

TAXIDERMY AND TAXIDERMISTS FROM THE “GRIGORE ANTIPA” NATIONAL MUSEUM OF NATURAL HISTORY FROM BUCHAREST (ROMANIA)

PETRESCU Ana-Maria, PETRESCU Iorgu

Abstract. A short history of taxidermy in the National Museum of Natural History “Grigore Antipa” from Bucharest is presented, from the beginning, in 1834, until nowadays. The main trends of this art of animal preparation were pointed. Prodigious contributions to this science were brought by Carol Valstein (1837), who worked with several taxidermists: Carlo Ferreratti, Nicolae Stahi, Petrache Georgiu (Gheorghiu, then Georgescu) and his sons, Cristian and Simion, Constantin Hepites – pharmacist, Carlo Ferreratti. Other notable figures in this field who have made outstanding contributions to bird and mammal collections are: Ion P. Licherdopol, Vasile Dumitrescu – engineer, R. R. Dombrovski and his most valuable help Constantin – “old man” Dăianu, Rudolf Ion Pop, Richard Canisius, Anghelie Bardan, Richard Hoenicke, Max Bleich, Tănase Modval, Nicolae Semen, Carol Borsiczky, Nicolae Pușcașu, Pamfil Polonic, Octavian Crăciunescu, Mircea Lucian Șerban, Aurel Papadopol, Marcel Ionescu, Adrian Mihalcea-Suru, Radu Ștefan Pană, Mircea-Liviu Ciobanu.

Keywords: taxidermy, Museum “Grigore Antipa”, taxidermists, painters, restorers.

Rezumat. Taxidermie și taxidermiști de la Muzeul Național de Istorie Naturală „Grigore Antipa” din București (România). Este prezentată o scurtă istorie a taxidermiei în Muzeul Național de Istorie Naturală „Grigore Antipa” din București, de la începutul anului 1834 până în prezent. Au fost evidențiate principalele tendințe ale acestei arte a pregătirii animalelor. Contribuții prodigioase în știință au fost aduse de Carol Valstein (1837) care a lucrat cu mai mulți taxidermiști: Nicolae Stahi, Petrache Georgiu Gheorghiu, devenit apoi Georgescu) și fiii săi, Cristian și Simion, Constantin Hepites - farmacist. Alte personalități marcante în acest domeniu care au adus contribuții deosebite în colecțiile de păsări și mamifere sunt: Carlo Ferreratti, Ion P. Licherdopol, Vasile Dumitrescu - inginer, R. R. Dombrovski și ajutorul său cel mai de preț, Constantin - “bătrânul” Dăianu, Rudolf Ion Pop, Richard Canisius, Anghelie Bardan, Richard Hoenicke, Max Bleich, Tănase Modval, Nicolae Semen, Carol Borsiczky, Nicolae Pușcașu, Pamfil Polonic, Octavian Crăciunescu, Mircea Lucian Șerban, Aurel Papadopol, Marcel Ionescu, Adrian Mihalcea-Suru, Radu Ștefan Pană, Mircea-Liviu Ciobanu.

Cuvinte cheie: taxidermie, Muzeul „Grigore Antipa”, taxidermiști, pictori, restauratori.

INTRODUCTION

The term “taxidermy” is defined according to the Explanatory Dictionary of the Romanian language (DEX) as “the art of preparing animals in order to be exhibited in the museums of natural sciences”. The first naturalization tests were made around 1760 at Metz in France, by the pharmacist Baptiste Becoeur. This technique was used in the first collections of ornithology, which initially had only assembled naturalized birds, in an empirical way, generally practiced by people without a special training, endowed with an aesthetic sense, a technique called “stuffing”. The technique was then popularized by Louis Dufresne (1752-1832), a French ornithologist, taxidermist and naturalist from the zoology department of the National Museum of Natural History in Paris, who was part of the exploration expedition “La Pérouse”, (PÉQUIGNOT, 2006). The technique of long-term preservation of corpses, through conservation, has been known to humans since historical times, if we think of the Egyptian and Peruvian mummies. At the beginning of the 19th century it was applied to favourite animals, who had died from various causes, in order to have them around for sentimental, aesthetic or religious reasons. Today it has acquired the dimensions of a science, which is practiced in small circles, in laboratories of natural sciences and museums. In time, this technique has evolved into two branches: taxidermy (“*taxis*” = arrangement, “*dermis*” = skin) – conservation of small vertebrates or those that do not require laborious preparation of the skins and dermoplasty- applied especially to large vertebrates, which requires preparation in stages, including skin tanning. Taxidermy and dermoplasty have developed with the discovery of toxic chemicals, strong preservatives, such as arsenic, boric acid, etc., which will be used in the preparation of the skins in order to increase their lifespan. Thus, today we can find old pieces in museum exhibitions from the late eighteenth century and the beginning of the nineteenth century. Taxidermy made little progress until the 1851 London exhibition, where naturalized pieces from Stuttgart's taxidermists could be seen, and this gave new impetus to this occupation in European countries. In Romania, the first taxidermy work is performed by the pharmacist Constantin Hepites, from Brăila, who naturalized over 21 birds, for a particular private collection of Mihalache Ghica, donated in 1835 to the National Museum of the St. Sava College in Bucharest (MARINESCU & IONESCU, 1985).

MATERIAL AND METHODS

The paper presents a history of taxidermy in the National Museum of Natural History “Grigore Antipa” in Bucharest from its beginning in 1834, up to this moment, based on different archive documents from the National Archives in Bucharest, the Museum of Pharmacy of the Faculty of Pharmacy in Bucharest (the “Carol Davila” University of Medicine and Pharmacy” of Bucharest), Romanian Academy Library and from the “Grigore Antipa” National Museum of Natural History”.

RESULTS

Carol Valstein (1795-1863)

Carol Valstein was the first Romanian painter and museum curator (known as Carol Wallenstein de Vella, actually Toma Ioan Velea, born in Gospici, in Croatia, Romanian father), who learns the craft of painting and taxidermy in Vienna. Returning to Romania in 1817, after a stay with relatives from Craiova, he comes to Bucharest, where, in 1837, he is appointed director (custodian) of the newly established National Museum (Nov. 3, 1834) at the St. Sava College. This museum included the most diverse collections, from zoological, current and fossil pieces, to archaeological pieces, art pieces (Valstein was once the director of the Pinacoteca). Later they will evolve as independent institutions. The museum contained two rooms, being located in the former library of the College. Through his personal efforts or with the help of benefactors, he will gather a collection of birds (PETRESCU, 2005; PETRESCU & PETRESCU, 2009) and mammals, of conchs (orig. “coance”) (mollusc shells), fish and others. He hunted in Bărăgan, Oltenia, Bucharest (Dumbrava Fântânarului = today's Cișmigiu garden) (BOICESCU & DUPLOYEN, 1971). He initiates the first material exchanges with the natural history museums in Vienna, Stuttgart and Wittenberg (Germany). The inventory left by Carol Valstein numbered about 2,500 pieces. He encouraged donations to the museum made by various Romanian enthusiasts, thus receiving all kinds of odd specimens, two headed calf and others. Carol Valstein makes the first mentions of fossil animals before Professor Gregoriu Stefanescu. He is the first to give attribute to the first popular vernacular names (popular) for species of fish, birds and mammals from the Romanian fauna. He is also the author of a manual of drawing and architecture (he was a drawing professor at St. Sava College) and of the first treatise on ornithology in the Romanian Country, “*Elements of ornithology according to his own local observations in the Romanian Country Land*” (WALSTEIN, 1853) (BĂCESCU & TĂZLĂOANU, 1955). During his directorship he had worked with several taxidermists: Nicolae Stahi, Petrace Georgiu (Gheorghiu, who then became Georgescu) and his sons, Cristian and Simion (CRISTACHE-PANAIT & PANAIT, 1966; MARINESCU, 1995).

