TO OWN – TO PRESERVE – TO RESTORE

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Keywords: heritage, historical value, art-value, recall value, age-value, intentional monuments, historical monuments, ambient value, built heritage.

Abstract: The issue of the values that heritage, in its wider sense, from built heritage to archaeological object, carries with itself over time is determining for the behaviour of heritage owners. Heritage values are at the same time the subject of an instability and of contradictions that are decisive to the often incredible destiny of works of art that follow a sinuous and hazardous road, passing through oblivion, abandonment, lack of recognition, in the aseptic and luminous space of the great values of humanity. Starting from Alois Riegl's theory of values of built heritage the author presents three examples that illustrate the way in which the trinity to own – to preserve – to restore heritage is understood.

Rezumat: Problema valorilor pe care patrimoniul, în sensul cel mai larg, de la patrimoniul construit la obiectul arheologic, le poartă cu sine peste timp este determinantă pentru comportamentul proprietarilor de patrimoniu. Valorile patrimoniale sunt în același timp subiectul unei instabilități și al unor contradicții decisive pentru destinul de multe ori incredibil al unor opere de artă care parcurg un drum sinuos și accidentat, trecând din uitare, abandon, nerecunoaștere, în spațiul aseptic și luminos al marilor valori ale umanității. Pornind de la teoria valorilor patrimoniului construit a lui Aloїs Riegl autorul prezintă trei exemple care ilustrează modul în care a fost înțeleasă pe teritoriul românesc triada a avea – a păstra – a restitui patrimoniul.

One of the definitions of heritage that I have accepted for a long time with a sentiment of comfortable stability was formulated more than three decades ago by Andre Chastel and Jean-Pierre Babelon. In the opinion of the two authors the objects, places, material goods that represent the inherited thesaurus of humanity don't obey the law of "immediate use" yet have a privileged status.[1] In my years as novice in the field of restoration, when I used to follow this vision, one of the attributes of this privileged status was the protection of the stability of heritage values, immunity to any changes of a political or social order, or even of mentality. Once protected, I used to believe, heritage avoids any manoeuvres that might endanger its status, being protected by a shield of absolute values.

The change of vision that I had to accept soon after my apprentice years was due to a life experience, in direct contact with the existence of heritage, and a confrontation with the history and evolution of the concepts of protecting and intervening on the inheritance of the past.

Hence the question "Whom does Heritage belong to?" or "How do we intervene on Heritage?" In other words, establishing the identity of the owner becomes insignificant if one doesn't simultaneously know the owner's vision on the heritage that he inherits, in which measure he feels responsible for the inclusion of his property in a more ample thesaurus, protected by the boundaries of the city, the country which it is in and even more so and especially how much he feels the need to maintain the identity of the values that he owns.

The issue of the values that heritage, in its wider sense – from built heritage to archaeological object – is burdened with through the passage of time is determining for the attitude of heritage owners. Heritage values are simultaneously the subject of an instability and a contradiction that are decisive for the sometimes incredible destiny that some masterpieces face, by navigating a bumpy and sinuous road that passes through oblivion, abandonment, lack of recognition, in the aseptic and luminous space of the great values of humanity. An analysis of these objects that was fundamental to the modern vision on heritage was made, in the effervescent moments at the beginning of the 20th century, by Alois Riegl. I find the evoking of his vision on the "cult" of monuments as necessary today, in the sense of built heritage, in order to answer the triple question that I started with, which attempts to identify at the same time the owner of the heritage, his vision on his inheritance and the way in which he understands the preservation of its authentic substance.

The system of values that Riegl advances is in fact the answer that 19th-20th century man gives when encountering the built heritage, an answer that continues to be found, in the 21st century, in the behaviour of

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1   Babelon, Chastel 1994, p. 12.

our fellow citizens in regards to the architectural inheritance of the past. The listing or de-listing of architectural monuments is the result of a fluctuating process and the passing through phases that public conscience forces them to throughout history.

