

## CULTURAL AND ARTISTIC PREOCCUPATIONS OF THE ROYAL FAMILY - MEDALIST TESTIMONYS –

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A great number of studies that have recently appeared are trying to decipher the role of the monarchy in our history approaching, among other things, the efforts of the royal family members for the modernization and Europeanization of Romania and also for the understanding of the Romanian spirit and our national symbols<sup>1</sup>. From this point of view the medal – in equal part a document and also an art literary production, is an extraordinary source of information for the historians and for the cultural people in general. For a very long time it had played the role of the news-media of today. It was a way to make popular the achievements of a society and for transmitting political messages inside and outside of the society. The important role of the medal was also more semnificant because, with this stand as an art literary production, it was addressing not only for the intellectual but also to the soul<sup>2</sup>.

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<sup>1</sup> "Muzel National" magazine has published a number of articles dedicated to the presentation of the medalist pieces, the coins, the decorations and the banknotes with royal portraits from the MNIR patrimony. The same magazine had published also other articles in witch the "documentary" of the medals is exploited. This are the most recent of them: E. Oberländer-Târnoaveanu, Katiușa Pârvan, *Carol I in medalist*, in "National Museum" (NM), vol. XIII, 2001, pp. 137-181; Idem, *Moartea Regelui Carol I reflectată în medalistă, Reacție publică și reacție personală*, in NM vol. XIII, pp. 226-239; Katiușa Pârvan *Opera medalisrică a sculptorului Mihail Kara, mărturie a pregătirii serbărilor încoronării*, vol. XIII, 2001, pp. 106-116; E. Oberländer-Târnoaveanu, Katiușa Pârvan, *Regina Elisabeta în medalistă*, in NM vol. XIV, 2002, pp. 246-270; Katiușa Pârvan, *Primele medalii bătute pentru societățile de dare le semn din București*, in NM vol. XIV, pp. 183-198 and *Câteva plachete sportive bătute după terminarea primului război mondial*, in NM vol. XIV, pp. 307-310; E. Oberländer-Târnoaveanu, Katiușa Pârvan, *Medalii, plachete, ordine, decorații, monede și bancnote cu portretele Regelui Ferdinand I Reginei Maria*, in NM vol. XV, pp. 311-341; Katiușa Pârvan, Mariana Neguțu, *Personalitatea și opera domnitorului Al. Ioan Cuza reflectată în medalistă*, in NM vol. XV, pp. 211-247; Katiușa Pârvan, *Câteva observații cu privire la medalia exploatării aurifere de la Brezoi, jud. Vâlcea*, in NM vol. XV, pp. 288-289; E. Oberländer-Târnoaveanu, Katiușa Pârvan, *Medalii, plachete, ordine, monede și bancnote cu portretul regelui Carol al II-lea*, in NM vol. XVI, pp. 355-374; Katiușa Pârvan, *Medalii comemorative Ștefan cel Mare*, in NM vol. XVI, pp. 269-286; Katiușa Pârvan, Mariana Neguțu, *Aspecte ale colaborării româno-franceze în primul război mondial reflectate în medalii și plachete*, in NM vol. XVI, pp. 309-336; E. Oberländer-Târnoaveanu, Katiușa Pârvan, *Medalii, plachete, monede, banknote și ordine cu efigia sau cifra Regelui Mihai I*, în NM vol. XVII, 2005, pp. 339-350; E. Oberländer-Târnoaveanu, H. Ozarchievi, *Două proiecte de bancnote și bilete de tezaur realizate de Ary Murnu*, in NM vol. XVII, pp. 331-338; E. Oberländer-Târnoaveanu, Ș. Ursachi, *Proiectul necunoscut al unor monede românești din metal prețios din 1969*, in NM vol. XVII, pp. 439-448; Katiușa Pârvan, *Une médaille inconnu de Jean I. C. Bratiano*, in NM vol. XVII, pp. 269-272; Constanța Știrbu, *Câteva precizări privind activitatea gravorului german W. Kullrich pe baza unor măturii documentare păstrate în România*, in NM vol. XVII, pp. 239-254. Vezi and on PC CD-ROM, E. Oberländer-Târnoaveanu, Katiușa Pârvan - *Romanian Royal Effigies on Medals*, NOI Media Print publishing house, București, România & D.O.R. Kunsthandel, Olsberg, Deutschland; România, 2002.

<sup>2</sup> King Carol I had appreciated distinctive the medals. He exposed them in his own residences, he was offering them as gifts those around them during national and personal occasions, fact that explains the

Most of the Romanian medals which were official pieces ordered by the king or sometimes by the royal family members, reflects at the same time their artistic value, their preferences and their taste.

In this way they had set off powerful the national medalist art, more even when the medals had spread as long in high society but also in the street (those popular)<sup>3</sup>. The medals are distinctive iconographical sources – “snapshots” capable to gradate a series of “small” domains, to open new perspectives of studies, especially in the psychological character of the people that we are referring to<sup>4</sup>. Hailed in the way to immortalise the events appreciated by the contemporans, but which most of the times the history had forgot them, the medals offers important information about people, facts and places which can be also seen today, with the eyes of the participants of those times<sup>5</sup>.

From the rich documentary information which the medal offers us, this time we will stop just some pieces which reveal cultural preoccupations – strong passions of the royal family members. These passions were monumental art, Romanian folk art, music, painting, literary creation and very important architecture and education.

The royal family members had uphold the evolving of the Romanian culture, within the activity of protecting and national programs followed with tenacity. With this they had valued the Romanian culture and history and made them familiar and appreciated in all over the country and outdoors. They had involved themselves directly, with personal artistic contributions in the cultural domain generally, having a permanent roll of molder of opinion. Because the reminded systematic studies had put in the scientific circuit almost all of the kind of medals hailed by the royal family representatives, we will emphasize only those pieces that can be considered “cornerstone” for our medalist – as an historical document and an art piece, and also some of novel pieces, which emphasis the involvement of the dynasty members at the development, enrichment and dissemination of the Romanian culture.

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high number of medalist pieces that had been issued in his time of domination. In this meaning admitting the importance and “the use which the Societatea Numismatică Română has brought”, he had dispose for this medalist pieces to be sent to the Society, but only “one of the medals hailed by the Royal Palace”. This kind of procedure had been a continuous one along his domination. *Monetele, decorațiunile și medaliile jubiliare 1906*, in *Buletinul Societății Numismatice Române (BSNR) IV, 13, 1907, pp. 9-25, p. 12*. In 1911, for example, he had donated as a present a series almost completed of Romanian medals issued until that moment.

<sup>3</sup> In the reminded studies it was presented a high number of over 300 pieces from Carol I and Elisabeth, Ferdinand and Maria (over 60), Carol II (45), Mihai (15), and also pieces with portraits of: Nicolae, Elisabeta, Marioara, Ileana, Elena (over 10), creations from other great medalists, European or Romanian artists; E. Oberländer-Târnoveanu, *Katiușa Pârvan, Carol I în medalistică*, p. 138.

<sup>4</sup> As an example, we can remind about the queen Elisabeth and Maria’s attention regarding the folk suit, which they had assessed in the high society and also for the medals, without propagandistic grounds, but more personal. This representatives of the monarchy had made well-known in equal matter outside the country our popular art – embroidery, suit, textures.

<sup>5</sup> We remind only about the popularity of the “Tinerimea Artistică” society – maybe forgotten today and the importance of its protector Queen Elisabeth – fact which had generated a few exceptionally medals

Carol I preferred the medal, giving a very important roll in the reflection of his achievements. With the commemoration of 75 years from the Mihailene Academy foundation and 50 years for Iasi University, he said: “The nations honorees also themselves when it maintains and surrounds with love the memories of their greatest patriots”<sup>6</sup>. For the hailing of the pieces he applied to greatest artists of that time, especially from the German territory, high engravers and modelers: W. Kullrich, P. Telge, A. Scharff, T. Szirmai. This own preference had contribute at the formation of the romanian school of modelers, recognized architects, spokesmen of greatest European trends – Fritz and Carl Storck, Paciurea, Dimitrescu, and also artisans, founders of engraving houses with long activity, like Menachem Carniol, J. Carapati or Theodor Radivon. They inspired themselves from greatest European creations, from which they “borrowed” often medalist models (they all have received engraver license of Royal House).

Queens Elisabeth and Maria had encouraged the medal art in the way it fitted in their artistic preoccupations. Elisabeth’s medalist had tackled themes that reminds about her extraordinary contribution as a protective of poetry, music, folk art or cult grooves. Her image had become the symbol of Independent Romania – on the official medal hailed in 1881 by Wilhelm Kullrich, during the proclamation of the Kindom and the celebration of 5 years of independence<sup>7</sup>. The young queen is described with short hair, free brushed, as she appears on the medal known as “Carmen Sylva - Augens vivo”. It is the only nonconformist medal worked in 1991 also by Kullrich, medal that was ordered by the Romanian Academy and offered to the queen after her graduation in the banks of the Academy. Trough this singular image in medalist portraiture of Elisabeth, the author broth out the artistic part of the queen, the sentimentalism and romanticism that followed her all her life. Elisabeth is here the Poet and not the Queen; this is because the gravure had illustrated her without any attribute of sovereignty. Her face will appear later on the “Crucea Meritul Sanitar” („Crucea Regina Elisabeta”) found in 1913. It was found to remunerate the doctors and the medical orderly who refined themselves among the fighting with the cholera epidemics during the balcanic war. Elisabeth’s portrait is reproduced on the back side of the medals, where the queen brings out her old age, as a face of so called “wounded mother”<sup>8</sup>. With the celebration of the 25th anniversary from the Independence War, she will appear in the same way on a well achieved model dedicated by the Romanian Army to the sovereigns. This model was created by Paul Telge at Berlin<sup>9</sup>.

