and support of "Transylvania" Foundation, headed by Academician Marius Porumb, led to the inclusion the Călnic citadel in the World Heritage List. In the chapel of the citadel, on 5 March 1995, the Theophania

altar and emporium of organ (1533), but also discourage village community to build within the citadel “a party room”; he also cautioned that in Călnic, “the church from the hill” - renovated and modernized in 1869 -, plastered in white lime, could provide pleasant surprises connoisseurs, with an old stone tabernacle, and the citadel, in the exterior wall, toward the entrance bastion, a female figure, likely of Roman origin, indicates a thriving community of ancient habitation in the area (CHMT, annex no. 606, in the Archive of CHMT).<sup>20</sup>

In just five months, from April to September 1924, Michael Csaki has travelled in 22 villages from Transylvania to carry out what the title of *correspondent* member of the Historical Monuments Commission asking them to designate. Do not forget that the scientist tasks fulfilled management of Brukenthal Museum, the cut is not as absurd rigor, formalized project management bulky, but deducted from professionalism, devotion and conscience. Nor that he was a reputed specialist, with intellectual cooperation obligations, and in Sibiu an audience for a national community listened and consulted. Nor the roads made, the transport of those times, demanding patience, exercise, big inconvenience for a man of 67 years. What motivated him on this truly historic and museologist labours to take those roads? In no event rigors clerk or service obligations! Its insistence of the Commission shall be to provide a picture of the state of historical monuments from Transylvania could be explained by the historical legacy of love and confessing her expressions. But curiosity of scholar who knows the fragility of what time and people “forgive” on account of inheritance, keeping them as signs perennials. His report, concise and terse, showing he knew, knew those monuments, so not study them first time. Review them so compass their physical condition, calling threats from fellow careless, indifferent or malevolent. We also understand that his approach is subsumed by education of his contemporaries, who were encouraged by the historic signs can justify membership and cultural identity, to be proud and show they are worthy of the legacy of their forefathers. The consciousness of scholar that history legitimizes both individuals and communities has made him share in a cultural work that intellectual elite served gathered around the Historical Monuments Commission, championed the cause of Romanian cultural heritage. In this regard I found Michael Csaki between those who have expanded museum heritage, saving from destruction and oblivion, many values, and among those look that has enlightened peers by referring to comply components monumental, architectural and artistic of this treasure. Therefore it was associated with Iulian Martian - another romantic, collector, archaeologist and cultural animator with a wide reputation - to broaden

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Choir from Cluj-Napoca gave a wonderful concert of Byzantine music, to the delight of the participants at the Symposium Cultural Connections.

<sup>20</sup> Excavations in the area of the settlement, those of “Albele” and Băile Miercurea Sibiului towards advocating the presence of a roman centre.

peers horizons through education. On 1924 April, 14<sup>th</sup> Martian wrote in this regard to the Transylvanian President of Commission, Alexandru Lapedatu, that “desire” of its to propagate “its interest in the development works of art of the past” have made him and Michael Csaki draw up a list of 40 symbolic and representative images of the heritage of Transylvania, which can be reproduced as postcard, thus popularizing historical monuments (Cf. address Iulian Martian signed by CHMT, 14.IV.1925, in Bistrița County Archives, Fond Șotropa, file 6 f. 9-11).

Active in his professional approach, Csaki strengthened its ties with the Commission and those, in Iași, Cernăuți, Chișinău, Timișoara, Craiova (polling of Commission) and in Bucharest, keeping watch on historical monuments. This can be demonstrated by his promptly reactions to these things happened – in Sebeș or Sighișoara, important cities with serious confrontation on account of the historical background built -, all advocating, balanced and professional by protection of cultural values and preserve them not only as passive witnesses of history, but as development factors, insurers at the expense of the future.

If in modern Romania the number of employees intellectuals in the cultural heritage would have been higher and the quality that it belonged Michael Csaki, “the conversion” of peers to correct and benevolent attitude towards values, and instilling a responsible and expeditious public administration to enforce them would, no doubt, to their better conservation and protection. Civic, asked always to the masses would now be much higher and the liability of increased threats that radical political changes bring his account. The Michael Csaki model recommended for those who *now* are responsible for cultural heritage, a direction to act because it is not just used by contemporaries, but also heritable, as inheritance empowers future generations.

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