Constantin Hepites (1804-1890)

A brilliant pharmacist, author of the first Romanian Pharmacopoeia, the first pharmacist from the Romanian Country, chief of Quarantine from Brăila, major and senator. But his concern for the naturalization of birds and mammals was totally unknown. We have found in the magazine “National Museum”, Year 1, issue 22 of 1836, in the article entitled “Pelicans (Romanian-Babița)”, the following annotation: “*Mr. K. Ipites (C. Hepites, nn) the doctor of Karantine from Brăila, to whom the National Museum owes most of the ornithological collection, has recently sent a pelican which has been settled in this museum, so it can be seen by whomever would want*” (MUZEU NAȚIONAL, 1836). As a complement to them, Iugulescu and Mogoșanu, in the Noema magazine from 2007, point out the existence at the Library of the Romanian Academy of an unknown manuscript of the famous pharmacist, entitled “*Teachings on the skinning, filling and conservation of birds and mammals... composed after the shows of dr. Ioan Gerhard Brassart (Johann Gerhard /Georg Brassart) (1776-1834), merchant and curator at the Naturhistorischen Museum in Bon, o. n.), for multiplying the collections of National Museum in Bucharest by Constantin Hepites, fulfilling his doctoral duties at Brăila Quarantine, experienced pharmacist and sworn to two kingdoms, from the University of Vienna, from Austria and from the University of Harkov, in Russia. Brăila*”. The manuscript is dated from 1835 (IUGULESCU & MOGOȘANU, 2007).

What Constantin Hepites writes in this text:

“*Section II*

On the tools or instruments which are required for skinning and stuffing and on the means of conservation or preservation.

For skinning and stuffing, relevant tools are needed; In order to make one’s work easier, the following essential tools are needed: a smaller knife and a larger one, very well elongated, designed for the skinning of birds and mammals (mammals are called all those animals that feed their cubs with milk), a pair of smaller scissors and larger ones for cutting wings and skin walls from the birds heads, as well as for cutting the threads ...”*

We suppose that during his stay in Vienna for his studies, Hepites could have met and learned from the German taxidermist mentioned above.

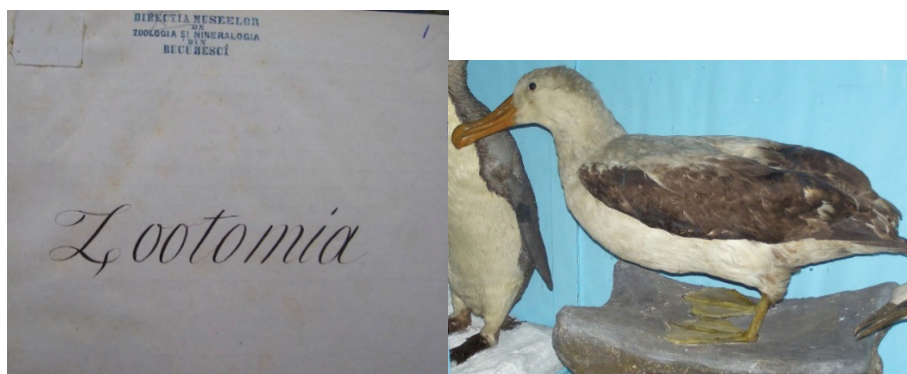


Figure 1. Cover page of the catalogue for zootomy (anatomy, o. n.) and the albatross donated by the Turin Museum (original).

Carlo Ferreratti (1860-1867)

Originally from Turin, Ferreratti was a preparer of the zoological collection of King Emanuele II of Italy. He arrived in Bucharest in 1860 with a donation of nearly 700 zoological pieces made by the museums of Turin and Genoa.

During his time, the museum moves from the rented house from Nae Hiotu (on Academiei Street) to the right wing of the new Academy Palace (n.n. the current University building in central Bucharest), arranged as a museum. He will design the first museum windows and he will also try to bring a fresh breath of the West into the Romanian museological vision. He carried out several incursions for studying and collecting material in the southern parts of the country, especially in the Mavrodin area of Teleorman. Ferreratti leaves to the posterity almost 4500 museum pieces, accompanied by a hand-written catalogue, deposited in the archive of the “Grigore Antipa” Museum. He had Simion Georgescu as his dermoplast preparer. The first Romanian participation at an international event is being registered in his time. In 1867 Carlo Ferreratti sends minerals, fish, birds and mammals to the International Exhibition in Paris.

The materials and objects that were used by the museum's preparers are noted in the inventory of the pieces taken in 1894 by Grigore Antipa from Gregoriu Ștefănescu: furniture - a preparer wooden table and an iron vise, a fir-tree cabinet with glass windows for instruments, a three-door fir-wooden glass cabinet for animal storage, an old zinc-coated fir wood table for animal preparation, a carpentry counter, an iron forge, a small hoe, a zinc bath, a small table for assembling skeletons; tools – an extractor, 12 small iron shovels for preparation, 7 piles, 4 prickers, 12 drills of different sizes, 9 drills with handles, 6 metal pans for melting material, bone and brass combs, a table anvil, a cast iron pan for melting glue, large pliers, small axe, knives, wooden shovels for stuffing, round chisels, machine for drilling bones, iron hammer, sharpening knives, 4 pairs of scissors, scissors for cutting tin, flat nose pliers, wire cutting pliers, chisels, knives and pliers for preparation, 2 wash basins, 10 jars for the dyeing solutions, 120 wooden stands (linden and alder), 64 museum jars of different sizes.

For comparison, we give the tools used in taxidermy after a century. PAȘTEA & CORNILĂ (1987) mention the following tools for taxidermists: “anatomical instruments - curved scalpel, straight scalpel, straight scissors, curved scissors, surgical pliers; various tools - multi-blade penknife, claw-grip, wide and sharp nose pliers, various drills, hand saw, various sizes of hammers, a pricker, brushes of different sizes, porcelain (mortar type) or glass vessels, surgical needles, sewing needles of various sizes and thicknesses, pins, staples, etc; various materials - narcotic, absorbents, preservatives, materials for filling, modelling material, mounting, artificial eyes”. Fish and invertebrates with a hard exoskeleton, can be prepared either as parts in preservative liquids (ethyl alcohol), whether or not attached to a glass plate, or as dry pieces (Fig. 2).



Figure 2. Examples of mounted specimens from the “Grigore Antipa” Museum: wet preparation of crustacean specimens (red rock crab, *Grapsus grapsus*) attached to a glass plate (left) and dry mounted fishes (exhibited in the former “Hall of Exotic Fishes”) (right) (original).

Ion P. Licherdopol

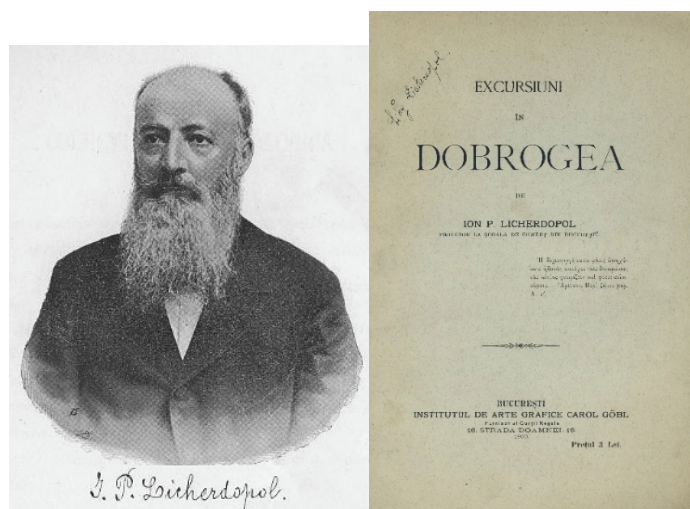


Figure 3. Ion P. Licherdopol (1842-1908) and his work, “Travels in Dobrogea” (1900) (in Romanian) (from LICHERDOPOL, 1903).

Renowned malacologist and ornithologist, an expert of the volapük language, Licherdopol (Fig.3) was employed initially, at the beginning of his activity, as a taxidermist at the Museum of Natural History, during the directorate of Gregoriu Ștefănescu. He was the colleague of Simion Georgescu (taxidermist of the museum). After his disappearance, his malacological and oological (egg) collections were donated by his wife to the museum he had served with ardour and dedication (PETRESCU & ANDREI, 2018).