<sup>6</sup> The memorial diaries mentions about an episode which explains the king’s respect for the romanian soldiers patriotism and also for the love and respect for the medals. When the publisher Elias Saraga had presented to the king, in 1914, the first 10 copies of the decoration-medals “Avantul Tarii”, Carol I hanged one of them in his chest and then he decorated the war minister, general Harjeu and Elias Saraga; I. Massoff, Strădania a cinci generați. Monografia familiei Șaraga, București, 1941, pp. 65-66.

<sup>7</sup> N. G. Krupenski, *Medaliile române 1889-1895*, Bucuresci, 1895, p. 42.

<sup>8</sup> I. Safta, Jipa Rotaru, T. Velter, F. Marinescu, *Decorații românești de război 1860-1947*, București, 1993, p. 107.

<sup>9</sup> E. Oberländer-Tâmboveanu, Katiușa Pârvan, *Carol I în medalistică*, no. 79.

Ferdinand I was less interested of medals, his passion was oriented more on decoration art. This talent had manifested right after the end of the war. He was the creator of some order (military) projects, decorations and insignias as a retribution for those who had contributed for the creation of Great Romania<sup>10</sup>. In this way, Ferdinand is the author of the project and statute of the highest Romanian order – “Mihai Viteazul”<sup>11</sup>. Another decoration created by Ferdinand was the so called “Crucea Regina Maria”, which was ordered to Lemaître Company, Paris<sup>12</sup>. In his personal drawings notebook there are many variants for a „Ordin de merit al Unirii”, for statutes and even lists with all the important persons that where going to receive in premiere this order. The decoration was never issued, but the basic components are recaptured in the necklace order “Ferdinand”. This was issued for the all Romanian union commemoration, after 10 years after the Union, in May the 8th 1929<sup>13</sup>. King Ferdinand and Constantin Kristescu are the authors of some projects for „Crucea comemorativă a războiului din 1916-1918”. The royal project was official adopted, ordered and executed in a high quantity by the “Carniol Fiul” company. In the same time, there were issued small decorations, made by I. Beke<sup>14</sup>. A few other distinctions are known to us only as projects, from king’s Ferdinand personal notebook, like, „Semnul distinctiv al războiului din 1916-1918”; also a gold test for an insignia with king’s Ferdinand number, offered by the king to Sofronie Tanasescu, Romanian major state officer, at his anniversary<sup>15</sup>.

Princess and then a queen, queen Marian preferred the medal as a photographic art, one of her passions was to immortalize on film life. Bending along this art was induced by a sense for “direction” and costume. This generated a theatrical being, which accompanied her all her life – maybe a personal way of artistic utterance<sup>16</sup>. Her passion for photography it’s focusing on a great number of photo images which captures scenes from the royal family personal life. This may be considered as an important documentary source for those who want to study the journal of the high society at the balance of XIX-XX century<sup>17</sup>. As a princess, Maria’s portrait was present on many post-cards and served as a model for those gravures that worked medals and original booklets Scharff, Szirmai, Kristescu, Kara, Becker<sup>18</sup>. From 1913, the Maria’s involvement in the crucial moments which changed Romania’s destiny (The Whole War, The Great Union) had cause issued medals whit an obvious propagandistic roll and so Maria was considered a

<sup>10</sup> Constanța Știrbu, *Documente inedite privind emiterea decorațiilor românești în perioada anilor 1916-1922*, în BSNR 88-89, nr. 142-143 (1994-1995), 1998, pp. 245-268.

<sup>11</sup> *Idem*, pp. 246-247.

<sup>12</sup> *Idem*, pp. 247-248.

<sup>13</sup> *Idem*, pp. 248-257.

<sup>14</sup> *Idem*, pp. 258-263 și Katiușa Pârvan and Angela Mihalea, op. cit., p.

<sup>15</sup> Constanța Știrbu, *“Documente inedite privind emiterea decorațiilor...”*, pp. 263-264.

<sup>16</sup> Hannah Pakula, *“Ultima romantică. Viața Reginei Maria a României”*, 2002, pp. 174-175.

<sup>17</sup> MNIR has a lot of photos.

<sup>18</sup> E. Oberländer-Târnoveanu, Katiușa Pârvan, *Medalii, plachete, ordine, decorații*, p. and ilustrațiile.

symbol for the High Romania (for example the medal issued by Dautel at the anniversary of 10 years from the Union); and in this cases the medals are influenced by the new current Art Nouveau, which Maria had sustained and encouraged.

Two of Ferdinand's child had there father's artistic orientations and special passions. So, Princess Ileana had inherited the creative preoccupations of her father's. She's the creator of the medalist portrait dedicated to the death of King Ferdinand, which was used also for de decoration-medal in 1929. With an elaborated simplicity, the portrait shows a man tired by sickness, but who sends out dignity and modesty. The medal created by Ileana impresses with an extraordinary reality which proves that the implementation of the model was made after its nature and not after some official photographs which was the fashion those days. Ileana was also the author of some distinctive booklets dedicated to a dramatic episode, which were also characterized by that recalling simplicity – a boat with mails on a tumultuous sea. In both cases, the very deep relief, more near to architecture than to medal art, confers those pieces a certain power which clings to the author's personality and this makes you feel its own feelings stumping in some way the subject. In a cleat way, in our medalist Ileana's creations are singular pieces, the expression of a real talent, influenced by the architecture school from the first three decades of XXth century.

Carol the Second (Carol II) had inherited his father's passion and taste for decorations, in the sense of creating new orders and changes to the hierarchy of orders and at the system of wearing them. The orders created by Carol II reflects also the preoccupations for his legitimating as a member and successor of the Dynasty and his recognition as being part from the Hohenzollern House – this is way most of them are inspired (an even copied) from those before them. As an example: "Pentru merit" Order, created in 1931, which was offered as "proprio motu" to Romanian and foreign citizens for "the acts of faithfulness against the sovereign, acts of great culture and high civism"<sup>19</sup>; "Serviciu credincios" Order, created in 1932 which remunerated the special services broth to the Romanian state, which became the highest national order in front of "Steaua Romaniei" Order<sup>20</sup>; "Casei Domnitoare" Order and "Casei Domnitoare" Medal created in December the 20<sup>th</sup> 1935, after the „Ordinului Casei de Hohenzollern” model which was offered "proprio motu" to the civilians and to soldiers for there deserts against the dynasty (it was offered only by the king and the decree was released by the "Cancelaria Casei Regale")<sup>21</sup>; The "Bene Merenti al Casei Domnitoare" Order created at the same date and in the same conditions at the one before its<sup>22</sup>; "Crucea Casei Domnitoare" Order created at the same date and in the same conditions at the

<sup>19</sup> I. Safta, Jipa Rotaru, T. Velter, F. Marinescu, op. cit., p. 84. p. 17.

<sup>20</sup> I. Safta, Jipa Rotaru, T. Velter, F. Marinescu, op. cit., p. 87

<sup>21</sup> I. Safta, Jipa Rotaru, T. Velter, F. Marinescu, op. cit., pp. 91 și 154

<sup>22</sup> *Ibidem*, p. 94

one before its<sup>23</sup>; the Order and Medal “Virtutea Aeronautică” (1931)<sup>24</sup> and “Virtutea Maritima”(1936)<sup>25</sup>, the Medal “Amintirea regelui Carol al II-lea” (1939)<sup>26</sup><sup>26</sup>. By creating personal orders inspired till identity from those Prussians, Carol II wanted his legitimation as a member and successor of the Dynasty and acknowledgement of his membership at the Hohenzollern House; no matter what were the reasons, some of his creations are the part of the beautiful Romanian decorations<sup>27</sup>.

Mihai the first (Mihai I) didn't ruled long and confuted a lot of problems – at the taking over throne the country was in war and also he was very young and without experience. He wasn't interested by the medalist, the few pieces in his time were created and issued by the State Mint with the occasions regarding the government and slightly the Dynasty (in this sense we remind about the medal called “Medalia jubileului Fundației Regale Carol I” from 1941, a poker faced and impersonal piece, very extraordinary against his grandfather's, which was issued with the occasion of the building the Foundation)<sup>28</sup>. He created in 1940 the Order and Medal named “Meritul agricol”<sup>29</sup>, which can be characterized by abstemiousness and which contrasted powerful with his father brighten orders. He didn't succeed in creating the “23 August” order because of the known events that happened then; MINIR holds the 1945<sup>th</sup> projects for the Insignias of this order for the first class, with and without ribbon and the second class<sup>30</sup>.

