

The Iași Art Gallery: The Making of a Romanian Public Museum (1860–1865)

Silvia Marin Barutcieff

Assoc. Prof. Silvia Marin Barutcieff, PhD, University of Bucharest, Faculty of Letters,
Strada Edgar Quinet 5–7, Bucharest, silvia.barutcieff@litere.unibuc.ro, ORCID ID: 0009-0008-7752-5274

Abstract

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1.01 Original scientific article

This study explores the beginnings of the art museum in Iași, the first public art gallery in Romanian territory. Based on documents preserved in the National Archives of Romania, the article analyses the strategies used to launch this major cultural project in the historical context of the United Principalities of Moldavia and Wallachia. It examines the museum's mission, as it was crystallizing in the 1860s, the ways that the public art collection was established, and several types of activities that contributed to the organization of the art gallery during its early years of existence.

Keywords: Iași, United Principalities of Moldavia and Wallachia, nineteenth century, painting gallery, art collection, modernization, public space, cultural project

Izveček

Umetnostna galerija v Iašiju: Nastajanje romunskega javnega muzeja (1860–1865)

1.01 Izvirni znanstveni članek

V študiji so raziskani začetki umetnostnega muzeja v Iašiju, prve javne umetnostne galerije na romunskem ozemlju. V članku so na podlagi dokumentov, ki jih hranijo v Romunskem državnem arhivu, analizirane strategije, uporabljene za zagon tega pomembnega kulturnega projekta v zgodovinskem kontekstu Združenih kneževin Moldavije in Vlaške. Obravnavani so poslanstvo muzeja, kakor se je izoblikovalo v šestdesetih letih 19. stoletja, načini, na katere je bila vzpostavljena javna umetnostna zbirka, ter več vrst dejavnosti, ki so prispevale k organizaciji umetnostne galerije v prvih letih njenega obstoja.

Ključne besede: Iași, Združeni kneževini Moldavija in Vlaška, 19. stoletje, slikarska galerija, umetnostna zbirka, modernizacija, javni prostor, kulturni projekt

Introduction: Historical transformations, cultural initiatives

The Iași Art Gallery was the first public art gallery in the United Principalities of Moldavia and Wallachia. Opened in 1860, shortly after the union of Moldavia with Wallachia, it was created to meet the institutional and educational needs of a state undergoing modernization at a time when the necessity of such institutions was being asserted in public discourse across Europe.

Part of the Moldova National Museum Complex in Iași, the Art Museum – the name by which the gallery is known today – houses approximately ten thousand works of art (paintings, sculptures, and prints). The three galleries currently in operation – the Gallery of Modern Romanian Art, the Gallery of Contemporary Romanian Art, and the European Art Gallery – preserve heritage of national and European value, accumulated over 165 years of continuous activity. The example it set for other similar institutions, as well as the involvement of intellectuals, artists, and donors in the formation of the collections, justify an analysis of the role played by the Iași Art Gallery in the second half of the nineteenth century. Thus, this study examines the strategies used in building the gallery's art collections, as well as the actors involved in establishing the importance of the new institution within the Romanian cultural landscape of the time.

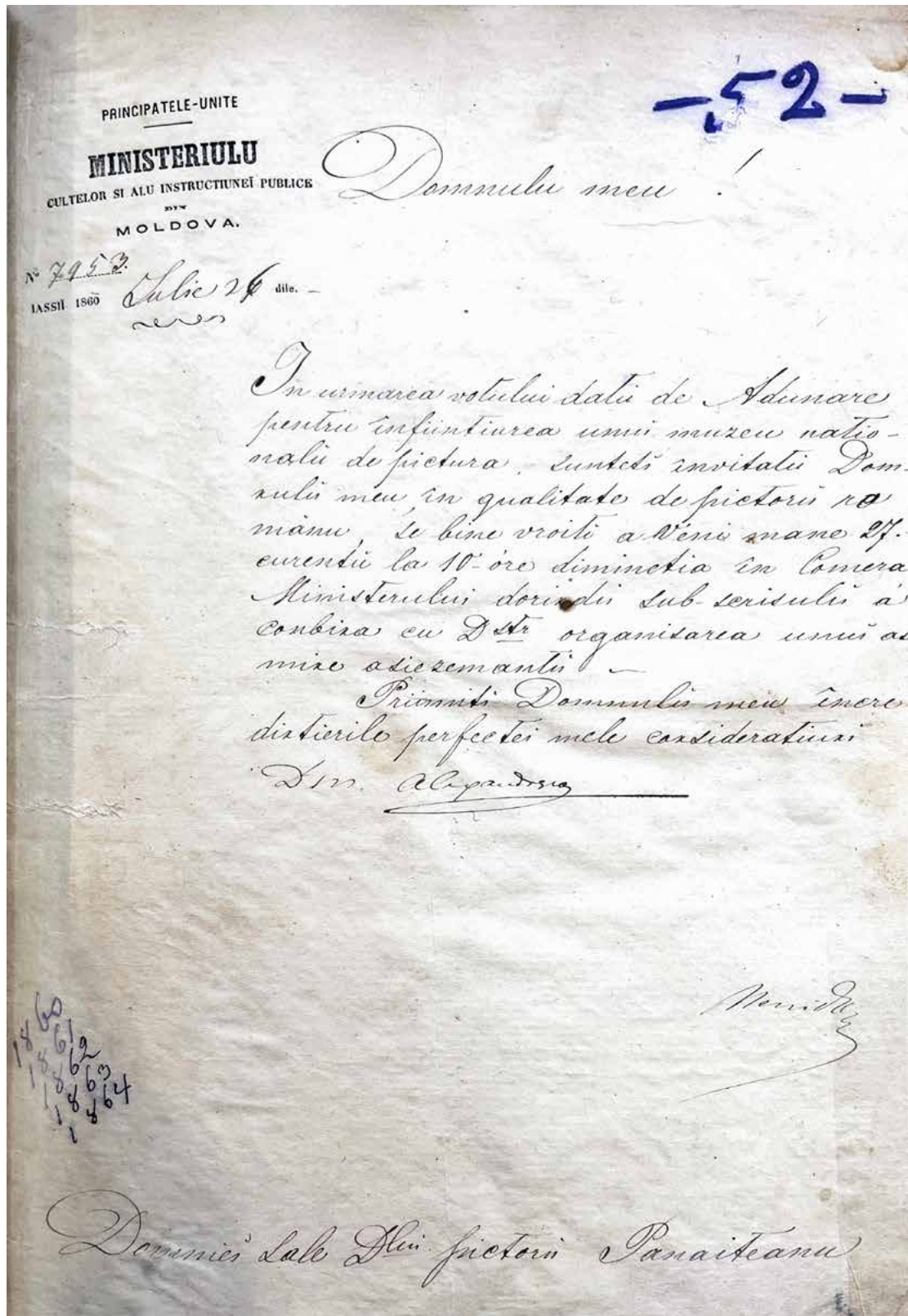
On 26 July 1860, Gheorghe Panaiteanu Bardasare (1816–1900) received notice that he was to report the following day to the Ministry of Religious Affairs and Public Instruction of Moldavia (fig. 1). The purpose of the summons was to establish an art museum in Iași (historically known as *Jassy*).¹ His appointment as the director of the Painting Gallery – one of the names by which the institution was later known – was not accidental. A graduate of the Royal Academy of Fine Arts in Bavaria, Panaiteanu had returned to Iași after eighteen years of study and artistic activity in Munich and Berlin.² Impressed by the German art museums,³ the Romanian painter dreamed of opening a public painting gallery in his hometown.⁴ The return to his country at a moment favourable to reforms, a few months before the union of Moldavia with Wallachia in 1859, gave Panaiteanu the opportunity

¹ National Archives of Romania, Fine Arts Academy Fund, the County Service of the National Archives in Iași (ANSJI-AAFI), file 1/1859, fol. 52. In its current form, file 1/1859 contains documents not only from the year indicated on the cover, but from several years. The modern Romanian toponym *Iași* is used in this article for consistency.