Vasile Dumitrescu

A passionate taxidermist, Vasile Dumitrescu took lessons at the Natural History Museum from Bucharest, while being enrolled as a pupil in the Normal School for Teachers in Câmpulung (July 15-October 2, 1907). Vasile Dumitrescu arrived in Bucharest during the interwar period as an inspector on school museum's problems. After the bombing of the museum in 1944, he helped during the restoration, in his capacity as an engineer. To him we owe the first handbook of taxidermy: “*Practical course for stuffing animals- birds, fishes, taught at the summer courses in Campulung with teachers from all over the country*” (DUMITRESCU, 1922). Also, in 1960 he published in the journal of “Grigore Antipa” Museum (*Travaux du Muséum National d'Histoire Naturelle “Grigore Antipa”*), in collaboration, a highly documented work related to the beginnings of the museum in Bucharest and another in the The Museums Review, “*Old preparers from the “Grigore Antipa” Natural History Museum*” (DUMITRESCU, 1966). Vasile Dumitrescu leaves this world as a war hero, greatly wounded during World War I, where he served as an aviator and comrade-in-arms with Constantin Moțaș.



Figure 4. Naturalization of the Indian elephant in the workshop of the Museum (at that time on 19 Polonă Street). Craftsmen around Robert Ritter von Dombrowski (from left to right: Niculae Bălășoiu, Robert von Dombrowski, Vasilescu and Constantin Dăescu). (Archive of the “Grigore Antipa” Museum - original).

Barbu Solacolu, the nephew of Grigore Antipa, with unmatched charm, describes what he saw, through the eyes of a child, in Nicolae Bălășoiu's workshop (Fig. 4): “The strong smell of camphor, iodoform and glue in this light-filled workshop, in which Nicolae's patience and skilfulness created so much artificial life from dead bodies of birds and beasts, entrusted to him to be immortalized. For hours I watched the joy of being introduced to the secrets of Nicolae's art, the movements of his fingers and the gripping of the birds between the boards and cartons. For me it was a miracle to see and understand how from sowing a beam or a thicker slat came out a socle, painted in black, got a few dabs of glue on one side and then a press of gravel. Nicolae inserted a dry branch into the socle. He also sprinkled green and gritty powder to mimic the moss. Finally, patiently, meticulously, he placed the bird on the branch. He caught the claws of his feeble legs in thin nails, temporarily protected with small cards. From a heap of boxes filled with glass eyes, black, brown, green and blue, of various sizes, eyes of birds, vultures and owls, bears and foxes, snakes and salamanders, he chose the proper ones and fixed them on both sides of the rigid little head.” (SOLACOLU, 1974).

Vasile Dumitrescu describes in 1966 (DUMITRESCU, 1966; IONESCU et al, 1960) the preparers he met at “Grigore Antipa” Museum: “The oldest of them was Constantin Dăianu (Dăescu, o. n.), who worked at the museum since 1888, when the collections were still at the University and the director was the great palaeontologist Grigore Ștefănescu. “Old man” Dăianu, as we called him, was first a caretaker, then he learned the art of naturalization, which he practiced when the museum was located on the Polonă Street and on the current premises. Since 1896, when he started working at the museum, Dăianu became the invaluable help of Robert Ritter von Dombrovski, a skilled preparer (Fig.6). Constantin Dăianu died in 1915, quite poor, his funeral being paid by the museum. I have found working in the museum, in 1908, the preparers Nicolae Bălășoiu and Ion Brebenel, both originally from the county of Muscel, as well as Dăianu. The latter worked for a long time at the museum, helping C. Dăianu wisely, and learning from him the art of naturalization and also from Dombrovski (who was not too fond of sharing the “mysteries” of the profession). In 1920 N. Bălășoiu left for Câmpulung-Muscel, where he still practiced taxidermy on his own, but in 1921 I. Brebenel followed his example. Nițescu, also initially a cleaner, was later trained as a preparer”.

Anghelie (Anghel) Bardan (1896-1994)

A first-rate personality of the Romanian biology and museology, Anghelie (Anghel) Bardan (Fig.5) is the one who founded the Museum of Natural Sciences in Focșani (DUMITRESCU, 2011). The Museum had been organized in the building of his former school. There he managed to gather more than 700 animals from different parts of the world, obtained or collected by him. At the request of the officials, he became a teacher for animal preparation for the students from St. George, Brașov, Deva and Râmnicu Vâlcea. Anghel Bardan had been passionate about natural sciences since childhood, while learning with great ability from his biology teacher who showed them also how to prepare various animals (IACOB, 1971a). During 1920, as we read in DUMITRESCU's (2011) article about Anghelie Bardan, “During summer vacation, with his small savings, he got on the train and went to Bucharest to buy preservatives and artificial eyes, but, especially, to visit the Natural History Museum.



Figure 5. Anghelie (Anghel) Bardan (original).

He stayed for days in the museum to document himself better. The museum was equipped with research laboratories and naturalization workshops led by specialists. He had the happy opportunity to be received by Grigore Antipa - “a short man, with a broad and sturdy complexion. His round, serene face was framed by a short-cut moustache, and large, bright eyes gleamed behind glasses. He shared his interests and asked him to approve his assistance to the work done in the laboratories of different sections of the museum. Antipa wrote something on a paper from the folder sitting on the desk, and then, he got up and gave him a large book from the shelf, on which he also wrote a few words. Looking at Bardan, he said: “You will be presented with this paper to Mr. Canisius and Hoeniche from the naturalization laboratories for the museum pieces, and I also offer you this book as a gift, for research and to complete your knowledges with the rich fish fauna from the waters of our country. As long as you stay with us, when you need to, you can search other works in the museum’s library.” Excited, Bardan, emerged from Antipa's office with the book offered by the scientist, but forgot his hat on the hanger and had to beg the porter to bring it. The work was

entitled “ The Ichthyological Fauna of Romania”, edited and awarded by the Romanian Academy in 1909. On the first page, Antipa made the following dedication: “*To Mr. Anghel Bardan, as a reward for his love for nature. From the author. Doctor Grigore Antipa. August 10, 1920*“. In the laboratory where Canisius, a decorative painter, worked, Bardan acquired the knowledge of an accurate portrayal of nature, through dioramic presentation. From Bleich (lapsus calami, Bleich is employed in the museum in Bucharest only in 1939, o. n.), an artist in dermoplasty, Bardan had acquired valuable technical knowledge on the conservation of the pieces, both in the animal and plant kingdoms. Bardan visited and researched in depth the wonderful collections of lepidopterans (butterflies) and the rich ornithological fauna (birds) preserved in the form of skins. During his visit he had also studied the rich library of the museum”.

Robert Dombrowski



Figure 6. Robert Dombrowski and his diorama, “The life in the Sahara Desert”.
(Archive of the “Grigore Antipa” Museum - original).

Robert Dombrowski was a famous taxidermist from Poland (Fig. 6) and was born in the Czech Republic. He came from the Imperial Museum of Natural History in Vienna, and he worked at the Museum of Zoology/Natural History from Bucharest between 1895-1916. To him we owe the first dioramas made in Romania, also the first in the world with a painted background. He had a shop in Bucharest on Leonida Street, “*Dobroudscha*”, where he naturalized animals and later on were sold in Europe. Many pieces of the museum’s heritage are prepared by him. An ornithologist and passionate hunter, he was the author of the first ornithological book in Romania, “*Ornis Romaniae*” (DOMBROWSKI, 1912). Before the war, in 1916, he was forced to leave the country along with all the German and Austrian citizens (PETRESCU & PETRESCU, 2017).

Rudolf Ion Pop

Rudolf Pop was brought by Antipa to the museum in 1921 from the Museum in Christiania (now Oslo), Norway. He was originally from Rășinari, Sibiu. He had acquired his specialisations by working in major museums around the world. He came to the museum in Bucharest on the position previously held by Ion Popa-Burcă. During the scarce time he worked in the museum, he was preoccupied by small mammals and birds, mounted and skins. We have no knowledge what pieces he had prepared in the museum. After a few years, Pop had left the museum, apparently for Alaska, at the time when the gold rush had begun. Furthermore, he accompanied the specialist Humberto dos Passos-Freitas from Madeira on an expedition to the Danube Delta in 1922 (PETRESCU et al., 2018).