From their first years of domination, king Carol I and queen Elisabeth promised to protect the national culture, in the way of their involvement in the architectural modernization. They also involved themselves in the foundation of cultural, educative and religious institutions, activities that will be showed in the medals<sup>31</sup>. One of their most wonderful architectonic creations was Peles Castle. Traveling trough the country to know his new country and nation, King Carol loved the Peles castle, which reminded him about his native grounds; he decided to establish here his summer residence. The construction started in 1873 and lasted until 1883, because of the war of independence and the wide working of fitting out (land cleaning, roads, the park, etc.)<sup>32</sup>. The ceremony of inauguration of Peles castle, at 25<sup>th</sup> September 1883, was gloriously. The sovereigns and the statesmen that were present signed a document that was transcript by the Queen on a parchment with

<sup>23</sup> *Ibidem*, p. 112

<sup>24</sup> *Ibidem*, p. 148, *Ibidem*, p. 17

<sup>25</sup> *Ibidem*, p. 156.

<sup>26</sup> *Ibidem*, p. 159.

<sup>27</sup> *Ibidem*, pp. 17-21

<sup>28</sup> E. Oberländer-Târmoveanu, Katiușa Pârvan, *Medalii, plachete, monede, banknote și ordine cu efigia sau cifra Regelui Mihai I*, nr. 26.

<sup>29</sup> *Idem*, nr. 28-29

<sup>30</sup> *Idem*, nr. 54-56

<sup>31</sup> I. Spătan, *Discursurile regale la Academia Română: Carol I*, în MN vol. XII, 2000, pp. 233-242, p. 235.

<sup>32</sup> G. Bengescu, Carmen Sylva. *Viața Reginei Elisabeta*, Iași, 1995, p. 50

orderly letters. The document was copied on one of the passage walls<sup>33</sup>, near Alecsandri's poetry, writhed on a bronze plate<sup>34</sup>. It was also issued a beautiful medal, made with silver, gilded silver, bronze, a creation made by Wilhelm Kullrich<sup>35</sup>. He represented on the back of the medal, the image of the castle, after the nature - "ad vivum" – in accordance with the mention on the piece A.V.F.<sup>36</sup>. Peles castle, now a symbol of the Dynasty, will still appear after many years, on memorial pieces: in 1906, with the celebrations of the jubilee of 40 years of domination, Szirmai had created an anniversary medal. This medal was unscripted on the first side with the image of the Peles castle, almost seined from the same angle<sup>37</sup>. Carol II created a banknote, on which the back side was covered by the castle in the middle of the forest.

Another of his systematic preoccupation followed then by his wife was the foundation, restoration and enlightening halidoms. He was interested of this preoccupation from the beginning of his domination. He said: "The nations that take care of their own monuments arise themselves, because the frequently of the monuments is the true story of the history, the past mirror, important signs for the next generation"<sup>38</sup>. There are many consecrated or recreated churches by Carol I. One of the most mediated actions of this kind was the rebuilding of Curtea de Arges monastery, chosen by Carol I to be the land for the Dynasty members graves. During the journey from 1866 at Campulung, he stopped at the Curtea de Arges monastery (1793 Bishopric) he saw the bad shape of the edifice, fact which determined him to initiate a rebuilding program<sup>39</sup>. He chooses the project proposed by Viollet Le Duc and Baudot. He also requested that the building program to be elaborated after the most recent and modern buildings standardize, but also to respect the architectural style<sup>40</sup>. Le Duc recommended as an effecter his friend and student Emil-André Lecomte de Nouy<sup>41</sup>. Carol allotted a great attention for this enlightened, inspected and assisted all the works. At the opening that of the Legislators Parts, that was in the autumn of 1886, in a message, he said: "... the rebuilding of the old monuments was one of the works that always had lured my special care. Arges cathedral is now restorable to the divine culture and rebuilt in

<sup>33</sup> "Eu, Carol I, Domn și Rege, cu Elisabeta Regina, după o silință de doi ani, în luptă cu un tărâm nestatornic, străbătut de izvoare, izbuțit-am a pune, la poalele Buceghiului, temelie acestei clădiri...Zidirea s-a oprit pe timpul războiului pentru neatârma României...datu-I-am numele Castelul Peșului".

<sup>34</sup> "Eu, Carol, și al Meu popor/Clădit-am, într-un gând și-un dor,/În timp de lupte – al Meu Regat - /În timp de pace – al Meu palat !".

<sup>35</sup> *Câteva precizări privind activitatea gravorului german* W. Kullrich, pp. 241-252

<sup>36</sup> Constanța Știrbu, *eadem*, pp. 249-250

<sup>37</sup> G. Bengescu, op. cit., p. 55

<sup>38</sup> 1886, la N. G. Krupensky, op. cit., p. 61.

<sup>39</sup> Reparată de multe ori – în 1583, 1640, 1682, 1750, 1761, 1785, 1798, 1828, op. cit. pp. 59-60

<sup>40</sup> *Ibidem*, p. 60

<sup>41</sup> *Din viața familiei Ion C. Brătianu*, București, 1993, p. 72, Ctin Argetoianu, *Pentru cei de mâine*, vol. I, pp. 226-227, la Sabina Cantacuzino, op. cit., p. 207., O. Velescu, *Regele Carol I și monumentele istorice*, în MN, vol. XII, 2000, pp. 211-224, pp. 219-220

its beauty and glory. It raises the country in its own eyes. A nation that respects the primogenitor monuments and most kind the religious ones has a secure future”<sup>42</sup>.

Arges cathedral was opened in 1886; sanctified at October 12, in the presence of 20.000 religious believers from all over the country and the metropolitan read from Elisabeth’s manuscript<sup>43</sup>. Vasile Alecsandri made a speech and read a ode writhed with this occasion which lasted many days<sup>44</sup>. After that, it was issued a medal, dated in 1886 and created by Kullrich, a piece that was elaborated at the National Mint by Anton Fessler<sup>45</sup>. The medal, on which is graveled the year 1886 it’s not signed but the portraits of the sovereigns from the back side are identical with those from the Peles Castle Medal (Elisabeth’s tiara, details of their coiffure and chins) which is signed and, without a doubt, created after Kullrich’s model, “ad vivum”. A plan stock of the Mint, mentiones about the engraver of the puncher on the back side of Curtea de Arges Monastery medal by A. Fessler, in 1887 (the year of Kullrich’s death who, in 1886, was sick)<sup>46</sup>. In our opinion the auther of the both faces of the medals, which we are refering to, was Wilhelm Kullrich; the mention about the engraver of the back side by Fessler indicates only the execution (which was made at the National Mint where Fessler was a gravor) and not the creation of the medal, which belongs exclusive to Kullrich. This practice of signing the medals drawn by foreign artists (or deceased at the time of the proper work) by the executant gravors, which often “forgot” to engrave the name of the creator, gived birth incorrectly attribute. So, the medal called “Medalia dedicată lui Carol I și Elisabetei de către Academia Română la aniversarea a 25 ani de la fondare” signed on the front side by Paul Telge it’s considered by K. Sommer to be too a creation of Kullrich (in 1891)<sup>47</sup>, but with this assignation we don’t agree. Indeed, there are many similarities with Kullrich’s creation regarding the representing of the portraits on the back side, but there are also small details which, in out opinion, proves the fact that Telge, highly in the possession of cardboards, used Kullrich’s drawings and performing some changes and also signing on them. By the time when he was doing this, Kullrich was dead for 5 years. If in the case regarding the style of the Medal Curtea de Arges Monarchy, the style is Kullrich’s for both of the faces, the 1891st medal is different<sup>48</sup>. Without holding other documentary information, we consider that the medal ordered by Carol I for the opening of Curtea de Arges Monarchy wasn’t issued in 1886 because of the sickness and the decease of the foreign graver and that it was executed in 1887 after Kullrich’s drawings, regarding the Mint document which reminds about the engraver of the puncher on the back side in 1887.

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<sup>42</sup> F. Georgescu, *Carol I – protector al culturii naționale*, în MN, vol. XIII, 2001, pp. 200-203, p. 201

<sup>43</sup> The Queen painted a manuscript with the 12 Gospels

<sup>44</sup> G. Bengescu, op. cit., p. 57

<sup>45</sup> Constanța Știrbu, *Câteva precizări privind activitatea gravorului german W. Kullrich*, pp. 251-252

<sup>46</sup> *Idem*, p. 251

<sup>47</sup> The discuion of Constanța Știrbu, op. cit., p. 252

<sup>48</sup> N. G. Krupensky, op. cit., pp. 52, 58, 79; E. Oberländer-Târnoveanu, Katiușa Pârvan, *Carol I în medalistică*, pp. 143-144.



As in the Peles case, the cathedral's image had become a symbol of royal piety. This image was recommenced also on folk medals, issued with different occasions, by charity societies or privates (for example the Medal with bail issued by The Romanian Woman Orthodox Society as a remember for Carol's II death)<sup>49</sup>.

The rebuilding of the churches was accompanied by their blessing and almost every time by issuing memorial medals or booklets. We can remember now only that ones for which there were issued medals worked by Romanian gravures (Radivon, Carniol, Șaraga) : St. "Dumitru Craiova" Church, Iasi metropolitan church (1886), "St. Ilie Nou" Church, Bucharest (1903), "St. Trei Ierarhi" and "St. Nicolae" from Iasi Churches (the last one was opened on 4<sup>th</sup> of September with "an unlimited joy ... in the year of celebration 400 years from Stefan's death"), "St. Alexandru" Cathedral from Alexandria (1896), the Asylum Church "Elena Doamna" and the Church from Busteni – both having on the face of the medals effigies acolyte of the two sovereigns, the Church from the town called Carmen Sylva.