The first state, which is found as a permanence of an axiomatic reality, is the presence of the historical monument in its condition as bearer of *historical value*.[2] Historicity is the one that offers the firm ground of certitude, the incontestable placing in an irreversible moment of human evolution that can't be reproduced nor fraudulently replaced or suppressed. Historical value is unanimously accepted as the expression of a quality that is objectively determined by placing the heritage object on a timescale.

Art-value is, on the contrary, the result of subjective evaluation, which seeks to avoid the rigours of chronology and become the fruit of an instance owned to man placed outside the objectivity of history. However, by looking through the eyes of the centuries that passed, according to Riegl, aesthetic thinking is founded on a series of absolute values that constitute the ideal and "partially inaccessible" landmarks of artistic creation.[3] This metaphysical ideal converts the fluctuating, fragile and pre-eminently subjective expression of the artistic act into an objective construction, stabilised by the indestructible structure of absolute values.

There is an apparent and perfect compatibility of the two values, historical and aesthetic, the latter being absorbed by the more ample sphere of the former. In reality, however, instead of an assimilation and a peaceful cohabitation, we are witnessing, in conditions of modernity, an instability that is doubled by an effervescent contradiction of values. Under the incidence of development, in the condition of a product which owes itself to a time deemed "irredeemably revolute", the historical monument survives not through its original destination, but through the successive investitures that society assigns it in its evolution. The recall value that flows from the qualities that collective conscience projects on a monument in its absolute condition is subjected to the conflictual effervescence that I was talking about, produced between the original status of the work of art, conferred by the creator himself, and the receptor to whom the heritage object reveals itself.[4] The state of conflict is the attribute of modernity, according to Riegl's observation, of a world in which the stability of absolute values is replaced by the unforeseeable dynamics of their relativity.

The fluctuation of values is, therefore, an essential symptom of modernity that has contradictory consequences on the monument's existence and survival in its double state as historical and aesthetical. Or, in the condition that is best expressed by the term that unites the two states, *historical monument*.

The way in which the qualifying of an uncomfortable and hard to manage monument - also known as an historical monument - is made, is useful in order to understand the established relationship between the owners of built heritage and the "burdening inheritance" of which they should be responsible beneficiaries.

Starting from Riegl's analysis I would like to reflect on the qualification that historical monuments have, under the incidence of recall value, in order to finally reach some historical examples of the application that the formula from this commentary's title – *to own – to preserve – to restore* – has in the files of built heritage.

A first, and apparently privileged, category is that of the monuments that Riegl calls *intentional*.[5] They gain, from their birth, the statute of keepers of memory *in aeternum*. A privilege that became, as it is known, fragile in its confrontation with History. The devastating oblivion, abandonment, violent mutilation or transformation to ruin of the monuments in their original sense (*monumentum*) form the ample and dramatic background of destruction, in its turn intentional, of the memory of the people and the deeds of the past (*damnatio memoriae*). A damage that cannot always gain, in the historical route of heritage, the status of definitive and irreversible gesture. A terrible fluctuation, from existence to destruction, oblivion, followed by re-cognition and again existence, ever constitutes the full-of-significance journey of the heritage.

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[2]   Riegl 1984, p. 37.
[3]   *Ibidem*, p. 40.
[4]   *Ibidem*, p. 43.
[5]   Riegl 1984, p. 47.

A second category, that answers the modern, relativistic, subjective and extensive vision of the constituted built heritage is represented by *historical monuments*,[6] seen in a "double polarity,"[7] historical and aesthetic which we already discussed. That which enters the also privileged sphere of this category is no longer determined by the initial status of *monumentum*, but by a new status which is attributed. Therefore we are dealing with an extended category in which both intentional monuments and buildings are found, the last term being used in a wider sense, from the simple house to ensembles and historical sites, which gain the juridical protected status of heritage.