Richard Canisius (1870-1934)

A German citizen, Richard Canisius (Fig.7), taught drawing at the Evangelical High School in Bucharest. He was employed in the museum from 1907 (in the place of the famous entomologist Arnold Montandon) and until his death in 1934. He will create the butaphorics and the painting for ten dioramas (10) in the museum, presented for the first time to the public in 1914, on the occasion of the second official opening of the Museum of Victoriei Square. Barbu Solacolu, the nephew of Grigore Antipa, a child of only five years old at the time, followed the team that worked on the arrangement of the museum in 1907-1908 and will evoke in his memoirs later on the following image: “*Have you ever seen the panel of seals, some swimming in the polar sea, others rising up on the bank? Can you imagine Canisius' work hours and my watch hours behind him? I have the impression that, from our combined efforts, that huge panorama came out – a symphony of white and blue – a poetical background of the wonderful collection of naturalized seals. Perhaps achieving the beauty of the diorama is also due to the childlike soul that I have laid upon it with my warm eyes...*“ (SOLACOLU, 1974).

Richard Canisius was also a regular presence in the official salons of the time. The person who lived with him, Mrs. Marinescu, sold after the artist’s death, in 1949, the painting and drawing works remaining in the house, to Patriarch Justinian through the monk Bartolomeu: “Anania (IPS Bartolomeu Anania, o. n.) manifests, on the other hand, an inclination towards the beauty in art. And, as he has material means, he bought from a lady Marinescu (mentioned

above) from the Capital, a number of 20 paintings of the most beautiful of Canisius, which, along with many others and engravings, etc. They were offered for purchase to the Patriarch. The paintings (20) were purchased by Anania at a ridiculous price: 2,500 lei a piece, so 50,000 lei. The Canisius collection will be purchased by the Patriarch for the sum of 400,000 lei. “ (VELICU, 2005). Some of the works of graphics, engravings, (27) are in the patrimony of the Library of the Romanian Academy, the stamp section. His works, unknown, have been exhibited since 2000 in various exhibitions in Bucharest. He was the drawing teacher of the painting of Margareta Sterian at the Evangelical School. There are still in the scientific collections of the museum entomological pieces collected by Canisius, beetles from the family Cerambycidae gathered from Romania (SERAFIM, 2007).

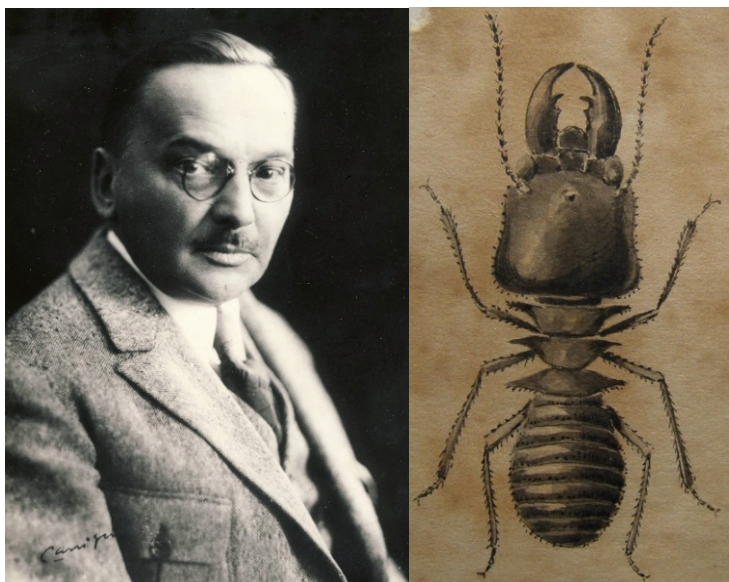


Figure 7. Richard Canisius (1870-1934) and his drawing of a male termite (original).

In the museum's archive we have discovered the funeral speech held by Antipa for Richard Canisius: “Yesterday, we buried the painter Richard Canisius, curator of the Natural History Museum”. At the Catholic Cemetery, the director of the museum kept the following words: “The Museum of Natural History placed the mourning flag on the balcony of the façade in order to manifest, in this visible way, the loss of Richard Canisius, one of those worthy men, who devoted all their work, skill and talent to give the country a leading institute of culture. We, his colleagues from the museum, carry this hidden mourning in our hearts, having the great pain of losing a good comrade, a tireless workmate and a dear friend, in a long collaboration of almost 26 years, whose zeal, talent and skill were overcome only by the kindness of his heart, his sincerity and devotion and the extreme simplicity that distinguished his being. Only who knew this man of rare modesty – who always preferred to be held on a second level – could have seen what a treasure of virtues adorns his soul and how much creative energy his activity animates. Canisius was a perfect artist, both in conception and execution. He possessed all the technical means to express his artistical thinking and feeling, manifesting them through painting, drawing, aqua-forte, lithography, xylography and all graphical arts. He produced significant works in all directions. He became a naturalist, a passionate entomologist, and through his orderly spirit and great skill for various minutely technical works, which moulded him in a good museologist, he brought great services to the museum. To the entomologist Canisius our museum owes today one of the most systematically organized and splendidly prepared and labelled collections of beetles, containing over 120,000 specimens. Also, the painter Canisius offered the admirable mural picture from the biological dioramas of our museum, which beside their scientific importance, represent a work of art of great value. Though of foreign origin, Canisius loved his adoptive homeland deeply. In all his works of art, one sees and feels the great love he had for the land and the life of this country, with which he not only identified with himself but also to which he entirely dedicated his existence, work and talent. The ones that followed closely his paintings and graphics would know that there was not a single corner in the country, from the Carpathians to the Danube and the Black Sea, whose beauty is not revealed with such great love by this great artist. A collection of graphics by Canisius is the most beautiful, picturesque album of the country, which he loved and gave his entire soul and the rest of his body that will be resting from today.” Speech given by Mr. Professor Doctor Grigore Antipa at the funeral of R. Canisius on March 23, 1934 - in Bucharest.

Richard Hoenicke

A painter, drawing teacher at the same high school as Canisius, Richard Hoenicke worked as preparer in the museum between 1926-1938. During his career he contributed to the creation of eight dioramas (Fig. 8) and an article about the mysteries of trophy preparation, published in the Hunter's Magazine (HOENICKE, 1928).

Max Bleich

Max Bleich was a German citizen established in Romania, in the Braşov area. Remarkd for his special talent, he was employed as a taxidermist at the “Gheorghe Nedici” Hunting Museum in Bucharest, founded in 1932. He worked at the Hunting Section of the Romanian Pavilion in Paris (1937) and also at The Great Hunting Exhibition in Berlin (1938) for which he received several medals. He will work at the museum from Bucharest between 1939 and 1944, where he will perfect the art of animal naturalization. In 1939, Bleich will help Antipa create the last diorama of his time, “Life on the Cape Caliacra” (Fig. 9).



Figure 8. Richard Hoenicke’s diorama, “Life in the Black Sea by the Rocky Shore” (postcard from Antipa's time, Archive of the “Grigore Antipa” Museum - original).

In the correspondence of the famous ornithologist Dionisie Linţia, published in 1999 by Andrei Kiss, ornithologist from Timişoara, we have discovered thirty-eight letters received by Linţia from Max Bleich between 1930-1933. Bleich was a passionate taxidermist, often going on the field, alone or with his daughter, Lily Faltin, in Dobrogea, or sometimes only his daughter alone, to collect material which he naturalized after that. He corresponded assiduously, exchanging material with various preparers in the country, sending Linţia various pieces he had obtained. We do not know whether Bleich had his own workshop or was working during the museum service. He was planning with a friend to found a zoo in Bucharest. They had obtained the land, arranged to receive animals from the Berlin Zoological Garden and in 1930 they started receiving a part. For indigenous animals they are thinking of turning to Linţia (from the Royal Hunting Area at Şarlota, Charlottenburg, Timiş county), but this only proved to be a beautiful dream, as Bleich wrote later on, “*but I foresee that it will be a thing with little thanks and satisfaction*” (KISS, 1999).



Figure 9. Max Bleich and his masterpiece, the diorama “*The life on the Cape Caliacra*” (Archive of the “Grigore Antipa” Museum - original).