The warring about the rebuilding of this kind of monuments is a fact that can be appreciated deferring to the fact that after the economic crisis from 1990, had forbidden this kind of acts of rebuilding. Carol himself involved in this rebuilding going in 1901 personal to the President of the Council Ministry demanding to be applied also to the civil list the reduction of the officialdom's salary, the economy of the state being used by the public thesaurus for the solving of some budgetary credits<sup>50</sup>. In this way, with the over two millions of lei it was finished the rebuilt of "Trei Ierarhi" and "St. Nicolae" from Iasi Churches, two of the most beautiful architectural monuments from our country. This event was celebrated by the issuing of three booklets – one for each monument and one common, this last one also famous by the portrait on the first face of Carol I near Stefan cel Mare and Vasile Lupu.

The booklet dedicated to the rebuilding of "St Nicolae" from Iasi it's a define piece and regarding the artistic opinion, a medalist novelty. The back side presents in the right Stefan cel Mare's portrait, in the left the monument rebuilt and in the middle a legend with seven lines. The 3<sup>rd</sup> and 5<sup>th</sup> lines are placed in a such position that in the right there is a space where its graved a portrait in a left profile. It's an ascetic portrait, with a sharp chain and curled hair, which can be the self-portrait of the author, G. Popescu<sup>51</sup>. It is the only anonymous detail of this kind; on the anniversary booklet dedicated to Constantin Alessandrescu by Tony Szirmai In 1907, there can be seen the self-portrait of the author, but it is placed on a medallion with an explanatory legend.

Carol I started and holed constantly the building monuments in the memory of those who sacrificed themselves for their country<sup>52</sup>. During his

<sup>49</sup> E. Oberländer-Târnoveanu, Katiușa Pârvan, *Moartea Regelui Carol I reflectată în medalistică*, no. 6.

<sup>50</sup> F. Georgescu, op. cit., pp. 201-202, . Spătan, *Discursurile regale la Academia Română: Carol I*, în MN vol. XII, 2000, pp. 233-241, p. 235 și nota 6., ibidem, p. 236

<sup>51</sup> A. Cumpătescu, *O istorie a Iașului în imagini medalistice*, Iași, 2004, pp. 86-87

<sup>52</sup> I. Spătan, *Discursuri regale...*, p. 237.

domination they were build such monuments in the cities which had dead mans on the battle field during the Independence War. In many cases their openings were accompanied with medalist shows, official and folk (Monuments from Ploiesti, Targu Magurele, Pitesti, Tulcea, Craiova, Corabia and Batalionului de Vanatori “Regina Elisabeta”)<sup>53</sup>.

Another preoccupation of Carol’s was the education – primary, secondary, senior and vocational. “A state’s power its mostly measured by its level of intellectual culture”<sup>54</sup>. Carol’s care about the primary education, mostly the rural one “... there where the beginning a nation instruction is”, can be reveal in some medals that were given as school rewards (opened by Alexandru Ioan Cuza) and which were issued until the end of the interwar period. The Cultural Ministry issued this kind of pieces, the primaries, the private and the state schools as rewards for their studding activity, the good behavior, knowing foreign languages, manual work, beautiful creations, sport, etc. Carol I accorded a great attention to the special schools, those which were preparing the teachers useful for completing his cultural politics; the future teachers were rewarded with special pride medals. This kind of medals – from different metals were issued by specialized gravure Houses – Carniol, Radivon or by little and local artists. Usually they weren’t signed.

We will not talk about all the successful actions in the educations made by Carol I, but we will talk about the important moments marked with medals. In this way, in 1869, at the opening of the Medicine University of Bucharest, it was issued a beautiful medal made by the Italian House Wilhelm&Mayer, the house that worked for almost every European states. In 1897, at the opening of the Iasi University it was issued a medal maded by Carniol the son. As for the same reason of stimulating the superior education, Carol started to build in 1891, at his 25<sup>th</sup> anniversary of his domination, the Foundation University Carol I financed with 200.000 lei and opened it three years later. It was gifted with a library which had the role of educating the youth people. Her first librarian Constantin Radulescu Motru reminded that at a meeting regarding the work for the Foundation, Carol I said that “The Foundation is not only a library, but an education institution in which the youth people should gain the respect that the own to the sovereign”. Nicolae Crainic also appreciated Carol’s contribution at the stimulation of the national culture: “In this favorable time it was possible the expansion of Hadeu’s genius, the purifying activity of Maiorescu, Eminescu and Cosbuc’s poetry, the fiction of Creanga, Slavici, Caragiale, Delavrancea, Vlahuta, Grigorescu’s painting and Mincu’s architecture. The limit of his domination suits with the creation of native spirit limits. Because the nation powers of creation shouldn’t be realest in their entireness but only in the spiritual freedom. From this point of view, Carol’s domination it’s the firs historic glade of a long breathing”<sup>55</sup>.

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<sup>53</sup> E. Oberländer-Târnoveanu, Katiușa Pârvan, *Carol I în medalistică*, nr. 61, 119-120, 122, 145-146, 166, *Iidem, Regina Elisabeta în medalistică*, nr. 56.

<sup>54</sup> F. Georgescu, *op. cit.*, p. 202.

<sup>55</sup> F. Georgescu, *op.cit.*, p. 202.

For putting at the student's disposal all the necessary books needed for a serious preparation, the king suggested the librarian to make a register in which the student should mark the control papers that they needed in their attempt of buying them from the Foundation's money<sup>56</sup>. Many donors contributed at the enrichment of the Foundation's library. In 1896, on the donors list (presented in the official document "Raportul catre Majestatea Sa Regele" on May the 9<sup>th</sup>), Saraga brothers donated the Foundation 311 volumes, the best number from the list<sup>57</sup>. Carol's special care for the Foundation's library it's immortalized by the mentioned medal, where on the front face, the king is represented standing, with a protecting attitude, in front of a stand with books. His nephew Carol II continued this activity of sustaining the culture by promoting the book access. In this sense, we can talk about the special attention regarding the book galleries which the medal "Luna Bucurestilor – Ziua cartii" reminds us about. This piece was worked by the Royal graver, E.W. Becker. Carol also initiated the popular collection "Biblioteca pentru toti", where big Romanian and foreign literary creations were published. Carol sustained the education in every of its shape and so he became the founder of a new series of medal education prize.

Ferdinand and Maria approached to the medal art especially as the royal distinctions. Until the war, there are known pieces created by Tony Szirmai and the Russian Felix Rasumy for Maria, in the known style Art Nouveau. This medal creates a spirit of sensibility, idealism and delicacy, specific to that time. The years 1914-1920, enforced the creating of pieces with a great level propagandistic style. The medals exposed in foreign countries had the role of drawing The Occident's attention regarding Romania's problems. Then there are The Romanian Side of "Vesmantul prizonierilor de razboi" which remunerated the charities and had the same propagandistic role<sup>58</sup>. The crowning caused the creation of some different medals – some officials, made by Constantin Kristescu. At this kind of medals the quality of the execution does not rises at the event's level, the flat relief reduces great the impression owned to the emotional composition<sup>59</sup>. Very popular were the booklets created in 1926 by Wilhelmina Pesky after an official 1922 photographs, the sovereigns being represented in the their coronation suits with all the royal symbols. Remarkable are the Mihail Kara medals for the 1920 crowning, executed also after the Art Nouveau style, which explained Maria's artistic taste – her passion for the flower decorations, especially for lilies, which we will find again on the medal "Stella Maris" executed in 1938 by Becker in the new style Art Deco. He was also powerful influenced by Maria's personality and themes.

<sup>56</sup> I. Spătan, *Constantin Rădulescu Motru despre regele Carol I*, în MN, vol. XIII, 2001, pp. 189-192, pp. 189-190.

<sup>57</sup> I. Massoff, *op.cit.*, p. 71.

<sup>58</sup> Katiușa Pârvan, Mariana Neguțu, *Aspecte ale colaborării româno-franceze în primul război mondial reflectate în medalii și plachete*, în MN, vol. XVI, pp. 309-336.

<sup>59</sup> Katiușa Pârvan, Angela Mihalea, *Câteva date privind opera medalistică a sculptorului Constantin Kristescu, în Acta Moldaviae Meridionalis* (AMM), vol. XV-XX, 1993-1998, Vaslui, pp. 296-297.

The medalist portraits had astounded the Queen's character, her thirst of life and her non conformist spirit. These are always in harmony with the nation pass becoming classicistic, more abstemious in the dilemma moments. Queen Maria used the medal suggesting power to spread her political message. Her portraits became symbols – the extraordinary Art-Nouveau portrait created by Kara in 1920 was a portrait with the charity nurse suit and was issued on a 1913 medal (and ingeminated in 1926). It will become the Red Cross symbol, as an acknowledgement for Maria's activity during the two wars or the face Great Romania, represented by her idealistic and romantic image, created by Dautel on the memoriam of 10 years from the Union medal.