The third category, which encases a larger sphere by including the previously presented ones, is the one of *ancient monuments*, a denomination that we are enabled to invent by the attribution of Riegl of the *age-value*[8] that buildings that resisted through time cumulated, without ever being listed. This massive category of built heritage, which is in a precarious state, constitutes, in my vision, the diffuse and unstable mass of monuments that have an *ambiental value*. Older or newer, often not old enough to awake the interest of researchers, easily subjected to interventions of pseudo-restoration – repair – renovation, they represent the great areas of sacrifice. Their disappearance accelerates a hasty erasure, in order to gain more building ground, of chapters from the history of architecture that didn't have the time to root themselves in the public conscience. Other such monuments have the misfortune, despite the insistent, lifelong preoccupation of some researchers, of being built in rural or semi-rural areas, which are targeted more by ethnologists or ethnographers than archaeologists or mediaevalists. Off the beaten path of history, as a researcher once said, these monuments share the risk of being among the first to disappear. This is the case of the wooden churches or peasant houses that have a fragile, perishable, transportable or removable nature, whose disappearance actually means the destruction of a much older tradition.

In which measure the system that Riegl proposes, governing the constellation of built heritage, generates, in the Romanian environment, the extension or irreversible contraction of values transmitted from one generation to another? In which measure the privilege of possessing such values determines the responsibility of a conservation and restoration adequate to the purpose of an equally responsible transmission of an authentic heritage?

I will resort to some examples, differently located on a historical scale, which I find significant in order to set the landmarks of a phenomenon that is in full expansion.

The first example, which never ceases to be evoked when it comes to the dawn of modern restoration in the Romanian space is that of the restoration of the church of the Argeş Monastery (Fig. 1). The subject of controversy which regards the restoration designed and coordinated by French architect André Lecomte du Noüy was dominated by the church in the centre of the ensemble, preciously carved in stone, adorned with gilt and polychrome details that became a veritable Romanian myth (Fig. 2). The intervention on the legendary church erected by Neagoe Voivode encouraged the rapid ignoring of the demolishing and reconstruction of the holy water basin (*aghiasmatar*), and especially the abusive destruction of the medieval precinct. Nicolae Iorga punctuates, at the beginning of the 20th century, this last aspect of the works coordinated by the French architect". For now I discard the aspects of the reconstruction and focus on another deficiency of this conception that when embraced by certain influential architects can have a devastating effect on the monument. Therefore I focus on the complete notion of the historical monument, which such restorations completely forget. The historical monument isn't just the church in the centre, its walls alone: the old churches were full, and the old churches were surrounded."[9]

This malady was remarked by Iorga around the time of extinguishment of the second founder of the Argeş Monastery, King Charles the First. As it became an episcopal and royal residence at the same time,[10]

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6   *Ibidem*.
7   The expression belongs to Cesare Brandi and is a part of the definition of restoration: *"Restoration is the methodological moment in which the work of art is appreciated in its material form and in its historical and aesthetic duality, with a view to transmitting it to the future."* Brandi 1966, pp. 36-37.
8   Riegl 1984, p. 47.
9   Iorga 1915, p. 134.
10   Restaurarea 1865 – 1890, pp. 119-121. The program for "the project for an Episcopalian palace, a meeting for royal hunting and seminar at the Argeş eparchy" also mentions, apart from the apartments of the Episcopalian residence, "The King's hunting meeting area" composed by "two complete apartments for the King and the Queen, a large entrance, a reception salon, a salon for the King's chambers, a salon for the Queen's chambers" etc.

Fig. 1. The Episcopalian church of Curtea de Argeş as it can be seen today, after its restoration by French architect André Lecomte du Nöuy in the second half of the 19th century.

Fig. 2. The new founder of the Episcopalian church of Argeş is presented the restoration plans by French architect André Lecomte du Nöuy. The scene is an apotheotic ending to the mural of the legend of Manole the Builderwhich is represented on the new construction on the eastern side of the precinct.

Fig. 3. Ensemble view on the interior of the Argeş Episcopalian church. The partial extraction of the murals of Dobromir from the 16th century, the destruction of the rest of the ensemble, its replacement with a new oil painting was part of the restoration programme from the second half of the 19th century.

and a necropolis of the kings of Romania, the church that Neagoe Basarab built appeared as a precious ark.[11] The church is nowadays located in the middle of a garden that is boarded on its eastern side by a new building, with its facades in apparent brick and an uncertain style, equipped with all the necessities of the era, with a chapel that holds the relics of Saint Filofteia in its axis.