He met Hoenicke, from whom he regularly bought various species of birds. “Those from the Ministry, respectively Dr. Nedici, are associated with Mr. R. I. Călinescu, a university assistant, for making a complaint against B. M. (Bleich Max, o.n.), as being a German spy, seeking to be expelled from the country. After B. M. bought for years, on his money, biological material and processed it for the two, they have significant debts to him, a typical Balkan harassment begins. Desperate for treatment at the Tribunal, at the service, in the press, he asks for his support L. D.

(Linția Dionisie, o. n.) to find a preparatory position for him at the University in Cluj. In 1933 he is about to leave Romania permanently (“I don't have anyone to whom seriously talk here”). From the Museum he is transferred to the Hunting Service, where the salary is always outstanding and is handled only by private clients. He hopes that, through L.D.'s interventions in the Ministry, he will be able to participate in the planned expeditions of L. D. in the Danube Delta, and also through him, that his superiors (Mr. Săulescu) would be properly informed, in order to stop the hunting and hunting abuses. “In the historical archive of the” Grigore Antipa” Museum we found a complaint addressed in 3.03.1939 to the Ministry of Cults and Arts regarding Max Bleich “ going over ... (? , the partially legible word) and texts of laws, he works clandestinely for individuals. For the work he performs, he collects beautiful sums, in the same position that he has at the Museum, which puts him at shelter from any kind of material imposition to the state, county, commune, etc.”. That denunciation is drafted by a certain Iosif Pătrașcu, a taxidermist with a shop in Bucharest, deeply disturbed by the injustice which he feels has been done to him by this inexcusable conduct. In the reply given by Grigore Antipa to the Ministry of National Education to the indictment brought to Bleich and to Antipa indirectly, it states “*Unfortunately, for a long time we will have to hire preparers from abroad, because there is no person in the country who knows this difficult profession in the degree necessary for a Museum of the significance of our Museum. Mister Bleich is indeed an excellent preparer, both as a dermoplast and taxidermist, as well as a painter and sculptor and no less a naturalist. Besides, Mr. Bleich has been in the country for 14 years, during which time he held the position of preparer at the Hunting Museum depending on the Ministry of Domains, from where he went to our museum. He is married to a Romanian of citizen and of ethnic origin, the children attend Romanian schools, and he has recently requested the Romanian citizenship in.... With such a preparer we should be happy to have him, because with him our Museum will take on a completely different appearance than the old preparations, some of which it still owns today*”. Another story about Bleich was found in Mircea Paucă's memoirs (PAUCĂ, 1998). “As perfect as Bleich was in the preparatory work, that's how much it was like a “blotting paper”. He was never awake and had several conflicts. Dr. Antipa had bitter experiences with him several times, being apostrophised by his preparer, who only in such disposition could perform flawless works. In the end, the director concluded that, before visiting him in the workshop to see what he was working on or to give him new works, Paucă had to be sent first in order find about Bleich's state and to announce that he will be visited by the director. Only then did Dr. Antipa descend in the preparatory workshop in the basement of the Museum, being assured that he could talk to Bleich in the same area. How much he was upset at this situation sometimes, we could deduce from the director's words: “If Bleich continued to behave like this, I would throw his” passport immediately across the border!”. But this was only a momentary state, because Antipa would not have given up on him so easily. Each year, the Director intervened at the Ministry of Interior to extend the authorization to stay in the country of this “specialist absolutely necessary for the good functioning of the Museum”. No matter how Bleich would have behaved, Dr. Antipa would have kept him, stating that: “Where I went, I did not meet any other major preparer like Bleich.” In the historical archive of the Museum there are several files related to Bleich, a request of Bleich from April 12, 1944, in which he requests that his salary during the sick leave would be sent to Mr. Franz Faltin (son-in-law, o.n.), the approval by the Ministry of Bleich's request for a two-month leave (May 16, 1944), and also from April 12, 1944, Bleich's request for the extension of the sick leave by a further two months, May and June; a letter from Mrs. Aurelia Pünkösti, from Dârste, Brașov, his wife, stating: “*My husband, Max Bleich, was a civil servant, as a “Conservative Master” at the Natural History Museum “Grigore Antipa” which you honourably lead. On May 9, 1944, he passed away at my home in Dârste-Brașov and all the expenses, the maintenance as well as the funeral were borne by the undersigned. He does not have any direct heirs, apart from his daughter Lily Faltin, whose statement is attached thereto. Thus being, I respectfully ask you to intervene in the right place to order his salary for three months - as a funeral aid according to the law - on my behalf. I enclose the supporting documents: Mrs. Lily Faltin's statement; Excerpt of death with no. 2348/3/944; Invoice of the funeral institute; The certificate of the Parish Dârste with no. 290/944; Proof from the district Doctor from Turkes and the receipt from the grave-digger*”; an address dated January 26, 1945, from the Ministry to the museum's cashier, in which the approval of the funeral aid is communicated “to the late Max Bleich, former preparer of that Museum”.

Tănase (Afanasie) Modval (1906-1980)

Tănase Modval was originally from Bessarabia and was employed at the museum from 1944 to 1949. Modval graduated from the School of Fine Arts in Chișinău and from the Academy of Arts in Brussels. He was brought especially for the restoration of large damaged parts after the German bombing of August 24, 1944, mainly of the mastodon. In order to repair the skeleton of *Mastodon americanus*, Modval received 150,000 lei on July 29, 1946. According to the documents found in the museum's archive, Modval restored, besides the mastodon and the biogroup with American condors (the “plastic” as he himself said), for which he received 200,000 lei on October 29, 1946 (Fig. 10). At that time, he was living in Bucharest, on Lucaci Street. Tănase Modval and Nicolae Semen, under the scientific guidance of Constantin Moțaș, created the diorama with the sea elephant, included among the historical dioramas on the ground floor of the museum (PAPADOPOL et al., 1994). He was arrested by the Soviet authorities and sent to Siberia in the Vorkuta concentration camp where he will be tortured for eight years. He also worked at various theatres in Bucharest and Odessa (for decorations, probably) (STAVILĂ, 2016).

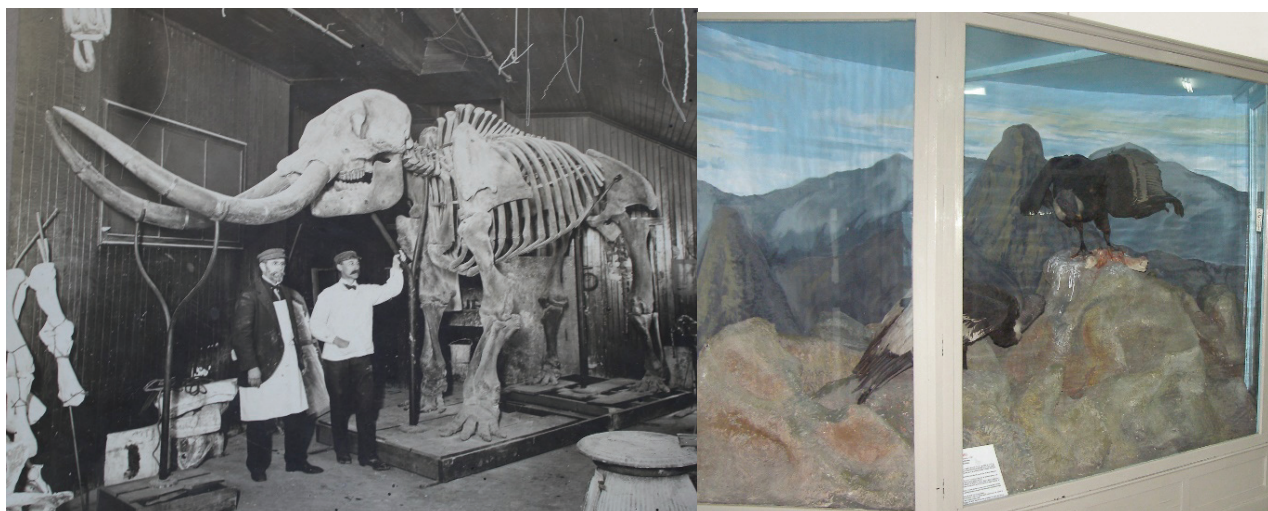


Figure 10. Tănase (Afanasie) Modval (1906-1980) restoring the mastodon skeleton (left), the condor biogroup (right). (Archive of the “Grigore Antipa” Museum - original).

