

Abstract. *The current study deals with art collectors in Timișoara during the interwar period, documenting the Museum of Banat's acquisitions policy between the 1950s and the 1960s, during the period of dissolution of the collections assembled between the two World Wars and the dispersal of cultural goods of artistic value created by artists within the Moritz and Bianka Schönberger's family circle: painters Oskar Szuhaneck, Albert Varga, Albert Krausz, sculptors Géza Rubletzky, Ferdinand Gallas and graphic artists Julius Podlipny, Nándor Kóra Korber.*

Keywords: *Timișoara collectors; interwar; physician Moritz Schönberger; sculptor Ferdinand Gallas.*

The Art Museum of Timișoara is the institution that has preserved the memory of collectors from the historical Banat, a region from the today western Romania, by works of art acquired or donated when the Historical and Archaeological Society of Banat was founded in 1872 in the city of Timișoara, then one of the cities within the Austro-Hungarian Empire or the *Donaumonarchie*. By means of the bequest from September 18, 1895, the works of art in Zsigmond Ormós's collection (Pecica, February 20, 1813 - Budapest, November 17, 1894), were inducted into the heritage of this society, constituting the core of the current European painting and graphic art collection (15th-20th centuries) and of the art collection of the region Banat. Prefect of the Timiș County in the second half of the 19th century, art collector and historian, Zsigmond Ormós brought a remarkable contribution to the field of museology in the region of Banat by publishing the catalogue of his art collection in 1874 (the second revised and enlarged edition of 1888)¹ and founding the Historical and Archaeological Society of Banat, as well as by obtaining a building to host the museum in Timișoara.

BETWEEN THE VISIBLE
AND THE INVISIBLE:
ART COLLECTING IN THE INTERWAR
CITY OF TIMIȘOARA, ROMANIA

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*To the Professor Virgil Feier,
dermatologist and art collector*

Ormós's collection is clearly described in the catalogue published in 1888: 153 paintings from the 15th to the 19th century, 36 water colours, 41 portrait miniatures from the 18th and 19th centuries, 48 drawings, 112 engravings, 49 porcelain items, 26 metal works, 8 glass items, 9 tapestry works, 200 photographs, 80 books and art albums, each item being published together with an analytical, record index card, summing up a total of 598 catalogue numbers, with an author, subject, technique, size, origin, biographical data of the artist and stylistic considerations. In the foreword of the catalogue, Ormós mentioned the fact that he had used, as a manner of writing, the catalogue of Count Adolf Friedrich Schack's collection (1815 – 1894) from Munich, also underlining the main moments of his intellectual biography. Studying the catalogue of the 1888 collection, we may find that Ormós published 53 Italian paintings, which had been purchased starting with the year 1857 from Venice from the Feretti collections, Martinengo, Da Mosto, Lorenzi and Montini, from Florence from Agostino

Tempesti, academic artist and restorer and from the antique shops in Venice, Florence, Rome and Naples, Cologne, Munich, from the Egger brothers in Vienna and from the art auctions in Budapest. First hand paintings, copies after great masters and questioned paternity or with an unidentified author are published in the catalogues of the collection written by Ormós in Timișoara in 1874 and 1888 – Italian, Flemish and Dutch, German and Austrian, Hungarian and Banat paintings. The most mentioned artistic painting centre in the 1888 catalogue is Venice with paintings attributed to Giovanni Bellini, Cima da Conegliano, Giorgione and Titian, Gregorio Lazzarini, Giovanni Battista Piazzetta, Domenico Maggiotto and Giovanni Battista Pittoni. The Naples school is represented by a highly prestigious name for the 17th century: Luca Giordano, present with two paintings depicting scenes from the life of Alexander the Great, and the Roman school with paintings attributed to Pietro da Cortona, Lazzaro Baldi, Carlo Maratta and Pompeo Batoni. The Emilia school (Bologna) has been illustrated with the paintings of Agostino Carracci, Guido Reni, Francesco Gessi and Marcantonio Franceschini, and the Florentine artistic centre with the paintings of Andrea del Sarto, Perugino and Cosimo Ulivelli. Also, copies after Rafael, Giorgione, Titian, Paolo Veronese, Tintoretto, Correggio and Guido Reni could be encountered in the collection. Among the authors of the drawings, the most prestigious names belonged to the Italian schools: Andrea Mantegna, Tintoretto, Agostino Carracci, Giovanni Battista Piazzetta and Giovanni Battista Tiepolo. In the catalogue, the paintings are ranked alphabetically after the artist's name. Studying the collection during the last century has led to the conclusion that most of these attributions are erroneous. Ormós has obviously collected according to his taste and for the delight of his eyes, thus owning all types of paintings, from religious and mythological themes to portraits, landscapes and still life, genre

