



Lucia Ana Țeposu Marinescu

(6 September 1935 – 31 August 2020)

Through Lucia Țeposu Marinescu („Lucia David” for us, the former students, then „Luci”, and for very few „Anișoara”) an aristocrat of the spirit has disappeared. Because this is how she was educated at home, by two professor parents. Because this is how she carried herself. She knew what, and how much to talk, similarly to a minister, even if she was dealing with a cleaning lady or a royal highness, a postman or a foreign savant. She would do it in Romanian, German, French and Italian. She was an aristocrat because she was able to gift science and friendship, help and compassion. Because she opened doors for others. Because she knew how to be happy for other people’s success. Because she knew when it was time to stop, and she knew that at a certain stage in life it is preferable for former colleagues to ask about yourself „I wonder how she is doing?”, rather than „is this one never going to give up its position?”.

Her XIXth century ancestors were peasants, priests and notaries from the Apuseni Mountains and Mărginimea Sibiului, very much aware of the fact that they needed to build a good future not just for themselves, but also for the entire generation, through hard work, temperance, and education. The maternal grandfather, Ștefan Stroia, a peasant from Cacova with studies in Vienna became the Prothonotary of Sibiu County. The maternal grandmother, was a 'moți' descendant from Abrud. The paternal grandfather was a priest. The paternal grandmother had been a descendant of the Pușcariu family: she was a first cousin of Sextil Pușcariu. The parents studied mathematics (her mother) and history (her father) at the Budapest University.

Life had been very beautiful on Tipografilor street of Sibiu, in a house situated in the „upper town”, where Anișoara, like a well-educated child, was bowing and quoting poems to guests. And what guests... ministers, the leaders of „Astra”, the metropolitan Nicolae Bălan and many others. But the happy days did not last long. It is not easy for a little girl to be left without a mother at the age of 13. It is not easy for a teenager to lie in wait, cold, at the window, for her father’s return from school, as it was uncertain if, after 1948, someone responsible for the recently abolished „Astra”, like professor Silviu Țeposu, would not be lifted off the streets only to return back years later, or maybe never again.

She wanted to study Medicine – under the impact of her mother’s death. However, this was not possible as long as her uncle, professor Emil

Țeposu, the leader of the Urology Clinic of Cluj, was a well-known anticommunist. She studied at the faculty of history of the „Victor Babeș” University in Cluj (1952-1956). Some of her professors, among others, were Constantin Daicoviciu, Virgil Vătășianu and Mihail Macrea. The former had been a pupil at the „Gheorghe Lazăr” highschool in Sibiu, having her father, Silviu Țeposu, as his history teacher. Constantin Daicoviciu then made a great decision by choosing the young, very young, 21-year-old Lucia Țeposu as a junior teaching assistant at the same university. Here, at the Romanian History Department, she had come a long way until 1968-1969, becoming a university assistant and lecturer. She was assigned the seminar of general ancient history of Romania, seminars and special courses of ancient art, the art of Roman Dacia, and epigraphy. Lucia Țeposu was a teacher with a vocation her entire life, be it directly at the University in Cluj and later (to not say too late) at the University in Bucharest (called there after 1993, as an „associate”! professor), or indirectly, for her younger colleagues at the National History Museum of Romania. However, she used to say that the years spent at the University in Cluj had been the happiest of her life.

How was she a teacher with a vocation? It was the beginning of October 1965 and I had been a student for only a couple of days. As a freshly enrolled student, at that time I did not yet get to know my other colleagues. It was shortly before the beginning of the Ancient History of Romania seminar. We were curiously looking at the odd boy or girl that was coming through the door, seeing these colleagues for the first time in our life. A girl entered the room and went to the main desk. She stopped, surprised, wondering why we were not standing up. „Stand up” she said (with a serious intonation!), after which she introduced herself. It was her, the assistant from which I learned, in the first month of my student life, how to read a scientific paper, how to elaborate a file, what a „critical apparatus” and a footnote was. Today, masters degree students are offered courses which initiate them in the art of scientific writing, the "A-B-C's" which us, as students, had learned in the first month of university.

In her personal and public life, there have been happy, as well as sad days. It was the joy of the first research years in the field of ancient art: she caressed gems and cameos, she knew how *to see*, like no one else, the small bronze statues, and then focused her attention towards the stone sculptures of Dacia. This was then followed by the archaeological site close to her heart, the *thermae* of Micia, and the months of studies in the quietness of the genevese fields at the „Fondation Hardt pour l'étude de l'Antiquité Classique” from Vandoeuvres.

In the year 1969, in Bucharest, together with other specialists in the same field she began organising the National History Museum of Romania. There, she was the leader of the Ancient History Department, and in the last years of the 80s she even became the deputy director. It was not easy to pretend to not see the shadows lurking from the hall with gifts dedicated to Ceaușescu, and at the same time to maintain a level of normality through archaeological research, scientific publications and exhibitions. At the beginning of the year 1990 she became the general director of the first museum in Romania, knowing how to bring a fresh breath into the institution which she was shepherding, with an until then un hoped opening towards the large public, as well as the scientific world. She initiated research for preventive archaeology in Romania.

In 1977 she attained her doctorate at the University of Bucharest with a thesis regarding the funerary art in Roman Dacia, having professor Dionisie Pippidi as her mentor. A few years later, the thesis was published in a prestigious series, remaining until today a reference work in the field (*Funerary monuments from Dacia Superior and Dacia Porolissensis*, British Archaeological Reports, International Series, 128, Oxford, 1982). One should also not forget the book dedicated to ancient bronze statues, *Statuete de bronz din Dacia romană/Bronze statues from Roman Dacia*, Bucharest, 2000 (in collaboration with Constantin Pop), the studies regarding the gems from Micia and Porolissum, bronze and stone statues from Dacia, published in Romania, but also Paris, Vienna, Stuttgart, Nijmegen and Geneva. She organised or helped organise archaeological exhibitions in Köln, Rome, Vienna, Frankfurt, Ancona, and also represented Romania in the International Scientific Committee of the *Lexicon Iconographicum Mythologiae Classicae* from Basel (LIMC), she was a corresponding member of the German Archaeological Institute. She tied scientific and soul friendships with Olivier Reverdin and André Hurst (Geneva), Lili Kahil and Annemarie Kaufmann-Heinimann (Basel), Lietta de Salvo, Bruno Tripodi and Lucietta Di Paola (Messina), Jean-Charles and Janine Balty (Paris), Ernst Künzl (Mainz), Walter Meier-Arendt and Siegmund von Schnurbein (Frankfurt am Main), Michał Gawlikowski (Warsaw) and many others.

The scientific world will preserve her through the printed pages. Those who were her pupils, friends and colleagues will keep her in their hearts, especially those who *she turned into real humans*, of course, those who still remain, as some hurried and left before her.

Farewell, Lucia Ana Țeposu Marinescu.

Mihai BARBULESCU

(Translated from Romanian by Luciana Nedelea)