Regarding the passion for the lilies, we remind about a scene from 1920. During this period Queen Maria and her friend the dancer Loie Fuller, represented o scene, in Paris, a ballet after a Queen's opera "Crinul Vietii". The show was later transposed by Loie in a movie (Maria gives her friend excusive rights for the transposes of her fairytales). Maria watched Loie Fuller for the first time in 1920, in a show represented at the National Theatre in Bucharest. Impressed by the dancer's style, she offered her a romantic dedication, in which the queen appeared in lace and canvas. Loui's art was based by the innovation in the theme of suits and lights and was suited with the romantic style of Maria and her passion for the Art-Nouveau. The two romantics maintained a strong relationship all their life and kept an unbroken mailing<sup>60</sup>. Louie came with helps in Romania during the war and worked as a nurse for the Red Cross at Iasi<sup>61</sup>. At MINIR there was a special medal dedicated to the dancer, of which round face, with chubby cheeks, remarks between the tumultuous riffles, which makes her body indefinite. On the front side there are represented two lilies and Baudelaire's words which explains the essence of Loui's art: „Un être qui n'étais que Lumière, or et gaze". The medal is worked in Art Nouveau by a french graver.

Maria's last medal was created in 1940 by Becker – a special Art Deco medal – "Stella Maris". Here the queen is represented as a personification of the Silver Rib form the south of Dobrogea and of the Balcic, where she also wanted for heart to go after her death.

Maria and Elisabeth's passions for the folk art had permanently manifested. Elisabeth was the one who adopted the folk suit, which she imputed at the official ceremonies and parties. The approaching near the Romanian folk embroidery dues to Elisabeth's native passion for sewing, passion which she was practicing since she was little.

At the Universal Exposition from Paris 1900, she exposed a little blanket for Carol, worked with silk threads in the Italian style. She embroidered for many cult places, hangings and faces for the Saint table (for the Rasnov church, for the protesting church from Bucharest, for the St Nicolae church and for the church

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<sup>60</sup> Casa Regală, Maria, inv. 1340, V/4060-4120.

<sup>61</sup> Hannah Pakula, op. cit., pp. 426-427.

from Sinaia the hanging from the royal doors). The embroiders passion explains Elisabeth's preoccupation regarding the developing of the menial profession. She manifested her preoccupation by creating new societies with this kind of objectives, among which we can remind "Munca", „Furnica” and „Țesătoarea”. This societies issued memorial medals<sup>62</sup>.

Elisabeth's passion for the sewing art reveals on a booklet where the queen is represented in face of the war dressed in the folk suit in which she often appears in photographs. The piece is not signed. We can attribute it either to Carniol, who worked many medals where in premier are represented feminine personages in folk suits (as an example "Medalia de participant la Expoziția Generală" from 1906), or rather to Fritz Storck, who represented also other members of the royal family in folk costumes (the wonderful booklet "Ciobanasul", graved in 1909, where prince Nicholas the child is represented in folk suits<sup>63</sup>).

The image where Elisabeth is wearing a Muscel area costume from the mentioned booklet became a symbol for the menial professions of sews. We meet the image from the front face of this piece on a prize booklet graved by the Ilfov Committee of "Tesatoarea" Society, which emitted two pieces as "A reward for the deposed work for the sericulture's prosperity". Under the portrait there are represented some of Elisabeth's words and her signature: "Viitorul Terei/Îl țese femea/Elisaveta". The pieces aren't dated. We know that the society "Tesatoarea" was created in 1905 under the direct order of the Queen and it had as interest the cropping of silkworms, manufacturing the threads, the capitalization of the silk, the creation of public houses for such activities, selling the products all around the country and outside the frontiers, ending external agreements of delivering the products<sup>64</sup>. It is known an oval medal dedicated to this moment, with the same legend on the back and on the front side the queen's portrait created by Radivon who signs it. Also there is a medal from 1911 dedicated to the "Munca" society for the 25<sup>th</sup> jubilee. If we report our sayings at the creation date of the society – 1905 and at the Great Romanian Gallery from 1906, where "Industria Casnica", "Munca" and "Furnica" had personal pavilions, we can consider the execution of this kind of booklet either with the ceremony of inauguration of "Tesatoarea" Society (1905), either with the same occasion but for The General Gallery (1906)<sup>65</sup>. MNIR holds a reward booklet with an identical back side, gained at the Menial Industry and Needlework Gallery from 1925 from Braila by the girls from School no. 9, fact which admits the continuity of this kind of booklet which turned into the symbol of the medial industry. Among other pieces of our museum there is a unifacies booklet of this kind where in the right of the legend, there is also a royal crown; it is possible that this kind of booklet to be a gift for the queen or for another royal family member<sup>66</sup>.

<sup>62</sup> E. Oberländer Târnoveanu, Katiușa Pârvan, *Regina Elisabeta în medalistică*, pp. 246-270, pp. 250-251.

<sup>63</sup> Prince Nicolae appears wearing a folk suit

<sup>64</sup> G. Bengescu, *Din viața Majestății Sale Elisabeta – regina României*, 1906, pp. 240-254.

<sup>65</sup> Can be an issued later, at a anniversary of a jubilee number of years – possible five.

<sup>66</sup> A. Cumpătescu, *op.cit.*, p. 108.

Queen Elisabeth was the one who inspired Maria to love the Romanian suit, offering at her arriving in the country, a folk suit as a symbolic gift. The princess was attracted by the “old Romanian art and its status”, by the popular seams, shells, old ceramics, which she used for the adornment of her houses from Bran and Belcic. Also, other members of the family were passionate by the folk suits, which they were wearing in public and at parties. They do not appear with folk suits on the medals (with the exception of Nicolae as a child), but there are many photos in this kind of suit. Like Elisabeth (the founder), Maria had encouraged the menial industry and especially the Sericulture School which will create the cloak that she wearied at the crowning<sup>67</sup>.

Imposed by the Elisabeth and Maria, this passion for feminine folk suit inspired Kristescu in his representation of the young girls in folk suit. This images were the back side of the medals which were exposed at the General Galleries from Chisinau-Basarabia, 1923-1924<sup>68</sup>.

Queen Elisabeth has encouraged also the literary creation; the one who approached her to the Romanian literature and encouraged her to write was Vasile Alecsandri. After her daughter’s death the relations between the queen and poem became more related<sup>69</sup>. This relation between them was also suggested on a medal issued in the memory of the “Gintei Latine” prize, gained by Alecsandri at Montpellier. On it’s back side there are graved Elisabeth’s words: “*În cupa lui de aur el bea numai lumină*” (In his gold cup he drinks only light). Alecsandri awoke Elisabeth the passion for Romanian poetry and the interest for the country’s past<sup>70</sup> and also stimulated her to publish her personal writings, which proved that she had a pious soul, but also a personal imagination<sup>71</sup>.

In the queen’s literary activity we can find the genesis of her literary pseudonym – in 1881 she publish “Monrepos”, a collection of 12 parts adequate to each month of the year; the first is called “Carmen” and the last “Szlva”. When, in 1881 queen Elisabeth was welcomed as a honorary member in Romanian Academy, Kullrich dedicated to this moment a medal created by him on which side it was represented a singular medalist portrait suggestion the forest poetry. The portrait was recommenced as a type but in a popular way on a issued medal in cast iron by Lemaitre Foundry in 1906, a medalist rareness<sup>72</sup>.

Elisabeth also had another passion: music. She studied with Clara Schumann and Rubinstein. From 1886 she organized musical audition at the Castle where

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<sup>67</sup> Dorina Tomescu, *Încoronarea de la Alba Iulia. Mărturii iconografice din patrimoniul Muzeului Național de Istorie a României*, în MN, vol. XI, pp. 155-160.

<sup>68</sup> Katiușa Pârvan, Angela Mihalea, op. cit.

<sup>69</sup> G. Bengescu, op. cit., pp. 60-63.

<sup>70</sup> 1878 “*Stelele*” and “*Secerișul*”, “*Poezii românești traduse în limba germană de Carmen Sylva*” 1881, “*Poezii populare*” and “*Pasteluri și legende*” Ibidem, pp. 61-62.

<sup>71</sup> *Mater Dolorosa* by Natalia and Șt. O. Iosif; G. Bengescu, op. cit., pp. 68-69.

<sup>72</sup> “*M.S. Reginei Elisabeta a României, din partea orașului Forgaloqre, cu prilejul jocurilor florale*”, 1875, graver Fr. Resch, from AR, 36 mm, it was in a particular collection; MRRC 437 A.

Romanian artist, all great musicians that were in pass in Romania and the best teachers and students from Conservatoire, took part. At this auditions, two times per week, there were also invited their related children. In this way the queen contributed to the development of youth people's musical taste. She encouraged young talents, one of the most known being George Enescu – “her soul child” – the one who gained first prize at the Conservatoire from Paris<sup>73</sup>. The relation between the sovereigns, the teachers and the students of the Conservatoire is reminded by a dedicated medal in 1889, at the commemoration of 25 years from the building of the Musical and Declamation Conservatoire from Bucharest<sup>74</sup>.

Queen Maria was passionate by painting: “I had a bending only for one art: painting...like many other women from the royal English family...I had talent for painting and drawing”. She took classes with Elisabeth's ex teacher, dedicating a period of time to the flower painting, maybe at the impulse of her teacher who also painted flowers, maybe at Elisabeth's impulse who painted religious books and manuscripts with floral motives given to churches (Maria and Elisabeth worked together at the painting of one Gospel given to Sinaia Monastery)<sup>75</sup>. Her painting passion was known outside the country. In 23 February 1919 at the Convention of Peace in France, Maria, in the presence of France president was welcomed as a correspondent member of Belle-Arte Academy from Paris – paint department. This event was immortalized by one bronze medal made by Szirmai<sup>76</sup>.