The tastes of the new benefactor were undoubtedly influenced by the authority of the French architect and by the accelerated Westernisation of the Romanian intellectual class, whose elite advocated the transformation of the autochthonous medievalism of the Argeş Monastery. Thus, apart from the outer reconstruction, with its radiant polychromies, the reconfiguration of the interior of the church was also

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[11] *Op. cit*, p. 25 *(Raport despre restaurarea bisericei dela Curtea-de Argeş şi despre construirea residenţei episcopale)*. French architect H. Révoil, by referring to a new apparition of the restored church, states that "We can only applaud the measures taken to surround this edifice with an iron fence so as to protect it; a similarly efficient idea would be to isolate this monument, by broadening its horizon and letting it show its admirable silhouette in the grand view from which it detaches itself through the glow of its richness."

Fig. 4. The large church of the Văcărești Monastery during the demolition operations in august 1985. This is also the moment of the attempt to salvage a part of the interior murals.

Fig. 5. The devastated large precinct of Văcărești Monastery, waiting for its complete demolition. On the eastern side the elegant arched galleries that were restored can be seen.

accepted which meant the apparition of new frescoes (Fig. 3), new furniture and new utilities, with a pomposity that the same Nicolae Iorga described with bitter passeisme: "Because, I add, there is no need for Oriental carpets in the church, nor electrical lighting or other luxury items. I don't remember ever being said that Heaven was embellished with Persian carpets and had recently introduced electricity and radiator heating".[12]

At least the radical transformation of the facades of the Argeş Monastery are a certainty nowadays, especially after analyses that accompanied the recent restoration operations[13] on the stone and polychrome decoration that belong to the restoring of the foundation of Neagoe Voivode that King Charles offered to the Romanian people, through the hand of the architect Lecomte du Noüy. This practically was a remaking in a medieval pseudo-technique – like the frescoes within the church – in the way in which architect Henri Révoil interpreted restoration.

This beginning of modernity in Romanian restoration still has reflections in the contemporary mentality. The new owner of built heritage, often without ascendancies that permit a continuity of tradition, considers as legitimate his festive and promising apparition in front of the community with a new face of his inheritance.

The second example that I wish to invoke is that of an extensive heritage value that is forever lost: Văcărești Monastery (Fig. 4). It needs to be reminded that after 1989 there were endless debates and commentaries around the recovery of the foundation of the Mavrocordat family. Can the Văcărești Monastery be regained through reconstruction? If we were to talk about an intangible, spiritual heritage, the answer would be yes. However if we were to discuss the material heritage it can be said that the reconstruction is a memorial gesture that stands in the vicinity and outside of restoration, that can however support it – through a distinctive reconstruction, that differs from the original – or can compromise it through the producing of a sham. There is a legitimacy of reconstruction that opposes certain catastrophes that it attempts to confront. There is however the risk of counterfeit, of the unauthorised erasure of traces.

Văcărești Monastery had a destiny which is similar to many works of art that lose their initial status, falling to oblivion or abandonment, re-entering the privileged circle of heritage values, losing their rights again to suffer irreversible destruction (Fig. 5), and in the end again become subject to desperate recovery attempts.

The transformation of Văcărești Monastery to penitentiary meant the survival of the medieval compound under the layers created by the new function of the space.[14] Sinister jail cells that concealed the monk cells, guard towers, and administrative buildings transformed the monastic space to a military one. The only presences that couldn't be annihilated, that should have survived the new owner, were the large church in the centre of the large precinct and the chapel.

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[12] Iorga 1915, p. 136.
[13] Olteanu 2015, p. 261.
[14] Marinescu 2012, pp. 93-114.

Fig. 6. The effort to recover fragments of murals salvaged from inside the church of the Văcăreşti Monastery was presented to the public many times. Image from within the workshop that was opened during the exhibition "The Act of Restoration" organized in the '90s in Catacomba gallery.