² In the nineteenth century, Munich was an important destination for many young Romanians seeking an artistic education. According to his own statements preserved in ANSJI-AAFI, after studying at the Michael Academy (*Academia Mihăileană*) in Iași, in 1840, Panaiteanu left for Munich to study painting and lithography. From his return to Moldavia (1858) until his appointment as director of the Painting Gallery (1860), the artist practiced photography and pannotype production. See ANSJI-AAFI, file 1.2/1864, fol. 34; file 1/1866, fol. 146. Studies on the biography and activity of the Romanian painter can be found in Atanasiu, "Gheorghe Bardasare Panaiteanu;" Pohonțu, *Începuturile vieții artistice*; Paradaiser, "Gheorghe Panaiteanu Bardasare;" Paradaiser, "Anii de ucenicie;" Paradaiser, and Maria Paradaiser, "Gheorghe Panaiteanu-Bardasare, student;" Ionescu, "Viața studenților români;" Ionescu, "Călătoria ca artă."

³ At the time of Panaiteanu's arrival in Munich, the Glyptothek had already been open for a decade, just like the Old Museum (*Altes Museum*) in Berlin. In 1842, the Old Art Gallery (*Alte Pinakothek*) was inaugurated, and in 1853 the New Art Gallery (*Neue Pinakothek*). An overview of the beginnings of Munich's museums can be found in Sheehan, *Museums in the German*, esp. 62–70, 93–104.

⁴ In 1846, Panaiteanu suggested to Scarlat Vârnăv that he should open a museum with the paintings he had purchased in Paris; ANSJI-AAFI, file 1.2/1864, fol. 34. A student at the Sorbonne in the 1830s, Scarlat Vârnăv was a member of the Society for the Education of the Romanian People in Paris, where several young men would meet weekly to exchange ideas about modernizing Romanian culture. On his cultural contribution, see Cervatiuc, "Viața și activitatea;" Paradaiser, *Un ctitor uitat*.



1. Invitation received by Panaiteanu to report to the Ministry of Religious Affairs and Public Instruction of Moldavia to participate in the foundation of a new museum, dated 26 July 1860 (National Archives of Romania, Fine Arts Academy fond, County Service of the National Archives in Iasi, file 1/1859, fol. 52)

to join other intellectuals that wanted to contribute to the creation of the institutions of a modern state.⁵ The establishment of the first Romanian art gallery in Iași came after the union of Moldavia with Wallachia, a historic event following which Bucharest became the capital. The founding and expansion of public institutions with educational and cultural purposes, a priority objective in nineteenth-century Europe,⁶ was not only a way for the elites of Iași to foster collective solidarity, but also an opportunity to maintain the prestige acquired by the city as the capital of Moldavia.⁷ However, the 1860 inauguration of the art gallery, the university,⁸ and the school of fine arts – the first institutions of this kind in the Romanian Principalities – also carried a further stake for the Moldavians. Some intellectuals were of the opinion that positioning Iași as a citadel of education would mitigate the effects of losing its status as the capital in favour of Bucharest and the consequences of the political and administrative centralism cultivated after the union.⁹

Taking into account the historical context of the mid-nineteenth century, this article explores several episodes from the early days of the Iași Art Gallery.¹⁰ Based on documents preserved in the Fine Arts Academy fond and the County Service of the National Archives in Iași, as well as some information retrieved from the publications of the time, it examines the activities and strategies used by cultural actors between 1860 and 1865 to establish and promote the first public Romanian painting gallery.¹¹

⁵ The union of Moldavia with Wallachia took place on 24 January 1859, and it was recognized by the Ottoman Empire, the suzerain power at the time, on 7 September 1859. See Ivănescu, “Costache Negri și unirea,” 78.

⁶ On the role of museums in shaping nation-states and educating the populations of those states, see Sheehan, *Museums in the German*; Beck and Strunck, *Spaces for Shaping the Nations*; Rampley et al., *The Museum Age in Austria-Hungary*.

⁷ On the reservations expressed by the inhabitants of Iași regarding the unionist project, see Rados, “Unirea Principatelor în interpretarea.”

⁸ A history of the first Romanian university can be found in Iacob and Platon, *Istoria Universității din Iași*.

⁹ Rados, “Unirea Principatelor în interpretarea,” 86. On centralism, separatism, and nationalism in the mid-nineteenth century, see Cioflâncă, “Political Debates before,” and Chipur, “«Valahii ne-au înșelat».” For anti-centralist positions on heritage, see Mihalache, *Idem et ipse*, especially the chapter “Paradoxul moldav,” 141–68.

¹⁰ Research dedicated to the Iași Art Gallery in the nineteenth century includes the following: Atanasiu, “Gheorghe Bardasare Panaiteanu;” Pohonțu, *Începuturile vieții artistice*; Docman, “Date despre Pinacoteca;” Paradais and Paradaiser, “120 de ani de la înființarea;” Ichim, “Constituirea patrimoniului Pinacotecii.”

¹¹ The documents regarding the genesis and evolution of the Iași Art Gallery are located in the fond of the Academy of Fine Arts in Iași, preserved at the National Archives of Romania, Iași County Service (ANSJI-AAFI). The documents focused on here consist, on the one hand, of requests and directives issued by the Ministry, and, on the other hand, copies of the responses sent by the museum to the institution it was subordinate to. In most cases, the files examined contain records concerning the museum’s activity carried out over several years. I am grateful to the Iași County Service and, in particular, to Ina Chirilă, who supported this study throughout the research in these archives.

On stage: A public art collection with a national mission

The files containing documents related to the National Painting Museum in Iași¹² include information about the museum, as well as about the first Romanian school of fine arts.¹³ On 15 September 1860, the first issue of the periodical *Ateneul român* announced the birth of the gallery, housed in the building of the newly established university.¹⁴ Alongside it, a school of painting and sculpture was to be established to train a new generation of artists. The decree of 12 August concerning the founding of the institution, signed by Mihail Kogălniceanu,¹⁵ the interim minister of religious affairs and public instruction of Moldavia, revealed the name and annual salary of the director appointed by princely decree,¹⁶ as well as his obligation to oversee the restoration of the paintings they had received.¹⁷ Over the following three decades, up until 1892, the museum and the school was run by Panaiteanu until his retirement.¹⁸

In the excitement caused by the inauguration of the project, the first actions focused on taking over the paintings that would form the core of the gallery from the Schools' Library, as noted in a document issued by the ministry on 17 September 1860 (fig. 2).¹⁹ The history of donations predates the founding of the museum by several years. Several paintings that had belonged to Marques Alejandro María Aguado de las Marismas had been purchased by Scarlat Vârnav, the son of a Romanian boyar studying in Paris.²⁰ Of the works auctioned in 1845, following the death of the renowned art collector,²¹ the pieces, donated in 1847, reached Iași three years later

¹² The official correspondence between the director of the art gallery, Panaiteanu, and the representatives of other public institutions at the time attests to the use, between 1860 and 1870, of names literally meaning 'Museum of Painting' (ANSJI-AAFI, file 1/1859, fols. 19, 28, 34, 54, 59, 60 etc.; file 1/1860, fol. 1), 'National Museum' (file 1/1859, fols. 35, 45, 133), 'National Museum of Painting' (file 1/1859, fols. 29, 37, 52, 66, 71), 'Museum of Paintings' (file 1/1859, fols. 69, 122, 131), 'National Museum of Paintings' (file 1/1859, fol. 50; file 2/1865, fol. 20), 'Gallery of Paintings' (file 1/1859, fol. 93), and 'Painting Gallery' (file 1/1859, fol. 104). Starting in 1861, the institution's letterheads indicated a preference for the name 'National Museum of Painting'. The name *Pinacotecă* is attested in documents from 1864 onward (ANSJI-AAFI, file 1.1/1864, fol. 16), see Paradais and Paradaiser, "120 de ani de la înființarea," 721. Today the name of the institution is *Muzeul de Artă* (Art Museum), part of the Iași National Museum Complex.

¹³ The historiography of the subject has highlighted the long-standing joint existence of the two institutions, which became separate entities only in 1955; Paradaiser, "Gheorghe Panaiteanu Bardasare," 167–68.

¹⁴ ANSJI-AAFI, file 2/1863–1870, fol. 5; "Acte oficiale," 1: 13; Negruzzi, "Galeria de tablouri," 9.

¹⁵ Mihail Kogălniceanu was a Romanian statesman, the prime minister of the Romanian United Principalities (1863–1865), a historian, an orator, a mentor of cultural life, the president of the Romanian Academy (1887–1890), and a passionate collector. Interested in art since he was a student in Berlin, he supported Panaiteanu in founding the museum in Iași; Badea-Păun, "În căutarea unei colecții," 95.

¹⁶ A document dated 25 September 1860 informed Panaiteanu that, by order of the ruling prince, he had been appointed director of the art gallery; ANSJI-AAFI, file 1/1859, fol. 55.