Her passion for painting approached Maria near the young artists. At the request of some impressionism representatives, the princess accepted the patronage of “Tinerimea Artistica” Society and proposed as a symbol of this society her sign, “crucea gamata” (the oldest form of the Christian cross used also by tsar Alexandra). “We were the young generation which stepped forward unfettered from the old school principles.... Luchian, Șt. Popescu, Sătmari, Strămbulescu, Artachino, Pătrașcu, Storek and others were part of this new motion at that time . . .our annually varnishing day salon was a celebration for all refined people”<sup>77</sup>. The queen's agreement raised many controversies among her old masters, who interpreted her preference as a disdain of the artist and the official art. In April 1907 the Society was recognized as a moral and judicial person; this event is remind by a booklet – an old creation of Felix Rasumny in Art Nouveau style, on the front side with the portrait of Maria and her daughter Elisabeth and on the back side with the cross, 1907 year and a reminiscent legend. MNIR hold a unifacies prize booklet issued by the Society in 1921. This is not signed – it can be worked by Carniol or Radivon Houses, which executed similar booklets but with different legends, as

<sup>73</sup> G. Bengescu, *op.cit.*, pp. 90-91.

<sup>74</sup> E. Oberländer Târnoveanu, Katiușa Pârvan, *Regina Elisabeta în medalistică*, no. 22.

<sup>75</sup> She painted with a floral décor romantic poem books

<sup>76</sup> E. Oberländer Târnoveanu, Katiușa Pârvan, *Medalii, plachete.....cu portretul regelui Ferdiand I și reginei Maria*, nr. 78

<sup>77</sup> *Maria, Regina României*, II, 1991, Iași, pp. 131-132.

rewards for high school (as an example “Mihai Viteazul” high school from Bucharest). Also, in 1921, the Society from Targu Jiu created an oval medal with a bail for the anniversary of 25 years from the society foundation, piece signed by Carniol the son, fact which justifies us to believe that the booklet is also his creation.

After Maria’s death the society was patronized by Carol II and then by Mihai I. During this time, in 1938, it was celebrate the inauguration of The Beautiful Arts Trade Union House (after 17 years of work) under the honoring presidency of Queen Maria and vice-presidency of Princess Elisabeth – the president was the teacher Cecilia Cutescu Storck. After this event, there was issued a bronze medal executed by E. W. Becker, a rare medalist piece.

“Tinerimea Română – Științifică și Literară” Society also issued a medal – deserted distinction for drawing after nature; MNIR holds a bronze exemplary from 1898 and a silvered bronze exemplary from 1899; the pieces are signed by Filip Marin and Carniol the son.

We’ve passed trough only some of the things which reveals the fact that the royal family members had encouraged the Romanian culture, which they tried to understand and make it known, in large lines, over the frontiers. They’ve implicated in the conservation of the national monuments, they’ve raised monuments for commemoration of the nation heroes, they’ve inserted European art and encouraged the high talents, as much as they could. Romanian medalist owns them a lot.

## CATALOGUE

### **ROMÂNIA**

**1-2.** *Distinction praiseworthy medal*, “Tinerimea Română” Society – Science and Literature for designs after nature, 1898, Filip Marin, Carniol the son.

Av. Semicircular legend: Science and Literature Society “Tinerimea Romana”. In field the laureate effigy muse; under the neck FILIP MARIN FEC. - CARNIOL THE SON GRAV.

**3.** *Distinction praiseworthy medal*, “Tinerimea Română” Society – Science and Literature for designs after nature, 1898, Filip Marin, Carniol the son.

Av. Semicircular legend: Science and Literature Society “Tinerimea Romana”. In field the laureate effigy muse; under the neck FILIP MARIN FEC. - CARNIOL THE SON GRAV.

Rv. Semicircular legend: LABOR INPROBUS OMNIA VINCIT. In field a legend on six lines: MEDAL/THE STUDENT/cartridge empty/AS A DISTINCTION/ FOR/THE DRAWINGS/AFTER NATURE/1899.

AE silvered, 50 mm, inv. MNIR Pv. 1806/402/1465, Custody ex CNBAR, Col. Ștefan Capșa.



4. *Prize booklet, „Țesătoarea” Society, Ilfov Committee* – Reward for the deposed work for the sericulture’s prosperity, <1905-1906>.
 

Av. Queen Elisabeth in a folk costume with raw silk headdress, in the right. Under on three lines: “Viitorul Țerii/îl țese femea/Elisaveta”.

Rv. A legend on eight lines into a decorated geometrical draw disposed in two cases: ILFOV COMMITTES/OF TESATOAREA/SOCIETY/THE REWARD/FOR THE DEPOSED/SERICULTURE’S/PROSPERITY (line 1 semicircular).  
AE gilded, 40x60 mm, inv. MNIR Pv. 553/BII 609-610, Transfer ex CNBAR, Col. BNR
5. *Memorial booklet, House of Agriculture Brăila* – Menial Industry and Needlework Gallery, No.9 School Girls from Brăila, 19259, graver Carniol.
 

Av. Queen Elisabeth at the texture machine.

Rv. Up, in the geometrical draw frame HOUSE OF AGRICULTURE/BRĂILA. Down, in a frame with leaves of laurel, legend on 6 lines: MENIAL INDUSTRY/ AND/NEEDLEWORK/GALLERY/19259. Under decorated PL. SILISTRARU / NO.9 SCHOOL GIRLS BRAILA. Down CARNIOL.  
AE, 40x60 mm, inv. MNIR Pv. 270, Transfer ex CNBAR, Col. BNR.
6. *Unifacies booklet, „Țesătoarea”* – Queen Elisabeth at the texture machine, <1905-1906>.
 

Av. Queen Elisabeth in a folk costume with raw silk headdress, in the right. Under on three lines: “Viitorul Țerii/îl țese femea/Elisaveta”. In the right, decorated, the royal crown.  
AE gilded, 40x60 mm, inv. MNIR Pv. 1994, Transfer ex CNBAR
7. *Prize oval medal, „Țesătoarea” Society, Ilfov Committee* – Reward for the deposed work for the sericulture’s prosperity, <1905-1906>.
 

Av. Elisabeth’s bust  $\frac{3}{4}$  on the right, with a shroud cached in a loop of hair. Under three lines: “Viitorul Țereii/îl țese femea/Elisaveta”.

Rv. Unifacies booklet: ILFOV COMMITTES OF TESATOAREA SOCIETY. Central a legend on five lines: THE REWARD/FOR THE DEPOSED/WORK/FOR/THE/SERICULTURE’S/PROSPERITY.  
AE silvered, mm, inv. MNIR Pv. 1956 Transfer ex CNBAR
8. *Memorial booklet, House of Agriculture Brăila* – Menial Industry and Needlework Gallery, 1929, graver Carniol.
 

Av. Queen Elisabeth at the texture machine.

Rv. Down, in a frame with leaves of laurel, legend on 6 lines: MENIAL INDUSTRY/AND/NEEDLEWORK/GALLERY/1929. Down CARNIOL.  
AE silvered, 40x60 mm, inv. MNIR Pv. 2471/BII 2695, Transfer ex CNBAR, Col. BNR.

9. *The prize medal, The Romanian Ladies Association "Furnica" to the Director Sofia Colonel Ionescu, with the celebration of the 25 years jubilee, 1907, graver Menachem Carniol the son.*  
Av. Circular legend •THE ROMANIAN LADIES ASSOCIATION•UNDER THE PATRONAGE OF M.S. QUEEN ELISABETH. Central the bee, above her "FURNICA", under THE 25 YEARS JUBILEE, left - right 1882-1907. Down M. CARNIOL THE SON.  
Rv. Circular legend between two c.l.: x FOR THE 25 YEARS OF WORK TO THE DIRECTORY SOFIA V. COLONEL IONESCU.  
AE, 56 mm, inv. MNIR Pv. 1127/BII 1237, Transfer ex CNBAR
10. *The prize medal, The Romanian Ladies Association "Furnica" to the president Elena C. Cornescu, cu with the celebration of the 25 years jubilee, 1907, graver Menachem Carniol the son.*  
Av. Circular legend •THE ROMANIAN LADIES ASSOCIATION•UNDER THE PATRONAGE OF M.S. QUEEN ELISABETH. Central the bee, above her "FURNICA", under THE 25 YEARS JUBILEE, left - right 1882-1907. Down M. CARNIOL THE SON.  
Rv. Circular legend between two c.l.: THE HOMAGE FOR OUR PRESIDENT ELENA C. CORNESCU.  
AE, 56 mm, inv. MNIR Pv. 1126/BII 1235- 1236, Transfer ex CNBAR
11. *Badge of the "Furnica" Society.*  
A red silken rosette on which it is grip a needle in shape of an ant  
MC silvered și silk, 10x33 mm, inv. MNIR Pv. 2979/BII 3357, Transfer ex CNBAR.
12. *Unifacies Prize Booklet, The Romanian Society "Tinerimea", 1921*  
Av. Legend on four lines: THE ROMANIAN/SOCIETY/TINERIMEA/ empty cartridge decorated with fronds of laurel /1921. In the left, up, the societies monogram.  
AE silvered, mm, inv. MNIR Pv. 1832 Transfer ex CNBAR
13. *Memorial Medal, Lemître Foundry- In the reminding of the jubilee year, 1906.*  
Av. Efigie Carol I on the left.  
Rv. Efigie Elisabeta on the left.  
AE, 56 mm, inv. MNIR Pv. 1976/BII 2170, Transfer ex CNBAR, Col. BNR
14. *The memorial medal with bail, The Foundation of the Romanian Society "Tinerimea" from Targu Jiu, 1896.*  
Av. Circular legend broken: ROMANIAN SOCIETY TINERIMEA \* TARGU JIU \*. Central St. Constantin and Elena.