Fig. 7. The church of Stavropoleos Monastery in the form restored by architect Ion Mincu.

The restoration[15] that commenced in the eighth decade of the previous century commenced the regain of the original form of the monastery, with the succession of monk cells, with its two supple and elegant kitchens in the south-western and north-western corners, with the ample rhythm of arched galleries on the eastern side, with the two beautiful loggias of the royal residence that opened towards the large precinct and to the panorama of Bucharest. The restoration was made in the absence of a precise destination: museum of religious art?[16] Monastic ensemble and residence of the Romanian Patriarchy? The archaeological research,[17] the architectural drafting, the partial restoration and then the sudden loss of rights and demolishing all happened under its status as an historical monument.

Eighty fragments – approximately one hundred and twenty square meters – of frescos have been extracted and, after a long periplus, have been restored (Fig. 6) under the patronage of the Museum of the City of Bucharest, without finishing these operations until today.[18] A good part of the stonework survived on the shores of Lake Mogoşoaia.[19] And recently the fate of the monastic ensemble and its earthly remains seems to be sealed in an innovative formula: the Văcăreşti Memorial. A new construction that has a strictly technical character, equipped with a conference centre, an exhibition area on which several restored frescoes will be presented, it hosts a fragmentarium of the stonework from Văcăreşti, with the reconstituted monumental columns of the large church standing as testimonies from a distant past, from a different world or planet. And the owner of this shattered heritage will continue to be a secularized institution.

The third example that illustrates different instances of the heritage trinity of owning, preserving and restoring it to the future is represented by one of the monuments that became an effigy of the historical city of Bucharest: Stavropoleos Monastery (Fig. 7). Unlike the previous examples, this time we stand witness to a re-entering on the original orbit, in an improved condition, of a foundation that in its turn followed a dangerous path. Built in a densely

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[15] *Ibidem*, pp. 127-149.
[16] *Ibidem*, p. 145. The proposition comprised the setting up within the "Văcăreşti architectural complex" of a "Museum of Old Romanian Culture" which was supposed to be accompanied by the memorial exhibition "Moments from the revolutionary fight of the Romanian people" and the history of the Văcăreşti penitentiary in 1865-1940.
[17] Panait 2013, pp. 203-2017.
[18] Mohanu 2013, pp. 109-146.
[19] Panait 2013, p. 210. The author briefly presents the way in which, at the beginning of winter, the recovery of the stonework was made: "In these conditions, the researchers of the Office of Heritage – Speranţa Diaconescu, Doina Mândru and Constanţa Costea, with exemplary courage, mounted on the trucks with stone fragments that were ripped from the monastery, brought the stone and marble thesaurus of the imposing monument to the Mogoşoaia Palace…".