Nicolae Semen

Nicolae Semen helped the preparer Max Bleich, at the Hunting Museum “Dr. Gheorghe Nedici” from Bucharest between 1931-1935. He was employed in 1939 by Grigore Antipa and, according to the senior researchers in the museum, was discovered by Antipa as an enthusiastic young man, passionate about the latter’s museum, who arrived in Bucharest, without any shelter, sleeping under the stairs from the entrance to the museum. He was Max Bleich's help, and from 1944, after his death, he becomes a taxidermist preparer, then a chief restaurateur and finally the head of the taxidermy-modelling restoration department at the museum. He works until 1976. He publishes articles in *Revista Vânătorul* (“Hunting Magazine”), *Revista Muzeelor* (“Museum Magazine”), “Nature Protection” and in collaboration, a brochure on “Animal Mounting” (SEMEN, 1953, 1967, 1969). He had attended modelling and sculpture courses at the School of Fine Arts in Bucharest. In 1937 he worked at the International Exhibition in Paris, at the Romanian pavilion, the hunting section. He is enlisted in World War II and returns as a war invalid. He makes several showcases with biogroups of various animals in Romania and abroad. Helped by Ilie Sarcinschi, he prepared a large number of animals (skins, naturalized pieces and also prepared in jars in alcohol and formol), among which a number of large mammals: giraffe, deer and hind, bears, bobcat, lions, zebu, foxes, rabbits, reptiles, amphibians, fish, some marine animals, ensured the maintenance of collections from deposits, periodic disinfections, restoration of parts, dioramas and biogroups (Fig. 11).



Figure 11. Nicolae Semen at work on naturalizing a deer skeleton. (Archive of the “Grigore Antipa” Museum - original).

Aurel Papadopol

Aurel Papadopol was passionate about painting, without having specialized studies, but also, with the preparation of the teaching material from the time of the faculty, he will be able to impose himself fully, not only as a reputed ornithologist, at the “Grigore Antipa” Museum, but also as a brilliant taxidermist, contributing to the creation of numerous display cases in the museum (Fig. 12). Over the years he had organized seven temporary exhibitions with different themes. He was requested for consultations and suggestions at different natural science museums in the country: Ploiești, Craiova, Turnu-Severin, Bacău, Deva, Galați, Oradea, etc. A good connoisseur of museum techniques, methods of preparation for different groups of animals, plants, geological and paleontological pieces, in 1964 he publishes the manual “Making of the teaching material for the Natural Sciences” (PAPADOPOL, 1964; PETRESCU & PETRESCU, 2015). He worked for nearly 50 years at the museum he served with grace and dedication, like no other. With an exceptional modesty, he was deputy director and for two decades he was the most faithful right hand of the museum's director, Mihai Băcescu.



Figure 12. Aurel Papadopol (1923-2009) on the field (left) and in the museum's taxidermy workshop with Matei Tâlpeanu (right) (original).

Marcel Ionescu

Marcel Ionescu worked, after finishing high school, as an electrician at the Grozăvești Power Station, and then at the Băneasa Radio and Semiconductor Enterprise. He has been working at the museum since 1971 (Fig. 13). He has participated in the creation of more than 10 temporary exhibitions in the museum, 20 dioramas with a painted background for schools. He participated, as a taxidermist preparer in the expedition to Brazil organized by the Museum of Natural History “Grigore Antipa” in 1994, preparing the collected material, as well as from the expedition to Indonesia (1991). He prepared an Indian elephant skeleton, hundreds of mounted mammals (tapir, various monkeys, tigers, hundreds of micromammals and birds). He also took care of the museum's collections, notably those preserved in alcohol, but also those that were affected by the devastating earthquake of 1977, and redid some of the historical dioramas of Antipa's time. He participated in the artistic realization of numerous temporary exhibitions open at the museum: “Expedition to Tanzania”, “From Madagascar's fauna”, “Sharks”, “Charles Darwin”, “Poisonous animals”, “Abyssal fauna”, “Belgium”, “Mummies”.



Figure 13. Marcel Ionescu (born 1947) at this his working desk (original).

Carol Borsiczky

In addition to these taxidermists, we must also mention the restorers and painters. Among the restorers we mention Carol Borsiczky (1897-1971) (Fig. 14) (a modeler and artist restorer who did not have another museum, made some dioramas and biogroups, restored others, including paleontological pieces, made explanatory panels, together with Octavian Crăciunescu, background painting, supervised by Apostol, Barath and Marinescu, he made 12 microdioramas about the origin and evolution of life, presented a public conference entitled: “Example: How to rebuild a mammoth skull” in 1958. He has done modelling work, other reliefs, restorations of some living beings, for museums of the natural sciences in Bacău and Ploiești) (IACOB, 1971b).



Figure 14. Carol Borsiczky and his sculpture with two dolphins (left IACOB, 1971; right, original).

Niculae Pușcașu

Niculae Pușcașu (born in 1934) (Fig. 15) worked as a theatre painter at the CFR Theatre, at the “Țândărică” Theatre, at the Bucharest Plastic Fund Complex until 1961 when he was employed at the “Grigore Antipa” Museum where he worked until 1990. He did his apprenticeship in the sculptor Corneliu Medrea's workshop. He participated in numerous sculpture exhibitions of amateur artists in Bucharest. In 1967 he created the artificial cave in the museum, an extreme attraction in today's museum. After the devastating earthquake of 1977 he restored the most precious piece of the museum, the skeleton of *Deinotherium*. During the 29 years while he worked at the museum he made countless pieces modelled for the general exhibition of the museum and for all temporary exhibitions inside or outside the museum, which required works of this type (for instance, a diorama with “*Creatures from hydrothermal springs*”).



Figure 15. Niculae Pușcașu in his workroom (left); during the work on the museum artificial cave (right) (original).

Pamfil Polonic

Among the painters we can mention Richard Canisius and Pamfil Polonic. Pamfil Polonic, a designer and surveyor, was the right hand of Grigore Tocilescu from the National Museum of Antiquities in all the major archaeological researches in Romania from Histria, Callatis, Tomis, Adamclisi. Then he works with Simion Mehedinți. He moves to the State Fisheries Service and works with Grigore Antipa, then at the Natural History Museum for which he painted the background of the first dioramas of 1907. He then painted a series of topics related to fish farming and portraits of the great scholars of the world of biology that adorned the walls of the museum. Especially, he is the brilliant illustrator of the “*Ichthyological Fauna of Romania*” published by Grigore Antipa in 1909 (ANTIPA, 1909) (Fig. 16).

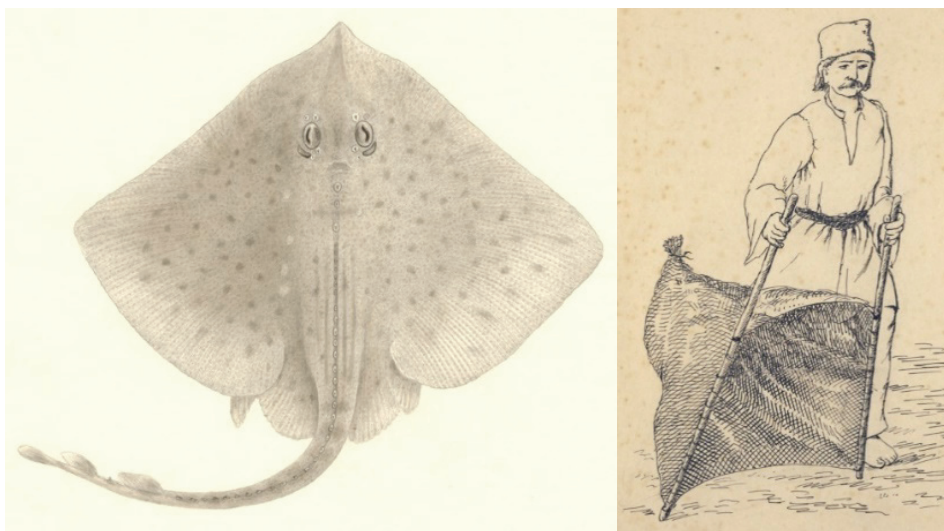


Figure 16. Pamfil Polonic (1858 – 1943), illustrations for “Ichthyological fauna of Romania” (original).