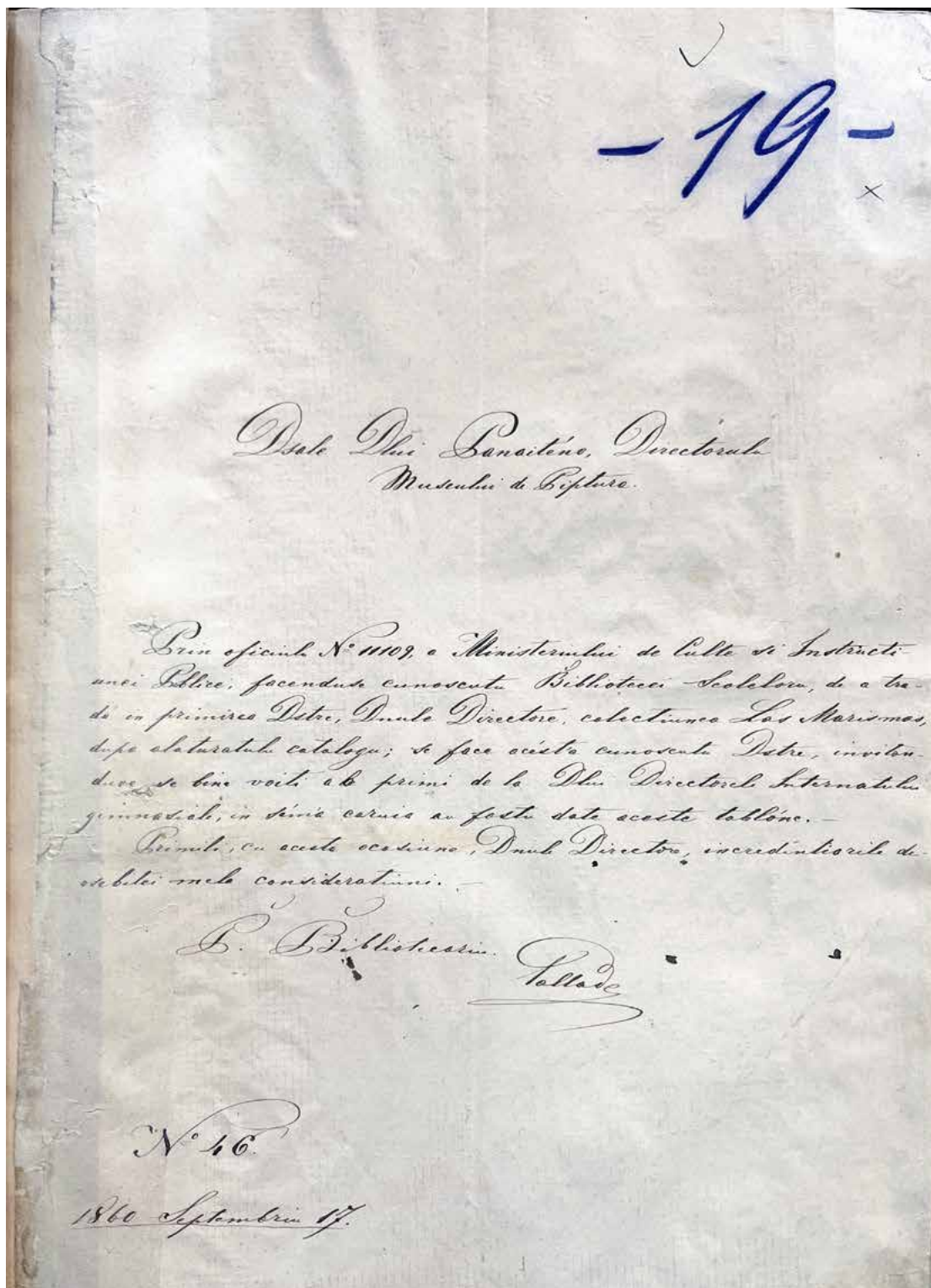
¹⁷ "Acte oficiale," 1: 13. Panaiteanu's recommendation as being suitable for the position of director of the museum and art school, made by Mihail Kogălniceanu to Prince Alexandru Ioan Cuza, was published in issue no. 3 of the same periodical; "Acte oficiale," 3: 32–33.

¹⁸ Paradaiser, "Gheorghe Panaiteanu Bardasare," 172.

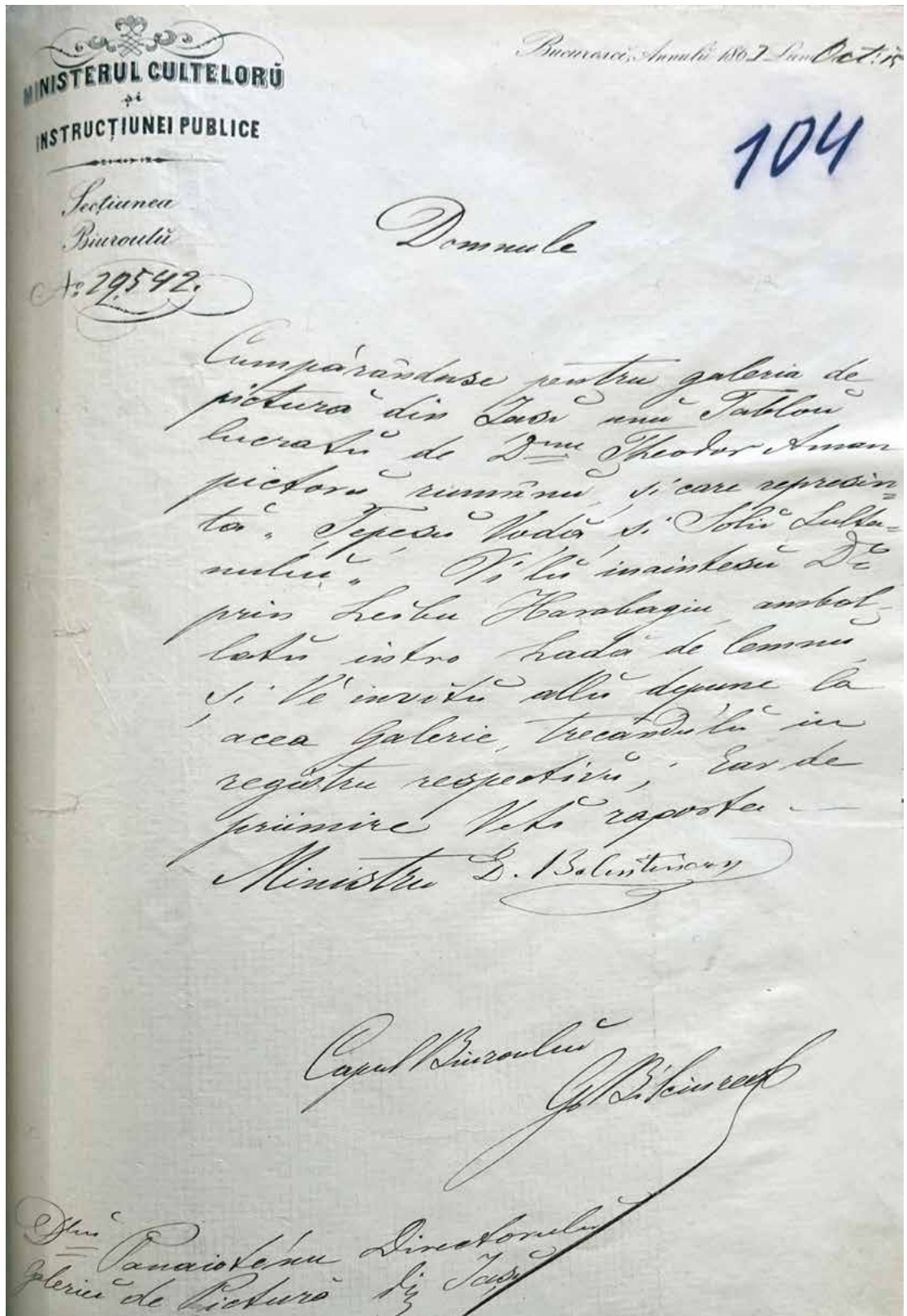
¹⁹ ANSJI-AAFI, file 1/1859, document dated 17 September 1860, fol. 19.

²⁰ Cervatiuc, "Viața și activitatea," 70–71; Paradais, *Un ctitor uitat*, 17–18.

