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Occupiers and Occupied. Initiatives and Issues in the Protection of Art in Wartime between 1913 and 1920 in Romania, and through Romanian Stakeholders

The case study of Romania is well suited to an examination of art protection initiatives during wartime from a long-term perspective, following the approach of entangled history (*'histoire croisée'*). After achieving its state independence in 1877, Romania emerged as one of the key political actors in Southeastern Europe and entered the Second Balkan War in 1913. With the outbreak of World War I, both the Central Powers and the Entente states sought to gain Romania as an ally. After a long period of neutrality, the country entered the war on the side of the Entente in the late summer of 1916. This step was linked to the hope of obtaining control over those Austro-Hungarian territories with a Romanian population in the event of victory.

In the first weeks of the conflict, Romanian troops advanced into Transylvania. These military actions were accompanied by initiatives to protect the museum and ecclesiastical collections in the region, but also effect the relocation of archival materials from Transylvania to Bucharest. These activities were coordinated by Alexandru Tzigara-Samurcaş (1872–1952), an art historian educated in Germany with close ties to the royal family. Given that Tzigara-Samurcaş also accompanied the Romanian military with his photographic camera during the Second Balkan War, the archival research in Bucharest will examine whether measures to document and safeguard cultural assets were already in place in 1913.

The activities in Transylvania are further focus of future research. For this purpose, in addition to the holdings in Bucharest, documents from the individual Transylvanian cities (ecclesiastical and municipal archives), as well as from the collections of the National Commission for Monuments and Sites (*Műemlékek Országos Bizottsága*) in Budapest, will be more comprehensively evaluated.

In the autumn of 1916, after the Romanian offensive had been pushed back, Austro-Hungarian, German, Bulgarian and Ottoman troops occupied the greater part of Romanian territory. The royal family, together with the main political decision-makers, moved to Iaşi, the former capital of Moldavia. On this occasion, important artistic artefacts and parts of the

state treasury were also dispatched, first to Moldavia and later to Russia. Before the departure to Moldavia, the Romanian government had appointed representatives (*Rum. geranți*) for the most important ministries, who were to remain in Bucharest. This group, recruited from the circle of pro-German dignitaries, was to assist the occupiers in organizing their rule while trying to protect Romanian interests. Tzigara-Samurcaș belonged to this circle of administrators and remained in the capital as a representative of the ruling house and the royal domains. He was later appointed Prefect of Police of the city of Bucharest by the occupying forces. In this capacity he made efforts to ensure the protection of the collections and monuments in the capital.

In March 1917, the German authorities created the Department for the Preservation of Art and Monuments (*Referat für Kunst- und Denkmalpflege*) and appointed Heinz Braune (1880–1957), who had been the director of the ‘*Neue Pinakothek*’ in Munich since 1912, as its head. The activities of this department, which exchanged information with the Romanian Commission for the Preservation of Monuments (*Comisiunea Monumentelor Istorice*) and the Ministry of Public Affairs (*Ministrul Afacerilor Publice*), have so far only been discussed sporadically by the research community, since the cooperation between the occupiers and the occupied was a taboo subject for a long time in Romania. In those narratives, shaped after 1918, which survived unchanged through the communist period, cooperation has been viewed as a betrayal of the national cause. However, the individual and institutional initiatives for the protection of the monuments, as well as the individual facets of the cooperation between occupiers and occupied, will be reassessed by evaluating materials in the Bucharest archives (Romanian State Archives and Archives of the City of Bucharest),. Other foci of the planned archival research are the initiatives of the three other Central Powers in Romania. With regard to Austria-Hungary, in addition to the Department for the Preservation of Art and Monuments for Romania (*Referat für Kunst- und Denkmalpflege für Rumänien*), which was established in 1918, the activities in Bukovina form a second thematic focus. The latter focal point is intended to complement the investigations of Maria Medvedeva and Aleksandr Musin on the Russian activities in that region. There are also plans to synchronize with the project of Fani Gargova when considering the situation in Bulgaria.