constructed area of the old Bucharest,[20] the small church of the Monastery got its final shape along with the promotion of its founder, the Greek monk Ioanichie, who became the metropolitan of the Stavropolia. This was the first difficult and bold change that the small, single-nave church without a veranda went through, by being extended towards the East, in the northern and southern sides of the nave and also to the West.[21] The extension of the altar apse and the building of the lateral apses of the nave was made by simply breaking the 1724 masonry and binding the new rows. To the West, in the most artful and harmonious way, a veranda with elegant columns carved as torsades was attached, one of the most beautiful examples of post-Brâncoveanu sculptural art. All these transformations and appendices represented structural issues that, sooner or later, had to become weak points in the seismic behaviour of the building.[22] In fact they were also considered in the last restoration of the church. The big earthquake in 1802, the one that ruined or brought to the brink of destruction all of the church spires in Bucharest, also transformed the Stavropoleos church to a building in a pre-collapse state, whose only salvation was, in the opinion of the authorities, synonymous with its demolition and reconstruction. The restorer of the ensemble, architect Ion Mincu considered this as a solution himself, as a first option of restoration.[23] What followed was, we might say, a happy compromise. The precinct of the former monastery which was built after the model of inns from 17th century Bucharest, as it can be seen in old stamps and photographs of the era, was rebuilt by Mincu (Fig. 8) in a smaller scale, in his own vision, as a synthesis of medieval Romanian architecture built at the time of a turning point when the old Bucharest was buried and the Westernisation of the new city had prevailed. Fortunately the authentic substance of the church built by Metropolitan Ioanichie was mostly salvaged,[24] with the exception of the spire and the decoration of the facades that the public conscience still perceives as an original work of the unknown decorators and craftsman "Iordan the Stucco Maker"(Fig. 9). If we were to imagine a survey that marks what has begotten us of the original Stavropoleos Monastery, we would see that the largest part of the ensemble is the creation of Ion Mincu,
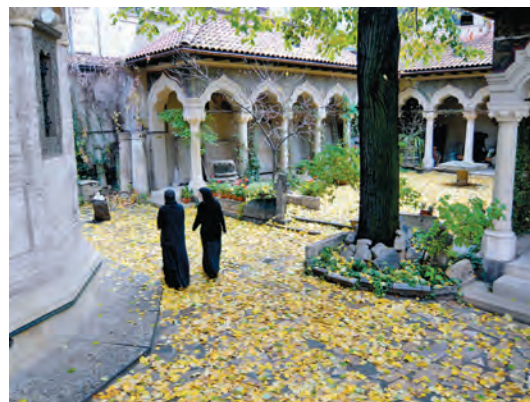

Fig. 8. Work of art of the architect Ion Mincu, the precinct and the new buildings of the Stavropoleos Monastery belong to a revitalized monastic life.

Fig. 9. The exterior restored decoration of the church of Stavropoleos Monastery preserved, along with the "reproducing" of its original mural, the signature of its 18th century artisan, Iordan the Stucco Maker.

which shelters the trefoil-plan small volume, similar to an ark, which is the church. Mincu's work of art became heritage itself, and the materials from which it is made, at the beginning of the 20th century, became part of

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[20] Bălan 2000, p. 11.
[21] *Ibidem*, pp. 14-15, with references to the documents that attest the evolution of the works.
[22] *Ibidem*, p. 23. The author suggests that the degradation of the church was caused by all the earthquakes that succeeded since the 18th century: March 26th 1790, November 27th 1793, 1802, and 1838.
[23] Mohanu 2000, p. 63.
[24] Popa 2002, pp. 7-59.

history. This was a modality through which the vital part of the medieval monastic ensemble was integrated in the new "layer" of modern Bucharest, which was eclectic and cosmopolitan. Simultaneously, the secularised mentality of the 19th and 20th centuries granted it the status of historical monument, by becoming one of the first landmarks of the historical centre of the Capital City. Stripped of its initial function, subsisting as parish church and old book deposit, the monastic ensemble didn't manage to recover from its slow and inevitable decline until regaining its original status as monastery. At the same time this is an example of a revitalised space through its existence in the live Ecclesia of the community.[25]

The three examples that were presented above cover an essential part of the issues that, in the contemporary Romanian society, flow from the trinity *to own – to preserve – to restore* the heritage. I would find an enunciation of these issues at the end useful.

1. To own and to preserve the heritage unaltered implies a deep, essential and truthful knowledge of the inherited values. This fact represents a major educational issue for the Romanian society. This is simultaneously a practical problem – which regards the owners and the authorities in the same measure – of preserving the authenticity of the historical monuments and of the responsibility that one has when transmitting the inheritance of the past.

2. The damaging separation between conservation and restoration, which needs to be suppressed by facing a doctrinarian error that continues to infiltrate even today. The concept advanced by the architect Henri Révoil more than a century ago, when restoring the Argeş Monastery, allowed the restorer to substitute a new work of art to the original, made after the creator-restaurateur "was imbued with the values of the past"[26] as the French architect says. The recrudescence of this permissiveness gained momentum especially in times of a certain wish for economical ascension, such as the ones we are living today, in which the new value of using a heritage building is in its salvation behind the decorum of a pseudo-restoration. Brought to a physical state that only makes them restorable through radical and sometimes arbitrary reconstruction, these buildings are nowadays another form of dissimulated monument destruction.