²¹ Alejandro María Aguado y Remírez de Estenoz, marquess of Marismas del Guadalquivir (1784–1842), was a Spanish banker and art collector that became a naturalized French citizen. His collection, which included works by Spanish masters (Velázquez, Murillo, Zurbarán, and Ribera), Italian artists (Raphael and Canova), and Flemish and Dutch painters (Rubens and Rembrandt), was recommended as a cultural attraction by the Parisian press of the time; see "Galérie Aguado." The catalogue of the collection, comprising eighty-nine paintings, was published in 1845 under the title *Catalogue d'une collection de tableaux anciens, des écoles flamande, hollandaise, française, italienne et espagnole*.



2. Document sent by the Schools' Library concerning the transfer of the paintings acquired from the former Marismas collection by Scarlat Vârnav, dated 17 September 1861 (National Archives of Romania, Fine Arts Academy fond, County Service of the National Archives in Iași, file 1/1859, fol. 19)



3. Document sent from the Ministry of Religious Affairs and Public Instruction regarding the acquisition of Vlad the Impaler and the Turkish Envoys, oil painting by Theodor Aman, dated 15 October 1863 (National Archives of Romania, Fine Arts Academy fond, County Service of the National Archives in Iași, file 1/1859, fol. 104)

after several adventures.²² Alongside other paintings, lithographs, engravings, and plaster casts, the pieces brought from the capital of France were inventoried in 1860, at the authorities' request, by Panaiteanu, assisted by Gheorghe Șiller, an artist that had studied architecture, painting, and restoration in Italy.²³ Archival documents record the names and positions of the first employees: "director of the museum of paintings, the school of painting, and teacher" (Panaiteanu), "assistant caretaker" and "assistant at the school" (Șiller), and "servant of the museum and the school" (Ion Popovici).²⁴ In 1861, shortly after the art gallery opened, Șiller was assigned the task of restoring the paintings and instructing elementary-level students in drawing – responsibilities he continued to carry out in the years that followed.²⁵

The activities that followed the inauguration of the institution in Iași reflect the functions assigned to museums in the nineteenth century: building and expanding the heritage, conservation, and educating the public.²⁶ Inventorying existing objects and identifying new donors were among the fundamental objectives that Panaiteanu pursued throughout his career.²⁷ To support the efforts of establishing the collection, the authorities took steps to acquire works by contemporary Romanian artists. Such was the case of the historical work *Vlad the Impaler and the Turkish Envoys* (*Vlad Țepeș și solii turci*), an oil painting by Theodor Aman created in 1862/63 and sent from Bucharest to Iași shortly after its completion (figs. 3–4).²⁸ His studies in Paris under the guidance of two painters specializing in the historical genre, along with his professional experience in France, established

²² Cervatiuc, "Viața și activitatea," 76. For a description of the journey of the paintings from Paris to Iași – with a three-year stay (1847–1850) in the customs warehouse in Galați harbour – and their fate before the establishment of the gallery, see Paradais, *Un ctitor uitat*, 49–51. As the scholarly literature has already shown, the donation made by Scarlat Vârnăv consisted of sixteen artworks. See also Paradais, *Un ctitor uitat*, 58. Twelve of those pieces were purchased in 1845 from the Marismas collection. The first assessment regarding their authorship was performed in 1860 by Panaiteanu. The works mentioned with their attribution are recorded in ANSJI-AAFI, file 4/1865, fol. 1r–v: *Cesar Receiving Pompey's Head* (attributed to Caravaggio), *Judith and Holofernes* (Pietro Liberi), *Phaeton* (Eustache Le Sueur), *Tavern Interior with Peasants Playing Cards* (Egbert van Heemskerck the Younger), *An Old Man* (School of Rembrandt, today lost), *Three Peasants around a Table* (David Teniers the Younger, today lost), *The Holy Family* (François Stella, today lost), *The Holy Family* (School of Murillo), *The Virgin Mary in Ecstasy* (School of Murillo), *Descent from the Cross* (School of Murillo), *John the Baptist on a Rock* (Francisco Antolínez Y Sarabia), and *The Head of Saint John* (unattributed). The other works – *The Battle of Berezina* (painting, Henri Félix Philippoteaux), *Portrait of a Man* (unattributed), *Portrait of Cardinal Richelieu*, and *The Marshal Villars* (textile, Goblin manufacture) – were purchased by the collector from unknown sources. On more recent attributions, see Paradais, *Muzeul de artă*, 19–73.

²³ ANSJI-AAFI, file 1/1859, document dated 12 September 1860, fol. 53 and a copy of a document, fol. 54. Information about Gheorghe Șiller's studies together with Natale Schiavoni and Felice Schiavoni, as well as notice of his employment at the Iași Art Gallery, can be found in file 1/1866, fol. 146.

²⁴ These three positions were maintained in the following years, with some changes regarding the identity of the employees. In December 1866, the gallery staff was made up of Panaiteanu (director), Ștefan Alessandrescu (curator), and Neculae Celencu (guide). See the staff register of the Ministry, ANSJI-AAFI, file 1/1866, fol. 176.

²⁵ Information regarding the employment of Gheorghe Șiller can be found in the same record, file 1/1866, fol. 146. His fundamental role in the restoration of the paintings is highlighted in a document dated 10 August 1861 (ANSJI-AAFI, file 1/1859, fol. 78). He is also attested later as a restorer and professor at the School of Fine Arts. See file 1.1/1864, fol. 31; file 2/1865, fol. 20; file 2/1871, fols. 17, 32, 119.

²⁶ Paradais, "Aspecte ale cercetării muzeistice," 9–10.

²⁷ In the inventory handed over on 20 October 1893 to Constantin D. Stahi, the new director of the School of Fine Arts and of the Iași Art Gallery, Panaiteanu specified that he had held this position uninterruptedly for thirty-two years; ANSJI-AAFI, file 1/1860, fol. 1.

²⁸ ANSJI-AAFI, file 1/1859, fol. 104. Today the painting *Vlad the Impaler and the Turkish Envoys* is housed by the Romanian National Museum of Art in Bucharest.



4. Theodor Aman: *Vlad the Impaler and the Turkish Envoys*, between 1862 and 1863, National Museum of Art of Romania (© Wikimedia Commons; photo: Yelkrokoyade)

Aman from the very beginning of his career as skilled at executing works with historical subjects.²⁹ The commission for *Vlad the Impaler and the Turkish Envoys*, a painting that entered the collection of the art gallery, signals not only the recognition Aman enjoyed a few years after returning to the country, but also his desire to participate in the project of building a national culture. Other local institutions also contributed to this project, which included the identification of objects of historical and/or artistic importance.

In June 1862, the Directorate of the Ministry of the Interior for the Department of Moldavia sent a silver hammer and a trowel – objects used by Prince Grigore Alexandru Ghica at the inauguration ceremony of the Copou Barracks (1849–1856).³⁰ Two years later, the Municipal Council of Iași donated to the gallery the caftan worn by the boyars at the investiture ceremonies performed by the princes of Moldavia before 1831.³¹ The correspondence records several contemporary

²⁹ Theodor Aman (1831–1891), one of the best-known Romanian artists of the nineteenth century, studied in France with Michel Martin Drolling (1786–1851) and François Édouard Picot (1786–1868). The artist's self-portrait was accepted at the Paris Salon in 1853, and in 1854 the work *The Battle of Oltenița between the Turks and Russians* (*Lupta de la Oltenița între turci și ruși*) was exhibited at the Goupil Gallery; Oprescu, "Locul lui Theodor Aman," 94–95.

³⁰ ANSJI-AAFI, file 1/1859, dated 19 June 1862, fol. 35.

³¹ ANSJI-AAFI, file 1/1859, fol. 45, document dated 3 June 1864, fol. 45.

contributions to the development of the gallery. For example, in an exchange of letters between the ministry and Panaiteanu, mention is made of the drawings created by the architect and professor Ștefan Emilian (1819–1899).³² The author's statement regarding the pieces handed over to the museum, accompanied by their list (a lithograph, several drawings, metal engravings, architectural profiles, and perspective studies), sheds light on the techniques used to establish a new public collection in the Romanian Principalities in the mid-nineteenth century.³³ In another document, the intervention of the ministry was requested to save the portraits of the principality's former princes and metropolitans, which were stored in the Cathedral Palace in Iași. Because they were "in an abandoned state, close to complete deterioration", Panaiteanu insisted that they be brought to the gallery because "the National Museum of Painting is meant to gather and preserve within itself all the historical souvenirs that are still to be found throughout the country."³⁴ Only there, the director added, could they be cleaned, exhibited under proper conditions, and adequately supervised. The text reiterates the function of preservation and the role of museums in building a modern national identity.³⁵ It also highlights the strategy of building a public artistic heritage through the collection of objects of aesthetic value, as well as artifacts of historical importance for the cultural group they represent.