Octavian Crăciunescu

Octavian Crăciunescu (Fig. 17) was a painter who had studied at the Academy of Fine Arts in Iassy and Bucharest and at the Academy of Arts in Paris. He was the help of the famous painter Costin Petrescu in decorating the Romanian Atheneum with the famous “Fresco of the history of the Romanian people” inaugurated in 1938. He graduated from the Aviation Reserve Officers' School, the pilot school from Buzău. He was an aviation captain in military bombing aviation in World War II fighting in Stalingrad in the east and in Budapest in the west, and receiving a lot of Romanian and foreign decorations. A hero of the air; after the end of the war, he was forced to work as a graphic designer, in order to earn his existence, for several newspapers of the time, the *Apărarea patriei* (“Defense of the Fatherland”), *Muncitorul Sanitar* (“Sanitary Worker”), *Urzica* (“The nettle”), *Lupta CFR* (“CFR Fight”), *Scânteia* (“The Spark”), *Steagul Roșu* (“The Red Flag”), but also at the Exploration and Construction Mining Enterprise, as a technical cartoonist, from 1946-1962; exhibited at the annual drawing and painting salons in Bucharest; he was employed at the “Grigore Antipa” Museum from 1962, working until 1976. He painted some of the portraits of great personalities of science that adorned the walls of the museum, various explanatory panels, restoration of diorama backgrounds.

Maria Șoptelea and Theodor Alfandary, decorative painters, also restored some of the war-torn dioramas and biogroups (PAPADOPOL et al., 1994). It was Alfandary who took the mortuary mask of Grigore Antipa, who will later become a set designer at the National Theatre “I. L. Caragiale” from Bucharest.



Figure 17. Octavian Crăciunescu restoring the background of the diorama with Australian natives (original).

Mircea Lucian Șerban (1938-2013)

Mircea Șerban graduated from the Faculty of Fine Arts in Bucharest; between 1956-1966 he was a cartoonist employed at the creative house in Bucharest, at the printing house “Casa Scânteii” and at the Ceres Publishing House. He was the employee of the museum during 1976-1998, participated in over 15 temporary exhibitions in the museum and outside it, in making the backgrounds for various display windows, advertising materials sold at the museum, posters and postcards. He painted portraits of Romanian scientists on display in the museum halls. He wrote thousands of labels for pieces in the museum and drew thousands of scientific drawings. He contributed to the creation of five dioramas in the museum and others for schools, explanatory panels for schools and for museum exhibitions. He executed the illustrations for various scientific and popularization books published by various specialists of the museum. He had a personal exhibition with works on animal subjects (Fig. 18).



Figure 18. Mircea Șerban at his working desk (left), portrait of Grigore Antipa painted by M. Șerban (right) (original).

Adrian Mihalcea-Suru

He graduated from the “Nicolae Grigorescu” Faculty of Fine Arts of Bucharest, in the Graphic Art Department. He worked at the museum as a graphic designer and restaurateur between 1998 and 2008. He participated in six temporary exhibitions, numerous interventions in the public exhibition for its renewal, he designed numerous posters for the museum, he modelled a reconstruction on a 1/1 scale of a dwarf dinosaur that lived in the Hațeg area (Fig. 19). He held numerous group events in the country, specializing in book illustration and animal painting.



Figure 19. Reconstitution of the dinosaur *Rhabdodon priscus* from Hațeg (original).

Radu Ștefan Pană

Radu Ștefan Pană was employed in the museum since 1991 (Fig. 20). He has specialized in Norway and Germany. In 1995, he is granted a certificate from Humboldt-Universität zu Berlin, at the Museum für Naturkunde, specialized in the preparation and design of vertebrates (birds and mammals). He prepared hundreds of skins, materials in alcohol, participated in the new exhibition of the museum in 2011, by checking and improving all the pieces to be

exhibited. He became a master of this field, and his works are ranked at a high artistic level. His works are studied by specialists from all parts of the country. He held public speeches, trainings and summer schools for pupils, biology and veterinary students, as well as non-specialists and individuals from disadvantaged backgrounds.

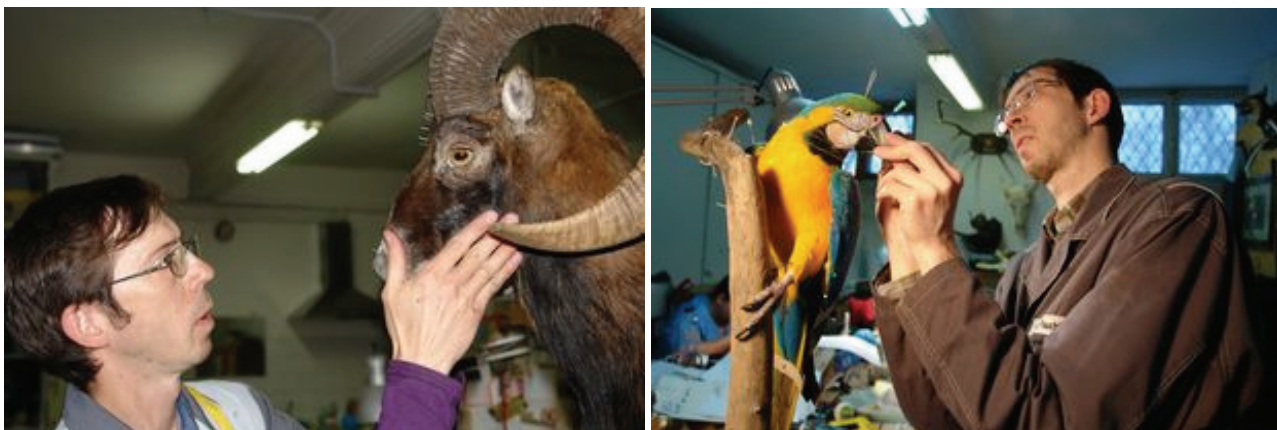


Figure 20. Radu Ștefan Pană (born 15.09.1972) restoring and mounting vertebrates (original).

Mircea-Liviu Ciobanu

A graduate of the Faculty of Veterinary Medicine, he has been employed in the Museum since 2004 after the retirement of Marcel Ionescu. He does taxidermy and restoration work. Besides naturalized birds and mammals, he specializes in fish taxidermy. He has restored large museum pieces – Indian elephant, sturgeon, etc. He collaborated with the Artex company on the reopening in 2011 and with the Posada Hunting Museum (Fig. 21).



Figure 21. Mircea Ciobanu together with Radu Ștefan Pană restoring the great white shark from the public exhibition (original).

ACKNOWLEDGEMENTS

We are more than grateful to Prof. dr. Ana Carata for the photo of Constantin Hepites from the Museum of Pharmacy from the Faculty of Pharmacy from Bucharest; to late Alexandru Marinescu for all the informations about the people who worked in the Antipa Museum, for all documents he gave us; to our dearest colleague, dr. Alexandru Iftime, for the privilege of the photo of Borsiczky's masterpieces; to our colleague Radu Pană for some photos of Semen and Ionescu; to Mariana Simcea and Oana Paula Popa for the photo of Tănase Modval and for all the documents from the museum archive; to Emanuel Bădescu (Romanian Academy Library) for all the information he generously provided us regarding the plastic work of Richard Canisius preserved at the Romanian Academy; to our colleague Gabriela Andrei for the very interesting things about the life of Anghelie Bardan; to Gheorghe Țițeica for the translation of Hepites' paper; to the personnel of the National Archives in Bucharest and of the Academy Library for all the items provided to us and to Veronica Radu for the documents made available from the museum library.