3. The mirage of development, which either appeared in the triumphalist dynamics of the totalitarian regime or in the restless race of capitalist democracy, can generate, as it has been seen and is still often seen, the blocking of any vigilance or juridical mechanism that is capable of stopping the destruction of heritage buildings, ensembles and historical sites. Conquering the land under historical edifices is the target of this unseen war. The Văcărești case became even more significant in this sense since it was finally followed by the effort to recover the destroyed monument. This desire generated and shall each time generate irreversible blank spaces in the built heritage, which become the grounds of extremely disputed initiatives. Between reconstruction and memorial, these projects ultimately reflect the capacities and the limits of public conscience to preserve the values of the past.

4. The sinuous road of the existence of a historical monument depends, apart from its physical survival or its glorious restoration, on the way in which the community perpetuates its memory. The conservation and restoration of the spiritual heritage was proven to be, in cases such as Stavropoleos, a guarantee of the protection of the physical heritage.

Bibliographical abbreviations:

Babelon, Chastel 1994   J. P. Babelon, A. Chastel, *La notion de patrimoine*, 1994.
Riegl 1984   A. Riegl, *Le culte moderne des monuments (Der moderne Denkmalkultus)*, Paris, 1984.
Brandi 1996   C. Brandi, *Teoria Restaurării*, Bucureşti, 1996.

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[25] Protos Iustin Marchiş, 2000, pp. 93-116.
[26] *Restaurarea monumentelor istorice. 1865-1890*, p. 247. By clearly differentiating it from conservation, H. Révoil defines restoration thus: "To restore a monument is an entirely different thing: it means to recover its primitive condition, therefore to make it proper for the purpose it is to be given. Thus the program widens and it need to be understood that the architect, when lacking specific documents, is first inspired by that which he sees and from what he can gather from other similar monuments. He needs to absorb the idea of the work of art's creating artist and gather all the information that justifies his innovations".

Iorga 1915   N. Iorga, *Ce este un monument istoric*, in Anuarul Comisiunii Monumentelor Istorice pe 1914, Bucureşti, 1915.

Restaurarea *1865-1890*   *Restaurarea monumentelor istorice. 1865–1890*, Tipografia Carol Göbl, Bucureşci, 1890.

Olteanu 2015   I. Olteanu, *Piatra în patrimoniul românesc. Degradări specifice şi tratamente adecvate*, Bucureşti, 2015.

Marinescu 2012   O. D. Marinescu, *Mănăstirea Văcăreşti din Bucureşti, de la origini până astăzi*, Bucureşti, 2012.

Panait 2013   P. I. Panait, *Mănăstirea Văcăreşti sub şpaclul arheologilor bucureşteni*, in: *Un sfert de veac de la martiriul unui monument bucureştean. Mănăstirea Văcăreşti*, Bucureşti, 2013.

Mohanu 2013   Dan Mohanu, *Călătoria prin timp a picturilor murale de la Văcăreşti: 1985-2012*, in: *Un sfert de veac de la martiriul unui monument bucureştean. Mănăstirea Văcăreşti*, Bucureşti, 2013, pp. 109-146.

Bălan 2000   C. Bălan, *Mănăstirea Stavropoleos*, p. 11, in Stavropoleos. Ctitorie, oameni, fapte, 2000.

Mohanu 2000   D. Mohanu, *Restaurarea picturilor murale interioare de la biserica Stavropoleos* in: *Stavropoleos. Ctitorie, oameni, fapte*, 2000, pp 61-87.

Popa 2002   C. Popa, *Biserica Stavropoleos, monument de artă*, pp.7-59, in: *Stavropoleos. Ortodoxie, artă, comunitate*, 2002.

Marchiş 2002   P. I. Marchiş, *Stavropoleos – de la mănăstire la parohie*, in: *Stavropoleos. Ortodoxie, artă, comunitate*, 2002, pp. 93-116.