Artists such as Panaiteanu – advocates for the opening of museums and for the formation of an audience for art – were joined by other public figures that believed in intellectual elevation through aesthetic beauty. One of them, the writer and politician Costache Negri, lent the gallery thirty-nine paintings in April 1861³⁶ "with the noble purpose that both the public and the students of the School of Fine Arts in Iași might benefit from them".³⁷ The comment on this generous gesture belongs to Panaiteanu, who, ten years later, taken by surprise by the collector's request to reclaim the paintings, took steps to have the Romanian state purchase them. The correspondence between 1871 and 1874 with representatives of the art gallery and the ministry reveals the negotiations conducted by Panaiteanu and intellectuals holding public duties to secure a budget for the acquisition

³² After attending architecture courses at the Academy of Fine Arts in Vienna (1841–1845) and studying at the Polytechnic Institute in the Austrian capital (1845–1848), Ștefan Emilian was a professor of mathematics and drawing at Andrei Țaguna High School in Brașov (1849–1851), the director of the School of Arts and Crafts in Iași (1859–1860), and a professor of mathematics at the University of Iași (1860–1862). He was the author of several civil, industrial, and religious architectural projects in Transylvania, Moldavia, and Wallachia, as well as of a manual on linear perspective; Pop, "Ștefan Emilian," 680–81; Ispir, "Ștefan Emilian și prezența," 37–38; Botoșineanu, "Filaret Scriban, Ioan Strat," 54. Information about the architect can be found in file 1/1859, fol. 88r–v. The Archive of the School of Fine Arts in Iași attests to his position as a professor at this institution. ANSJI-AAFI, file 2/1871, fol. 119.

³³ The list of Ștefan Emilian's drawings includes the note that, in 1862, he was also the architect of the town of Turnu Măgurele; ANSJI-AAFI, file 1/1859, fol. 70.

³⁴ Request from 20 January 1861; see ANSJI-AAFI, file 1.1/1864, fol. 28.

³⁵ Rampley, "Introduction," 2.

³⁶ Costache Negri (1812–1876) was a Romanian writer, politician, and art collector. Educated in Italy and France and an art enthusiast, he collected paintings, some of which became part of the Iași Art Gallery. Among the Italian works made available to the gallery were *Venus, Mars, and Cupid* attributed to Veronese, *Venus Sitting* attributed to Giulio Romano, *Dying Women* attributed to Francesco Furini, *Grape Harvest* attributed to Leandro Bassano da Ponte, and *Landscape with Horseman* by Salvator Rosa. From the Flemish School, the collector offered *The Holy Family* ascribed to Anthonis Van Dyck, and *The Venison Smuggler* and *The Wine Counterfeiter* attributed to Jan Joseph Horemans the Elder. See Paradais, *Muzeul de artă*, 19–73.

³⁷ On the collection of Costache Negri, as reflected in his correspondence with Panaiteanu, see Atanasiu, "Colecția Costache Negri," 119–20.

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Spre așumire finitu, D. meu, subscrisulu de o parte au mijlocitu la colegulu seu de la Estons, pentru scase fidi recomandati Guvernului Austriei spre recunoștere în calitate de trimisiș oficiali și spre a vede de acolo indelmirile de care ati are trebuință; iar pentru spesele trebuitoru veti primi din cassa acestui Ministeriu 24 fl. pentru drumu și biletele la delizans până la granita precum și cate doi galbeni pe di în sol.

Domniei Sale

Domnului G. Panaiteanu Directoru Muzeului de pictura din Iasi

5. Document informing Panaiteanu about his mission to the Archaeological Society in Lemberg, dated June 1861 (National Archives of Romania, Fine Arts Academy fond, County Service of the National Archives in Iași, file 1/1859, fol. 76)

of the works. At the collector's request, Şiller and Panaiteanu carried out a financial evaluation of each painting received. Although dissatisfied with the undervaluation of the works, Costache Negri ultimately decided to sell them for only half of their appraised value, on the condition that they not be transferred and that they remain permanently in the possession of the museum in Iaşi.³⁸

However, before Costache Negri's works entered the art gallery, thirty paintings donated by Costache Dasiade made their way to the museum. The friendship between the lawyer-cum-collector and Panaiteanu led him to make this donation as a contribution to the public good.³⁹ To Dasiade's paintings were added six sent by the ministry and thirteen from the Michael Academy (*Academia Mihăileană*), which were in a poor state of preservation.⁴⁰

On 26 October 1860, the guests attending the museum's official inauguration had the opportunity to admire 103 paintings displayed in the three gallery rooms of the university building.⁴¹ In his later notes, Panaiteanu mentioned that Alexandru Ioan Cuza, the ruler of the two united principalities (1859–1866), and other ministers took part in the opening ceremony.⁴² The attendance of Cuza highlighted the importance attributed to the new cultural institution and the mission it pledged to undertake in the public sphere. Its fundamental objectives were to cultivate citizens' aesthetic taste, to encourage artistic education, and, at the same time, to foster awareness of the shared history of the inhabitants of both Moldavia and Wallachia. Aiming to create bridges between past and present, the museum and its staff took on additional responsibilities. In 1861, Panaiteanu was sent to the exhibition of the Archaeological Society in Lviv (then Lemberg) to copy items important for the Romanians' history (fig. 5).⁴³ This activity was recorded among Panaiteanu's *extraordinary services* – a representative intellectual figure of the post-union period. It reveals the responsibility assumed by the first public museums to collect testimonies produced by the communities that had founded them and the role of the cultural sphere in disseminating values capable of “building the nation from within”.⁴⁴ As in other European cultures, the aims of nineteenth-century Romanian public institutions included fostering national sentiment and shaping the collective imagination. It is in the spirit of implementing this political and cultural project that one may interpret the authorities' request to the art gallery to explain the delay of the exhibition featuring the archaeological research at Lviv.⁴⁵ Displaying drawings based on objects of historical value for the Romanians – resulting

³⁸ Atanasiu, “Gheorghe Bardasare Panaiteanu,” 55; Atanasiu, “Colecția Costache Negri,” 120.

³⁹ ANSJI-AAFI, file 1.2/1864, fol. 34. In the nineteenth century, the term *donation* covered a different semantic reality compared to its current meaning. The process included the sale of certain objects through negotiation, sometimes at prices lower than expert estimates, as was the case with Costache Negri. For information about collectors and donors, see Mihalache, *Contribuții la istoria*, in particular 151–56.

⁴⁰ According to Panaiteanu, they had to be immediately restored; ANSJI-AAFI, file 1.2/1864, fol. 34.

⁴¹ A description of the arrangement of the collection in the building of the University of Iaşi in 1867 can be found in Negruzzi, “Galeria de tablouri,” 9. The author specified that, at that date, 122 paintings had entered the art gallery. In the inventory drawn up by Panaiteanu in 1865, 119 are indicated; ANSJI-AAFI, file 4/1865, fol. 4v.

⁴² ANSJI-AAFI, file 4/1865, fol. 4v.

⁴³ ANSJI-AAFI, file 1/1859, fol. 76; file 1/1866, fol. 146.

⁴⁴ Beck and Strunck, *Spaces for Shaping the Nations*, 14; Anderson, *Imagined Communities*.