REFERENCES

- ANTIPA G. 1909. *Fauna ihtiologică a României*. Edit. Institutul de arte grafice "Carol Göbl". București. 294 pp.
- BĂCESCU M. & TAZLAOANU I. 1955. Centenarul primei lucrări de ornitologie românească: Carol Walstein: "Elemente de ornitologie" București, Tipografia Sfintei Mitropolii, 1853 – lucrare rămasă necunoscută naturaliștilor. *Ocotirea naturii*. București. **1**: 127-131. (in Romanian).
- BOICESCU Ș. & DUPLOYEN I. 1971. Carol Valstein – un pionier al culturii și muzeologiei românești. *Revista Muzeelor*. București. **6**: 396-398. (in Romanian).
- CRISTACHE-PANAIT I. & PANAIT I. 1966. Începuturile muzeografiei la București. *Revista muzeelor*. București. **11**: 37-43. (in Romanian).
- DOMBROWSKI R. & RITTER von. 1912. *Ornis Romaniae. Die Vogelwelt Rumäniens*. Statsdrukerei, Bukarest. 872 pp.
- DUMITRESCU H. 2011. Anghelie (Anghel) Bardan – ctitorul Muzeului de Științele Naturii din Focșani. <http://cimec.ro/> <http://muzeulvrancei.ro> (accessed: May 7, 2022).
- DUMITRESCU V. P. 1922. *Curs practice pentru împăiatul animalelor-păsărilor, peștilor, predat la cursurile de vară de la Câmpulung cu învățătorii din întreaga țară*. Tipografia și legătoria "Berbecaru". București. 23 pp. (in Romanian).
- DUMITRESCU V. 1966. Din istoria muzeografiei românești. Vechi prepareri din Muzeul de Istorie Naturală "Grigore Antipa". *Revista Muzeelor*. București. **2**: 119-120. (in Romanian).
- HOENICKE R. 1928. Despre conservarea și prepararea modernă a trofeelor. *Revista Vânătorul*. București. **1**: 8-9.
- IACOB V. 1971a. Anghel Bardan la a 75-a aniversare. *Revista muzeelor*. București: **6**: 372-373. (in Romanian).
- IACOB V. 1971b. Carol Borsiczki, *Revista muzeelor*. București: **6**: 567. (in Romanian).
- IONESCU M., SCHNAPP B., DUMITRESCU V. 1960. Contribution to the formation and development of the Bucharest Museum of Natural History (1830-1960). *Travaux du Museum d'Histoire naturelle "Grigore Antipa"*. Bucharest: **2**: 9-35.
- IUGULESCU C. G. & MOGOȘANU D. 2007. Un manuscris de istoria științei și tehnicii în Biblioteca Academiei Române (1835). *Noema*. **6**: 73-81. (in Romanian).
- KISS A. 1999. *Dionisie Linția 1880-1952*. Edit. Orizonturi Universitare. Timișoara: 67-80. (in Romanian).
- LICHERDOPOL I. 1903. Catalogul colecțiilor expuse. Inst. De Arte Grafice "Carol Göbl". București. 1-64. (in Romanian).
- MARINESCU A. 1995. 160 de ani de la înființarea Muzeului Național. *Revista Muzeelor*. București. **32**(3): 43-52. (in Romanian).
- MARINESCU A. & IONESCU A. 1985. Le Museum d'Histoire Naturelle de Bucharest (1834-1984.) Apreçu chronologique. *Travaux du Museum d'Histoire naturelle "Grigore Antipa"*. Bucharest. **27**: 375-417.
- PAPADOPOLO A. 1964. *Confecționarea materialului didactic pentru științele naturale*. Edit. Didactică și Pedagogică: 1-60. (in Romanian).
- PAPADOPOLO A., SERAFIM R., STĂNESCU M. 1994. Dioramas and biogroups from the "Grigore Antipa" Museum of Natural History, value of the national cultural patrimony. *Travaux National du Museum d'Histoire naturelle "Grigore Antipa"*. Bucharest. **34**: 535-553
- PAȘTEA E. & CORNILĂ N. 1987. *Taxidermia (împăierea și naturalizarea păsărilor și mamiferelor)*. Colecția "Știință și tehnică pentru toți. Seria Agricultură". Edit. Ceres. București: 1-170. (in Romanian).
- PAUCĂ M. 1998. *Mi-am retrăit viața. Amintirile geologului Mircea Paucă*. București: 288 pp.
- PÉQUIGNOT A. 2006. The History of Taxidermy: Clues for Preservation Collections. *A Journal for Museum and Archives Professionals*. AltaMira Press. **2**(3): 245-255.
- PETRESCU A. 2005. The bird collection of "Grigore Antipa" National Museum of Natural History from Bucharest (Romania). History and perspectives (in Romanian). *Oltenia. Studii și Comunicări. Științele Naturii*. Muzeul Olteniei Craiova. **21**: 167-172.
- PETRESCU A. & ANDREI G. 2018. Ion Licherdopol- scientific personality and founder of museological collections. *Book of Abstracts. International Zoological Congress of "Grigore Antipa" Museum 21 - 24 November 2018*. Bucharest: 89.
- PETRESCU I. & PETRESCU A. 2009. Dr. Hilarius Mitrea și marile sale donații făcute Muzeului de Istorie Naturală din București. În: *Proiectul personalității române afirmate în plan mondial în secolul al XIX-lea: Hilarie (Bucur) Mitrea din Rășinariii Sibiului, medic, naturalist și etnograf*. Edit. „Astra Museum”. Sibiu: 39-41. (in Romanian).
- PETRESCU A. & PETRESCU I. 2015. Papadopol Aurel (1923- 2009). *Studii și comunicări/DIS/*. București. **8**: 407-417. (in Romanian).
- PETRESCU A. & PETRESCU A.-M. 2017. Robert Ritter von Dombrowski- după 100 de ani la Muzeul "Grigore Antipa". *Studii și Comunicări DIS*, Academia Română. București. **10**: 259-271. (in Romanian).
- PETRESCU A., PETRESCU A.-M., CHIȘAMERA G. B., RIDICHE M. S. 2018. The Expedition of Humberto dos Passos Freitas in the Danube Delta (Romania) - 1922 and the "Grigore Antipa" National Museum of Natural History of Bucharest. *Oltenia. Studii și Comunicări. Științele Naturii*. Muzeul Olteniei Craiova. **34**(2): 137-146.
- SEMEN N. 1953. Busardul. *Vânătorul*. București. An V. **2**: 21. (in Romanian).

- SEMEN N. 1967. Lăstunul mare sudic. (*Apus melba* L.) cuibărește în subcarpații Olteniei. *Revista Muzeelor*. București. 4(5): 464-466. (in Romanian).
- SEMEN N. 1969. Lăstunul mare sudic (*Apus melba* L.) cuibărește în cheile Oltețului. *Revista muzeelor*. București. An 6. 1: 76-77. (in Romanian).
- SERAFIM R. 2007. The catalogue of the Palaearctic species of Spondylidinae (Coleoptera: Cerambycidae) from the patrimony of "Grigore Antipa" National Museum of Natural History (Bucharest) (Part III). *Travaux National du Museum d'Histoire naturelle "Grigore Antipa"*. Bucharest. 50: 221-230.
- SOLACOLU B. 1974. *Evocări, confesiuni, portrete*. Edit. Cartea Românească: 1-368. (in Romanian).
- STAVILĂ T. 2016. Arta modernă. Pictori basarabeni în Belgia și acasă. *Arta*, Muzeul Național de Artă al Moldovei Chișinău: 44-53. https://ibn.idsi.md/sites/default/files/imag_file/44_53_Pictori%20basarabeni%20in%20Belgia%20si%20acasa.pdf (accessed: January 12, 2023)
- VELICU D. 2005. *Biserica Ortodoxă în anii regimului comunist. Însemnări zilnice. II. 1948-1959*. Edit. Arhivele Naționale ale României, ediție îngrijită de Alina Tudor-Pavelescu, Șerban Marin, București: 170, 174. (in Romanian).
- WALSTEIN C. 1853. *Elemente de ornitologie*. Tipografia Sfintei Mitropolii. București. 414 pp. (in Romanian)
- xxx. 1836. Pelicanii (Babițe). In: *Muzeu Național*, București, 1(22): 85-86. (in Romanian).
- xxx. 2009. *Dicționarul explicativ al limbii române* (ediția a II-a revăzută și adăugită). Academia Română, Institutul de Lingvistică, Edit. Univers Enciclopedic Gold. 1230 pp. (in Romanian).

Petrescu Ana-Maria, Petrescu Iorgu
"Grigore Antipa" National Museum of Natural History
1 Șos. Kiseleff, 011341 Bucharest 1, Romania.
E-mail: anapetrescu@antipa.ro

Received: April 15, 2023
Accepted: August 16, 2023