Rv. In a coronet of laurel, Aliance, under 1896, over \*.

AE gilded, 25 mm, inv. MNIR Pv. 2012/402/1706, Custodie ex CNBAR, Col. Ștefan Capșa.

15. *Oval medal with bail, The Foundation of the Romanian Society "Tinerimea"* from Targu Jiu, 1921, graver Carniol the son.

Av. Circular legend: 25 YEARS FROM THE FOUNDATION OF THE ROMANIAN SOCIETY TINERIMEA \*TARGU - JIU\*. In the field two high church faces which are holding a cross. In the right, under the personages, CARNIOL THE SON. 1896 - 1921.

Rv. Legend in 12 lines: THE GODGATHER/ V. POPESCU-PIPILE/R. PAUNESCU PRESID./P. P. RUIANU V. PRESID./D. HOBEANU /D. CONDOIU SECRETARY/MEMBERS/C. DOETESCU – J. VALER/J. AL. MECULESCU/ BERTO MARIOTTI/V. HARANACIU.

AE silvered, 26x35 mm, inv. MNIR Pv. 1801/402/1458, Custodie ex CNBAR, Col. Ștefan Capșa

16. *The booklet "Ciobanasul"* graver Friedrich Storck

Av. Medallion, central the bust of prince Nicolae, in the left a child, on the edge FR. STORCK. Under in the decorated frame a legend of for lines WHO KNOWS/WHO SAW/THE PROUS SHEPHERD/UNZIP INSIDE A RING.

Rv. Prince Nicolae standing upholding into a bat. Down on the right FR. STORCK.

AR, 39x65 mm, 58,66 g, inv. MNIR Pv. 562/B II 620, Transfer ex CNBAR, Col. BNR

#### FRANCE

17. *Memorial Medal, Fuller Loïe, 1900, Paris.*

Av. Up a little semicircular FVLLER. Down at the left LOÏE. In the fiel the dancer in the simple waves on a gray background.

Rv. A legend of seven lines placed above two lilies: 1900/UNËTRE/ QVI/ N'ÉTAI/QVE/LVMIÈRE – ORETGAZE/BAVDELAIRE. As a background a gray side.

MC silvered, 71 mm, inv. MNIR Pv. 1079.5174/5250, Custodie ex CNBAR, Col. Moscova.

### PREOCUPĂRILE CULTURALE ȘI ARTISTICE ALE MEMBRILOR FAMILIEI REGALE – MĂRTURII MEDALISTICE

- Rezumat -

Articolul urmărește unele pasiuni culturale și artistice ale membrilor familiei regale și strădaniile lor pentru înțelegerea spiritului românesc și simbolurilor noastre naționale, din perspectiva medaliei. În acest sens medalia este

o impresionantă sursă de informații pentru istorici și pentru oameni de cultură în general, multă vreme jucând rolul mass-mediei de astăzi, ca mijloc de popularizare a realizărilor unei societăți și de transmitere a mesajelor politice în rândul maselor și în exterior, adresându-se intelectului și sufletului.

Carol I a preferat medalia și i-a acordat un rol important în reflectarea realizărilor sale, adresându-se celor mai buni gravori și modelatori ai epocii, în special din spațiul german: W. Kullrich, P. Telge, A. Scharff, T. Szirmai. Această preferință a sa a contribuit la formarea unei școli românești de medalistică, reprezentată de artiști consacrați (Fritz și Carl Storck, Paciurea, Dimitrescu), dar și de artizani, fondatori de case de gravură românești (Menachem Carniol, J. Carapati sau Theodor Radivon).

Medalistică Elisabetei a abordat teme ce amintesc aportul său deosebit ca ocrotitoare a poeziei, muzicii, artei populare sau lăcașurilor de cult. Imaginea sa a devenit simbolul României Independente – apare astfel pe medalia oficială bătută în 1881 de Wilhelm Kullrich, cu ocazia proclamării Regatului și aniversării a cinci ani de la Independență, unde este înfățișată cu părul scurt, pieptănat liber, așa cum apare pe medalia “Carmen Sylva - Augens vivo”, singura sa medalie non conformistă, lucrată tot de Kullrich, ce a fost oferită Reginei după primirea sa în rândurile Academiei. Chipul său apare și mai târziu, pe “Crucea Meritul Sanitar” („Crucea Regina Elisabeta”) instituită în 1913, pentru a recompensa medicii și personalul sanitar ce se distinseseră în combaterea epidemiei de holeră din timpul războiului balcanic. În aceeași postură de “mamă a răniților” apare și pe o reușită machetă dedicată de Armata Română suveranilor cu ocazia aniversării a 25 ani de la războiul de independență, piesă lucrată de Paul Telge la Berlin.

Ferdinand I a fost mai puțin interesat de medalii, pasiunea sa îndreptându-se către arta decorațiilor, el fiind creatorul unor proiecte de ordine, decorații și însemne pentru răsplătirea celor care au contribuit la crearea României Mari: proiectul și statutele ordinului „Mihai Viteazul”, „Crucea Regina Maria”, mai multe variante pentru un „Ordin de merit al Unirii” și pentru statute și chiar liste cu personalitățile, care urmau să primească acest ordin în premieră. Decorația nu a fost emisă, dar elementele componente se regăsesc în ordinul cu colan „Ferdinand”, instituit pentru comemorarea unirii tuturor românilor, la 8 mai 1929, la 10 ani de la Unire. Regele Ferdinand și C-tin Kristescu sunt autorii unor proiecte pentru „Crucea comemorativă a războiului din 1916-1918”, proiectul regal fiind adoptat oficial. Sunt apoi câteva proiecte de distincții, cunoscute din caietele de schițe ale regelui Ferdinand – de exemplu „Semnul distinctiv al războiului din 1916-1918”, o probă (de aur) pentru un însemn cu cifra regelui Ferdinand, oferit de rege ofițerului de stat major Sofronie Tănăsescu.

Principesa și mai apoi regina Maria a preferat medaliei arta fotografică, aplecarea spre această artă fiind stimulată de un simț înnăscut pentru „regie” și costum. Portretul principesei Maria, prezent pe numeroase cărți poștale, a servit ca model pentru gravorii care au lucrat medalii și plachete originale (Scharff, Szirmai,

Kristescu, Kara, Becker), din 1913, implicarea Mariei în Războiul de Întregire, Marea Unire, Încoronarea, a prilejuit baterea unor medalii cu evident rol propagandistic, regina fiind reprezentată ca un simbol al României Mari (de exemplu, pe medalia bătută de francezul Dautel la comemorarea a 10 ani de la Unire), medalii influențate de curentul Art Nouveau, pe care Maria l-a susținut și încurajat.

Principesa Ileana a moștenit preocupările creatoare ale tatălui său. Este autoarea portretului medalistic dedicat morții regelui Ferdinand, folosit și pentru medalia-decorație din 1929. Portretul, de un realism deosebit, dovedește execuția modelului după natură, nu după fotografiile oficiale, cum era moda timpului. Ileana este și autoarea unei plachete remarcabile dedicate unui episod dramatic – o barcă cu pânze pe o mare învolburată. Realizările sale se remarcă printr-un relief foarte adânc, apropiat mai mult de sculptură decât de arta medaliei. În mod categoric, în medalistica noastră creațiile Ilenei sunt piese singulare, expresia unui real talent, influențat de școala de sculptură din primele trei decenii ale secolului al XX-lea.

Carol al II-lea a moștenit pasiunea tatălui și gustul său pentru decorații, în sensul instituirii unor noi ordine și modificării ierarhiei ordinelor și sistemului de purtare a lor, majoritatea inspirate de cele prusace: Ordinul “Pentru merit” (1931), ce se acorda “proprio motu” cetățenilor români și străini pentru “fapte de credință față de suveran, fapte de înaltă cultură și înalt civism”; Ordinul “Serviciu credincios” (1932), devenit cel mai înalt ordin național, fiind plasat înaintea ordinului “Steaua României”; Ordinul “Casei Domnitoare” și Medalia “Casei Domnitoare” (1935), după modelul „Ordinului Casei de Hohenzollern”, ce se acorda “proprio motu” civililor și militarilor pentru merite față de dinastie; Ordinul “Bene Merenti al Casei Domnitoare” și “Crucea Casei Domnitoare”, instituite la aceeași dată și în aceleași condiții cu cel dinainte; Ordinul și Medalia “Virtutea Aeronautică” (1931) și “Virtutea Maritimă” (1936), Medalia “Amintirea regelui Carol al II-lea” (1939). Prin instituirea acestor ordine personale, Carol al II-lea a dorit legitimizarea sa ca membru și succesor al Dianstiei și recunoașterea apartenenței la Casa de Hohenzollern.

Mihai I nu a fost interesat de medalistică, puținele piese din timpul său fiind în general emise de Monetăria Statului cu ocazia unor aniversări care priveau guvernul și mai puțin Dinastia (de exemplu “Medalia jubileului Fundației Regale Carol I” din 1941). A instituit în 1940 Ordinul și Medalia “Meritul agricol”, dar nu a reușit să instituie Ordinul “23 August” (Muzeul deține proiectele din anul 1945 pentru însemnul Ordinului pentru clasa I, și pentru clasa II-a, cu panglică și fără).