⁴⁵ ANSJI-AAFI, file 1/1859, document dated 13 November 1861, fol. 81. The ministry requested justification for the expenses incurred in Lviv and, having received no reply in the autumn of 1861, it followed up with another request in February of the following year; ANSJI-AAFI, file 1/1859, document dated 21 February 1862, fol. 85.

from the journey undertaken by Panaiteanu and Bogdan Petriceicu Hașdeu⁴⁶ – would have provided citizens of the new state with an opportunity to establish a connection with their past and to become aware of its importance for the present.⁴⁷

Behind the scenes: The unseen life of the museum in its early years

The opening of the Iași Art Gallery in the autumn of 1860 led to a series of measures aimed at preserving the artworks and promoting the activity of the new institution. These measures also had an impact on the School of Fine Arts, which was opened adjacent to the gallery and was run by the same director.⁴⁸ On 1 November, Panaiteanu requested financial support from the ministry to frame seventy-five lithographs and to replace the worn frames of the others.⁴⁹ The carpenter that had carried out the work and was awaiting payment had to be paid for the replacement of the glass of thirteen paintings. Furniture was lacking, and therefore the state authorities were asked to contribute to fix the situation as soon as possible. Initially, the following items were requested: a large table with a drawer in which valuable objects (papers, documents, and seals) could be locked; a red or green tablecloth; two inkwells; a large notebook with blank pages in which gallery visitors could be registered; twelve round chairs upholstered in red or green, with backrests to provide comfort for those that came to see the paintings; and three spittoons (one for each gallery room). The request also included a piece of green textile material to cover the windows, which would have created a good light “to enhance the effect of the paintings”.⁵⁰ In addition to the aforementioned objects, other items were needed to begin, as soon as possible, two practical drawing courses, in which “Romanian youth passionate about art” were encouraged to enrol.⁵¹ Panaiteanu recommended that the furniture be made at the School of Arts and Crafts in Iași, whereas the teaching material – of good quality but not expensive – would be purchased abroad.⁵² A month later, on 10 December, a reply arrived from the ministry stating that, from the list submitted, only twelve three-legged chairs, six maulsticks, six stretchers, two inkwells, and three spittoons had been commissioned; the remaining items were

⁴⁶ Bogdan Petriceicu Hașdeu (1838–1907) was a Romanian intellectual known for his encyclopaedic scholarly pursuits. Born in southern Bessarabia, he lived in Iași between 1857 and 1863, where, starting in the autumn of 1859, he served as the librarian for the Library of the Moldavian Schools; see ANSJI-AAFI, file 1/1859, fol. 7. Animated by the same desire to provide the Romanian state with strong cultural institutions, he put forward a proposal for establishing a national library; Ilin, “B. P. Hașdeu,” 357–62. In the summer of 1862, Bogdan Petriceicu Hașdeu, recommended by Panaiteanu to the ministry, accompanied the Romanian painter to Lemberg in his capacity as an archaeologist. The recommendation and the preparation of the research internship the following year are found in ANSJI-AAFI, file 1/1859, document dated June 1861, fol. 76.

⁴⁷ Sheehan, *Museums in the German*, 84.

⁴⁸ The School of Fine Arts in Iași opened at the end of 1860. Because the furniture had not been completed in time, classes began on 15 January 1861. The institution of art education functioned under the name *Școala de Arte Frumoase* until 9 December 1865, when the title *Școala de Belle Arte* began to be used. See ANSJI-AAFI, file 1/1860, fol. 1 of the inventory.

⁴⁹ ANSJI-AAFI, file 1/1859, fol. 31v.

⁵⁰ ANSJI-AAFI, file 1/1859, fol. 31v.

⁵¹ ANSJI-AAFI, file 1/1859, fol. 30.

⁵² The list of necessary items sent by Panaiteanu included two-legged drawing tables, round three-legged chairs without backrests, easels, stretchers, wooden pedestals for plaster casts, charcoal, white, black, and coloured chalk, sponges, natural and white paper, pencils of all kinds, etc.; ANSJI-AAFI, file 1/1859, fol. 31.

left under the responsibility of the museum, which was required to record all expenses.⁵³ On 15 December, Panaiteanu wrote again to the supervising institution, informing it that he had decided to order the remaining items from the same School of Arts and Crafts, convinced of “the quality and solidity of the work done there” and “trusting in the promise given”; namely, that the pieces would be delivered within a week.⁵⁴ This collaboration would continue, as evidenced by the receipt dated 6 April 1862, signed by Ștefan Emilian, the former director of the institution. It listed the number, description, and costs of the furniture pieces produced and was sent to the ministry, through the museum, for reimbursement.⁵⁵

The efforts to organize and operate the art gallery in 1860 and 1861 continued in the following years. On 19 January 1861, a notice from the ministry announced that, after repeated auctions, no candidate had presented himself for the competition held to frame the lithographs, and, thus, the museum was tasked with resolving this issue as well.⁵⁶ In this context, Panaiteanu’s attempts to obtain a reduced price for the frames put him in touch with Wilhelm Wilke, a resident of Iași, originally from Hanover, as evidenced by director’s letter addressed to the ministry on 6 February 1861.⁵⁷

The estimated cost of the frames amounted to 21 *lei* and 20 *parale* per item, of which 9 *lei* and 20 *parale* were for the gilded frame and 12 *lei* for the glass, which the German carpenter promised to be “white and clear”. To demonstrate the quality of his work, Wilke agreed to make a sample piece and send it to the ministry. There it would have been decided whether the craftsmanship met the expected standards and whether it fit within the allocated budget. If so, a contract for the seventy-five pieces could have been signed.⁵⁸ As a “master carpenter in Iași”, Wilhelm Witke appears in other documents a few years later, such as one dated 17 September 1865. His name figures in the auction held by the museum, accompanying an offer to manufacture the pedestals needed for six busts and statues at the School of Fine Arts. For both commissions, in 1861 and 1865, Witke appears to have been in competition with another carpenter, Carl Klein.⁵⁹ The museum’s cooperation with German craftsmen, some of them settled in Moldavia, was not accidental. Archival documents consistently attest to it both in the years preceding and following the unification of Germany (1871).⁶⁰ The continuity of these professional relations can be explained, on the one hand, by Panaiteanu’s study and work experiences in Munich and Berlin. The years spent in these two cities became a source of inspiration for the decisions the Romanian painter made after his return to Iași, during his administrative and teaching career. Gratitude for the environment in which he himself had been trained encouraged him to consciously adopt the German model of artistic institutional life for his

⁵³ ANSJI-AAFI, file 1/1859, fol. 61.

⁵⁴ ANSJI-AAFI, file 1/1859, fol. 9v.

⁵⁵ ANSJI-AAFI, file 1/1859, fol. 88v.

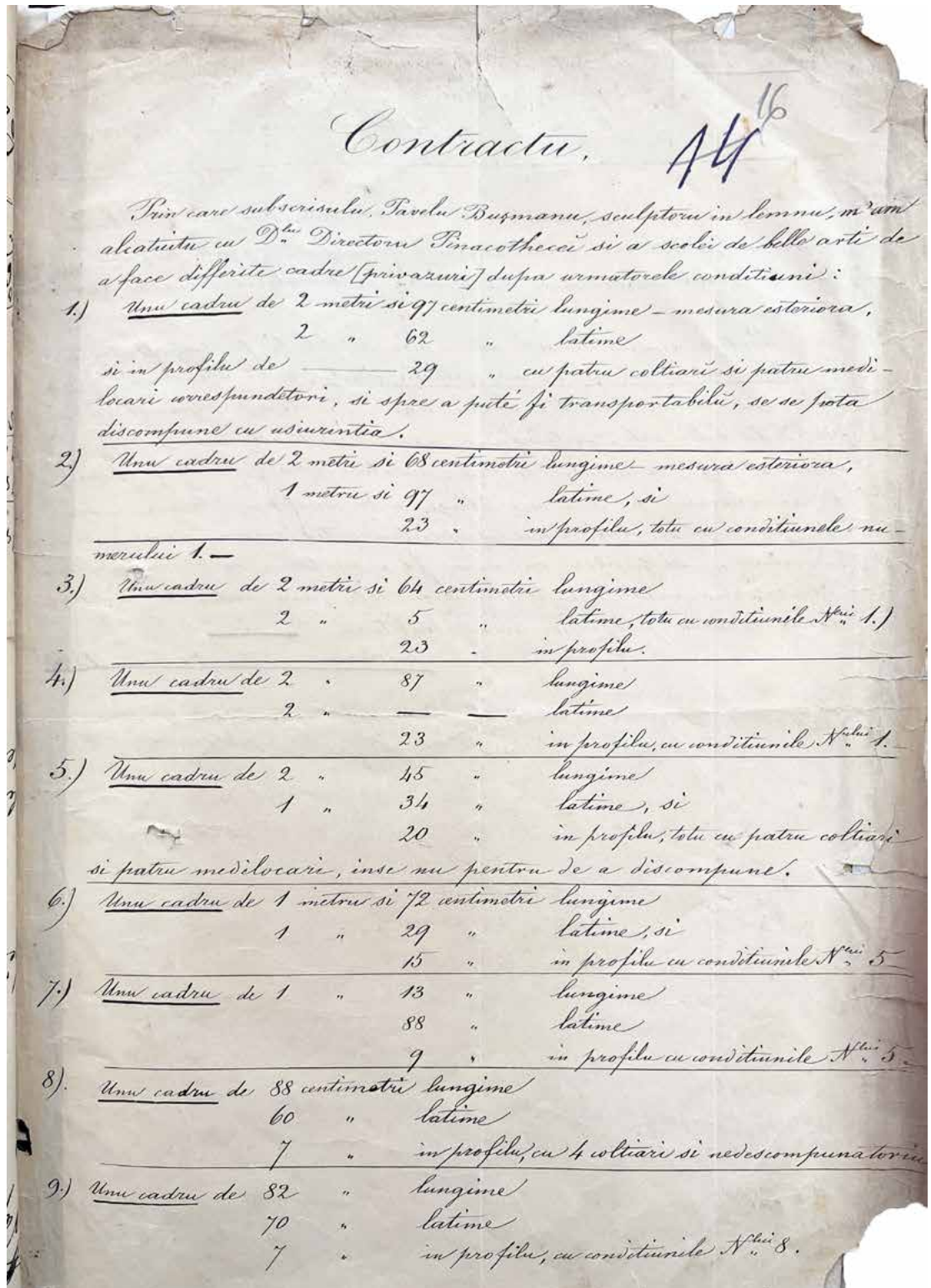
⁵⁶ ANSJI-AAFI, file 1/1859, fol. 65.

⁵⁷ ANSJI-AAFI, file 1/1859, fol. 66.

⁵⁸ ANSJI-AAFI, file 1/1859, fol. 66.

⁵⁹ See the copies of the receipt dated 14 July 1865, issued to Carl Klein, and Wilhelm Wilke’s receipt of 17 September 1865, as well as the letter from the director of the art gallery to the ministry; ANSJI-AAFI, file 1.1/1864, fols. 12–12v and 24–24v. The names of the two also appear in the document on fol. 49–49v.

⁶⁰ Collaboration with German institutions and societies appears in several files of the Academy of Fine Arts in Iași. File 1/1860, fol. 10, contains a note added in 1892 by Panaiteanu regarding the purchase of eight plaster busts from the Royal Museum in Berlin in 1867. Mentions of professional relations with people of German origin can be found in file 1.1/1864, fols. 13–14, 48, 69, 70, 74, etc.



6.-7. Contract concluded in 1863 with Pavel Bușmanu concerning the frames of ten paintings, dated June 1863 (National Archives of Romania, Fine Arts Academy fond, County Service of the National Archives in Iași, file 1.1/1864, fols. 16-16v)

10.) Unu cadru de 42 centimetri rangime
 29 " latime
 6 " in profilu, cu conditiunile Nr. 8.

Tote aceste cadre me indatorescu a'i construi din lemnu bun
 si uscatu, si coltari si medioscari a'i sculpta elegante, tote din lemn
 in stolu corespunzatoriu la desenulu tablouriloru, si auriti (poli)
 cu avia bunu. —

Pentru aceste lucrari are a mi se plati pretu alcătuitu
 de una sută cinci lei si sase galbeni simți, si la depunerea garan-
 tiei cerute in manile Dⁿⁱ Panaitianu, Directoru la Pinacotheci si
 scolei de belle arti, si tradarea acestui contractu, mi se va da
 avona 78#, si restulu de 78#, indatu dupa definitiva finire
 a cadruiloru, pe care me obligu a le construi intocma dupa
 specificarea de mai susu si pentru satisfacerea Domnului
 Directoru, — si pentru ca voiu fi urmatoriu cu executarea co-
 ditiuniloru aratate in totulu si in tote, am intaritu acestu
 contractu cu propria mea iscaltura. —

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public mission.⁶¹ On the other hand, the connection of Romanian culture with the German world (including individuals, public institutions, commercial companies, and so on) reflected a tradition helped by commercial exchanges and educational journeys by the Romanian political elite during the early modern period.⁶²

Alongside the aforementioned commissions, documents from the National Archives indicate numerous collaborations for framing the lithographs and paintings of the art gallery. From the pages of a contract concluded in June 1863 with Pavel Bușmanu, one can see the conditions the craftsman promised to observe when creating the commissioned objects (figs. 6–7). The ten pieces were to be carved from good, well-dried wood, gilded with high-quality gold, elegantly profiled, and in harmony with the style of the paintings they were meant to frame.⁶³ Identifying the right individuals for each task – capable of contributing to the establishment of a solid institution, as Panaiteanu had seen abroad – remained a constant in his activity.

Parallel to the efforts to expand the museum's collection and to prepare the display of paintings and lithographs, the harsh winter that struck Iași in 1861 led to additional expenses. Melted snow from the roof seeped into the ceiling of the newly repaired building, causing dampness and, consequently, endangering the paintings. Panaiteanu feared that the situation might worsen – that at any moment the ceiling could collapse and the works would suffer damage. In addition to the destruction of artworks, the resulting harm would also include the suspension of classes at the School of Fine Arts, which, at that time, were being held in one of the museum's three rooms.⁶⁴ To reassure the authorities, the director specified that he had already taken the necessary measures, purchasing firewood with his own money, but that additional supplies would be needed to accelerate the drying process and prevent the ceiling from caving in (fig. 8).⁶⁵

Maintaining an optimal conservation environment for the objects in the collection constantly overlapped with academic life during the period when the museum was housed in the Calimachi Palace, where the courses of the University of Iași were held.⁶⁶ The interventions on the building carried out at the beginning of the 1860s also affected the art gallery. On 19 June 1863, a request from the prefecture of police in Iași demanded that the museum's three rooms be vacated so that repairs in that wing of the building could be completed. A few days later, Panaiteanu wrote to the police requesting that, in view of the relocation, the contractor responsible for the restoration speed up the process so that the painting museum could regain its halls as soon as possible.⁶⁷ These operations, undoubtedly necessary, created difficulties for the three employees, who found themselves having to cope with multiple duties and sometimes insufficient funds. The gallery's correspondence

⁶¹ In a short description concerning his professional activity, Panaiteanu mentioned the German source of inspiration for the School of Fine Arts in Iași. See ANSJI-AAFI, file 1.2/1864, fol. 34v.

⁶² A historiography of Romanian–German relations can be found in Docea, *Relații româno-germane*; Docea, *Străinii de-alături*.

⁶³ For each frame, the length, width, and profile are indicated; ANSJI-AAFI, file 1.1/1864, fols. 16–16v.

⁶⁴ Letter from 6 February 1861; ANSJI-AAFI, file 1/1859, fol. 72.

⁶⁵ The message specifies that “three armfuls of firewood” were needed; ANSJI-AAFI, file 1/1859, fol. 72.

⁶⁶ The Calimachi Palace served as the headquarters of the University of Iași between 1860 and 1897. The building, erected at the end of the eighteenth century, became a princely palace during the reign of Alexandru Calimachi (1795–1799). It was purchased by the state from Ruxandra Roznovanu in 1860. On the repair works carried out during the early years of the University of Iași, see Ivănescu, “Baza materială a Universității,” 245.

⁶⁷ ANSJI-AAFI, file 1/1859, fols. 36–37.

Iași 1861 Februarie în 6 zile
 Conform comunicărilor mele vorbim
 înainte despre lucrarea peisajului și picaturile de apă
 cauzate prin tapirea metalului depe lăcă, adu-
 la Hristu Onorab. (M) la adăogire și prin
 neglijență în pregătire înpregnându-se deja blafon-
 de a se reparata la apă, produce în galerie murmur
 și umiditate, care este foarte jignitoare pentru Publican-
 dar închi me cantându-se de vreme la sa se uscat
 prin facerea focului pot să pice josu la totalu
 și să întrepunză în fine și să continue
 de Desemna care să găsească totema în
 un odaie, tagu dar pe Onorab. (M) ca să
 deie spre lămurea On (M). Amintesc
 și cu prevederea periculu se pot să se inter-
 ple amu încălzirea din onorab. lămurile mele
 și amu lămurile pentru onorab. de
 tagu, și de zile ca și servitori de aie
 nu dau nici o lămură de lămură.
 Tagu dar pe onorab. (M) la să deie ordine
 de a se lămură. Câte o lămură de lămură pe di-
 pentru încălzirea mai departe a celaru tra-
 odar întru ase usca blafonul și ase de-
 ta prin această umiditatea răspândită.