Încă din primii ani de domnie, regele Carol I și regina Elisabeta s-au angajat în protejarea culturii naționale, în sensul implicării în modernizări arhitecturale și în fondarea unor instituții cultural-educative și religioase, activitate ce se regăsește și în medalii. Una din marile lor realizări arhitectonice a fost Castelul Peleş, ridicat de Carol I la Sinaia, pentru reședința de vară. S-a bătut și o frumoasă medalie, lucrată din argint, argint aurit, bronz, opera gravorului Wilhelm

Kullrich, care a redat pe reversul medaliei imaginea castelului “ad vivum”. Castelul Peleş, devenit un simbol al Dinastiei, va apare și peste ani, pe piese comemorative: în 1906, cu ocazia serbărilor jubileului de 40 ani de domnie, pe o medalie semnată de Szirmai, precum și pe o bancnotă emisă de Carol al II-lea.

O altă preocupare sistematică a regelui Carol I secondat de soție a fost ctitorirea, restaurarea și reedificarea a numeroase lăcașe bisericești, față de care s-a arătat preocupat de la începutul domniei: „*Popoarele care îngrijesc monumentele lor să ridice ele înșile, căci pretutindenea monumentele sunt povestirea vie a istoriei, oglinda trecutului, semnele vederate pentru generațiile viitoare*”. Una din cele mai mediatizate acțiuni de acest fel a fost reconstruirea Mănăstirii Curtea de Argeș, aleasă de Carol I ca loc de veci pentru membri Dinastiei. Carol a acordat o atenție deosebită acestei reedificări, inspectând și supraveghind personal lucrările. Catedrala de la Argeș s-a inaugurat în 1886. S-a emis o medalie, lucrată de Kullrich “ad vivum”, datată 1886, piesă gravată la Monetăria Națională de Anton Fessler, în anul următor. La fel ca și în cazul Peleşului, imaginea catedralei a devenit un simbol al pietății regale și a fost reluată și pe medalii populare, bătute cu diferite prilejuri de societăți de binefacere sau particulari.

Amintim câteva medalii și plachete comemorative, lucrate de gravori români (Radivon, Carniol, Șaraga): biserica Sf. Dumitru Craiova (), biserica Mitropoliei Iași (1886), biserica Sf. Ilie Nou din București (1903), Sf. Nicolae Vlădica din Prund (1904), biserica M-rii Sinaia (1903), bisericile Sf. Trei Ierarhi și Sf. Nicolae din Iași (1904), catedrala Sf. Alexandru din Alexandria (1896), biserica Azilului Elena Doamna (1912), biserica din Bușteni. Carol s-a angajat personal în restaurarea multor edificii de acest fel; în 1901, în timpul crizei care a dus la sistarea lucrărilor de restaurare, a cerut Președintelui Consiliului de Miniștri să aplice și listei civile reducerea lefurilor funcționarilor statului, economia realizată rămânând la dispoziția tezaurului public pentru rezolvarea unor credite bugetare. În felul acesta, s-a finalizat restaurarea bisericilor Trei Ierarhi și Sf. Nicolae din Iași, cu acest prilej fiind bătute trei plachete – câte una pentru fiecare monument și una comună, aceasta din urmă, pe avers, cu portretul lui Carol I alături de cel al lui Ștefan cel Mare și Vasile Lupu, tenta propagandistică fiind evidentă.

Placheta dedicată restaurării bisericii Sf. Nicolae din Iași, din punct de vedere al concepției artistice este o inovație medalistică. Reversul prezintă în dreapta, în medalion, portretul lui Ștefan cel Mare, în stânga edificiul restaurat și în exergă o legendă pe șapte rânduri. Rândurile 3-5 sunt astfel plasate încât lasă în dreapta un spațiu unde este gravat un portret în profil stânga; este un chip ascetic, cu barbă ascuțită și păr buclat, ce poate fi autoportretul autorului plachetei, G. Popescu. Este singura intervenție anonimă de acest fel; pe placheta omagială dedicată de Tony Szirmai numismatului colecționar C-tin Alessandrescu (1907) există un autoportret al autorului, dar este semnat, plasat într-un medalion, cu legendă explicativă.

O altă preocupare permanentă a regelui Carol I a fost grija pentru învățământ - primar, secundar, superior și profesional, acordând o atenție deosebită funcționării învățământului primar, mai ales a celui rural (“...*acolo unde este începutul instrucțiunii unui popor*”). S-au emis numeroase medalii premiu școlare, care s-au bătut până la sfârșitul perioadei interbelice: distincții pentru studiu, conduită, bună purtare, limbi străine, lucru manual, arte frumoase, educație fizică, etc. Astfel de medalii au fost bătute de Casele de gravură specializate – Carniol, Radivon sau de mici artiști locali. De obicei nu erau semnate. Amintim câteva din realizările din domeniul învățământului îndeplinite în vremea lui Carol I, consemnate și prin medalii: medalia bătută de Casa vieneză Wilhelm&Mayer în 1869, la inaugurarea Facultății de Medicină a Universității București sau medalia lucrată de Carniol Fiul în 1897, la inaugurarea clădirii Universității din Iași. Nepotul său Carol al II-lea a continuat activitatea de susținere a culturii prin promovarea accesului la cartea scrisă. În aceste sens amintim atenția deosebită acordată Expozițiilor de carte, pe care ne-o readuce în memorie medalia “Luna Bucureștilor – Ziua cărții”, piesă lucrată de gravorul Curții lui Carol al II-lea, E. W. Becker.

De la Ferdinand și Maria ca principii moștenitori, sunt cunoscute frumoasele piese executate de Tony Szirmai și de rusul Felix Rasumy pentru Maria în stilul Art Nouveau. În anii 1914-1920 s-au emis piese cu puternică tentă propagandistică: medaliile „operelor de caritate”, expuse în străinătate pentru a atrage atenția Occidentului asupra problemelor României, fiind și valorificate pentru ajutorarea prizonierilor aliați, în primul rând români și plachetele Secției române a Societății „Veșmântul prizonierilor de război”, care au recompensat operele de caritate și au avut același rol propagandistic. Încoronarea a prilejuit baterea unor medalii diverse - unele oficiale, opera sculptorului Constantin Kristescu, plachetele executate în 1926 de Wilhelmina Pesky după fotografiile oficiale din 1922, suveranii fiind reprezentați în costumele de la încoronare; medaliile orădeanului Mihail Kara pentru proiectata încoronare din 1920, lucrate în stil Art Nouveau, care exprimau gustul artistic al Mariei, pasiunea ei pentru decorul floral, în special pentru crini, pe care-i vom întâlni și mai târziu, pe ultima medalie a Mariei - “Stella Maris”, bătută în 1938 de Becker într-un stil Art Déco puternic influențat și el de personalitatea și temele Mariei. Portretele Mariei au devenit simboluri - superbul portret Art-Nouveau creat de Kara în 1920, portretul în costum de soră de caritate de pe medalia din 1913 (reluat și în 1926) devenit simbolul Crucii Roșii române interbelice, sau chipul României Mari reprezentat prin imaginea sa idealizată, romantică, creată de francezul Dautel pe medalia comemorării a 10 ani de la Unire.

Această pasiune pentru costumul popular feminin impusă de reginele Elisabeta și Maria a inspirat pe sculptorul gravor Kristescu în reprezentarea tinerelor în costum popular (ce simbolizau provinciile românești unite) de pe reversul medaliilor Expozițiilor Generale din Chișinău-Basarabia, din 1923-1924.

Regina Elisabeta a sprijinit mult și creația literară; cel care a apropiat-o de literatura română și a încurajat-o să scrie a fost poetul Vasile Alecsandri. Apropierea artistică dintre poet și regina poetă este sugerată de o medalie bătută în amintirea premiului Gintei Latine primit de Alecsandri la Montpellier, unde, pe revers, sunt gravate cuvintele Elisabetei: *“În cupa lui de aur el bea numai lumină”*.

În 1881 Regina Elisabeta a fost primită ca membru onorific în Academia Română, acestui eveniment fiindu-i dedicată medalia lucrată de Kullrich, cu un portret singular în medalistica sa, neconformist, sugerând poezia pădurilor. Potretul a fost reluat, ca tip dar într-o manieră populară, pe o medalie turnată în fontă bătută de Turnătoria Lemaitre în 1906, o raritate medalistică.

O altă pasiune a Elisabetei a fost muzica. A susținut tinerele talente, cel mai cunoscut fiind G. Enescu - „copilul ei de suflet”, cel care a obținut premiul I la Conservatorul din Paris. Relația suveranilor României cu profesorii și elevii conservatorului este amintită de o medalie ce le-a fost dedicată în 1889, la comemorarea jubileului de 25 de ani de la fondarea Conservatorului de muzică și declamațiune din București.

Cu ocazia vizitei în Franța pentru a susține cauza României la Conferința de pace, la 23 februarie 1919, Regina Maria, în prezența președintelui Franței, a fost primită ca membru corespondent al Academiei de Belle Arte din Paris – Secția Pictură, eveniment immortalizat prin baterea unei medalii din bronz de către Szirmai.