On

8. Letter about the additional supplies requested for the art gallery sent to the Ministry of Religious Affairs and Public Instruction by Panaiteanu, dated 6 February 1861 (National Archives of Romania, Fine Arts Academy fond, County Service of the National Archives in Iași, file 1/1859, fol. 72)

shows that, at times, the efforts made in the early days of the art institution in Iași also involved personal financial contributions. Having to pay various bills, on 23 June 1862, the director asked the ministry to grant him 20 to 25 *lei* for “small expenses” that were routinely made at the museum and the school.⁶⁸ Payments from this supplementary budget, recorded in detail each quarter, would have helped cover those minor expenses for which individual reimbursement could not be asked. In the petition submitted to his superiors, Panaiteanu admitted that he had often been forced to dip into his salary to cover unexpected financial needs.⁶⁹

The same year, one week after the request from the police, Titu Maiorescu, then the director of the High School and Boarding School in Iași,⁷⁰ asked for three portraits to be sent by the museum: two of the former rulers of Moldavia and one of the reigning prince. The reason for this temporary loan of the paintings was the preparation of secondary school examinations, held annually at the end of June.⁷¹ The use of portraits of high-ranking state officials in rooms intended for teaching evaluation entailed a transfer of symbolic authority from object to space, legitimizing the pedagogical approach. Equally, the close collaboration between two institutions with a mission in education corresponded to an objective assumed by the new political leadership: encouraging access to public education, an important recommendation made by the report on the Romanian Principalities at the Paris Convention of 1858.⁷²

Conclusions

The inauguration of the Iași Art Gallery in the autumn of 1860 was an unprecedented cultural event: the founding of the first public art gallery in Romanian territory. Proposed by the painter Gheorghe Panaiteanu Bardasare and supported by several intellectuals of the time, the project was initiated at a favourable historical moment, shortly after the unification of Moldavia and Wallachia in 1859. The unification of the Romanian Principalities, an event prepared both domestically and abroad in the decade following the Revolution of 1848, had laid the foundations for the establishment of the institutions necessary for a modern state. Culturally, this meant organizing secondary and higher education according to European models, but also founding institutions through which knowledge could be disseminated to the general public (libraries, museums, theatres, and the literary and artistic press). The objectives of the Romanian intellectual elite, mainly educated abroad, proved to coincide with those expressed in the public sphere of other cultures. After the French Revolution and other socio-political events in the first half of the nineteenth century in Europe, the idea of reconnecting

⁶⁸ ANSJI-AAFI, file 1.1/1864, fol. 29.

⁶⁹ ANSJI-AAFI, file 1.1/1864, fol. 29.

⁷⁰ Titu Maiorescu (1840–1917) was one of the most important Romanian intellectuals of the second half of the nineteenth century. After studying philosophy in Gießen (1859) and literature, philosophy, and law in Paris (1861), he returned to the country and taught as a professor in Craiova. Together with other Romanian intellectuals, he founded the literary society *Junimea* (1863) and the journal *Convorbiri literare* (1867). He held the positions of director of the Central High School and Boarding School in Iași (1862–1863), rector of the University of Iași (18 September 1863–1867), and minister of public instruction (1874–1876, 1888–1889, 1890–1891), among others. On his election as rector of the University of Iași, see Botoșineanu, “Filaret Scriban, Ioan Strat,” 51–56.

⁷¹ ANSJI-AAFI, file 1/1859, fol. 38.

⁷² Drace-Francis, *The Making of Modern Romanian*, 146.

the present with the past became increasingly prominent. The public discourse of the institutions that were just taking shape in the Romanian Principalities was no exception. The use of history as a source of inspiration for artistic creation – a means of making the public aware of the value of what had once happened – was reflected in the inclusion in the collection of several historically themed objects, some of them older, others created by contemporary artists. Archival documents from 1860 to 1865 reflect the concern of the employees of the painting gallery in Iași, primarily its director, Gheorghe Panaiteanu Bardasare, to demonstrate to the fellow citizens the importance of collecting testimonies of the past. The shared life of the two institutions – the art gallery and the art school – unfolded from the beginning under the auspices of a dual mission: to cultivate an audience interested in history and art, and to train artists that would build sites of national memory. The idea of a common good extending to other social groups than the elites, as expressed in the discourse of nineteenth-century central European museums, is also present in the records of the painting gallery in Iași. This can be seen both in the efforts to identify and persuade collectors to donate works for the benefit of the local (Moldovan) and national (Romanian) communities, and in the behind-the-scenes activities required to operate and maintain such an institution – in all the efforts undertaken to collect, conserve, and display the works in its possession. To achieve this goal, all the strengths of the museum's employees and collaborators at that moment of historical transition were called upon: their studies in countries with strong artistic traditions and older heritage institutions than those existing in Romania, their experience as artists and restorers, their ability to persuade local and central administrative authorities, their ingenuity in identifying solutions to compensate for financial limitations, and even the use of personal funds. Despite the small number of objects collected by 1865, the beginnings of the Iași Art Gallery reflect, more than anything, the devotion to an ideal, the passion of its founders, and their belief in the transformative virtues of art – its power to shape and intellectually refine all those that allow themselves to be captivated by it.

The data underlying this article are available in the article and in its online supplementary material.

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Umetnostna galerija v Iașiju: Nastajanje romunskega javnega muzeja (1860–1865)

Povzetek

V študiji avtorica proučuje vlogo prve javne umetnostne galerije, ustanovljene v romunskih kneževinah, Pinakoteke v Iașiju. Galerija, ki je bila ustanovljena leta 1860, eno leto po združitvi Moldavije in Vlaške, je služila kot zgled poznejšim umetnostnim muzejem v Romuniji. Na podlagi dokumentov, ohranjenih v zbirki Šole (Akademije) lepih umetnosti v Državnem arhivu v Iașiju, analizira zgodovinski kontekst odprtja pinakoteke, akterje, vključene v razvoj in promocijo tega kulturnega projekta, ter strategije, uporabljene med letoma 1860 in 1865 za pridobivanje umetniških del in oblikovanje zbirke.

V prvem delu so raziskana prizadevanja Gheorgheja Panaiteanuja Bardasareja, romunskega slikarja, ki se je izobraževal v Münchnu in Berlinu, za ustanovitev pinakoteke v Iașiju. Projekt, ki ga je podpiralo več intelektualcev in politikov, je potekal v ugodnem političnem kontekstu: ob združitvi obeh romunskih kneževin in potrebi po ustanovitvi javnih institucij, sposobnih podpirati delovanje moderne države. Ustanovitev in organizacijo pinakoteke, ki predstavlja primer kulturnega prenosa, pri katerem so ideje in prakse prevzete iz ene kulture in prilagojene v drugi, so oblikovale nemške izkušnje in povezave njenega prvega direktorja Gheorgheja Panaiteanuja Bardasareja. Analiza korespondence z nadzorno ustanovo (Ministrstvom za javno šolstvo) in drugimi akterji v javni sferi

razkriva temeljne cilje in vzroke, zaradi katerih je bil muzej ustanovljen. Šlo je za neposreden odgovor na potrebo po javnem izobraževanju, krepitvi kolektivne solidarnosti in razvoju romunske narodne zavesti s pomočjo umetnosti. S temi cilji so bile usklajene taktike, ki so bile uporabljene za oblikovanje in promocijo umetnostne zbirke na lokalni in nacionalni ravni. V skladu z romantičnimi ideali 19. stoletja so romunske umetnike in zbiratelje spodbujali, naj svojo velikodušnost, predanost in zvestobo nacionalnim projektom izkažejo tako, da Pinakoteki v Iașiju podarijo dela, ki so jih ustvarili ali jih imeli v lasti. Posledično so med letoma 1860 in 1865 muzejske zbirke pridobile številna dela romunske in evropske umetnosti od 16. do 19. stoletja (slikarstvo, grafika in kiparstvo), tako izvirna kot kopije.

V drugem delu članka se avtorica osredotoča na prizadevanja direktorja in osebja pinakoteke za organizacijo ustanove. Analiza muzejske korespondence, ohranjene v Državnem arhivu v Iașiju, osvetljuje poskuse zagotovitve primernih prostorov za hrambo predmetov, prejetih od javnih ustanov in zasebnih zbirateljev, pa tudi prizadevanja za zagotovitev optimalnih razmer za razstavljanje umetniških del v korist širše javnosti. Tako v začetkih muzeja in njegovem poslanstvu odmeva tudi v diskurzu srednjeevropskih muzejev 19. stoletja izražena zamisel o skupnem dobrem, ki se ne omejuje le na elite, temveč zajema tudi druge družbene skupine.