scenes, historical themes and allegories. Also, Ormós's collection included paintings attributed to Flemish and Dutch schools, German and Austrian, Hungarian and French from the 15th to 19th centuries, together with copies executed after Rembrandt van Rijn, Pieter Paul Rubens and Anthon van Dyck's paintings and drawings attributed to Cornelius Bloemaert, Jacques Callot, Dominique Nolle and Johann Kupetzky.

The organizing of the temporary exhibition *Collections within the art collection of the Museum of Banat* in Timișoara and the publication of the exhibition's catalogue in 2001 have marked a stage in the field of research regarding the art collections mainly assembled during the 19th century and during the interwar period in Banat.² Information regarding the owners of cultural artifacts of artistic value in Timișoara can be found in the catalogues of temporary exhibitions organized in Timișoara by the Museum of the region Banat dedicated to artists who were active during the interwar period in the Western part of the current territory of Romania: Ferdinand Gallas (1965, 2003), Alexandru Popp (1966), Ștefan Szönyi (1974), Aurel Ciupe (1975), Corneliu Liuba (1980), Julius Podlipny (1983, 1998).

In the *Dicționarul colecționarilor de artă din România* (Dictionary of Art Collectors in Romania), published in 2011, 249 art collections are recorded and 681 persons mentioned in the bibliographic sources with art works belonging to a single artist in the collection.³ Only eight owners of works of artistic value in Timișoara and one in Lugoj, two cities from the region Banat, are found on the list of the 681 collectors, and no art collections from Banat are documented on card out of the 249 previously mentioned. In his dictionary, Vasile Petrovici cites three catalogues of exhibitions dedicated to Sándor Ziffer (1957)⁴, Ion Theodorescu-Sion (1971)⁵ and Aurel Ciupe (1980)⁶ along with the names of collectors Alexandru/

Sándor and Ödön Borgida, Dr. Eugen Schuber (physician), Sim Sam Moldovan (the author of the Monograph of the city of Oravița) and Martin Szász for Sándor Ziffer's painting, physician Florin Atanasescu with paintings by Ion Theodorescu-Sion, and for Aurel Ciupe's painting the lawyer Ionel Ciupe is mentioned (erroneously mentioned as a physician), as well as colonel Florea Branic from Timișoara and physician Ion Mihoc from Lugoj.⁷ The collectors mentioned in the catalogue of the Ziffer exhibition in 1957 belong to the circle of enthusiasts who had put together art collections during the interwar period, along with the lawyer Ionel Ciupe, whereas collectors Atanasescu, Branic and Mihoc had compiled their collections after the Second World War.

If a map of Timișoara/Temesvár/Temeschburg were drawn, indicating the streets where the art lovers of the interwar period lived, the Cetate and Fabric districts would rank first. What is the connection between these historical districts of the city on the Bega river and the world of art? Who are the characters present on the scene of cultural and artistic life?

In the archives of the Museum of Banat there was kept a report from 1968, addressed to the central forum in Bucharest and the regional ones in Timișoara regarding the institution's acquisitions after the Second World War: the 1952 – 1967 interval⁸. The document is of great value to those interested in the study of art collections compiled in Timișoara during the interwar period, bearing witness to the main actors on the visual arts scene between the two world wars: painters, sculptors, graphic artists, art critics, poets, pharmacists, physicians and lawyers, from all the cultural-linguistic communities of the city of Timișoara: Romanians, Hungarians, Germans, Jews, Serbians. The Museum's acquisitions policy regarding works of art at the time benefitted from the scientific counseling with a committee with members such as Marius Moga, manager of the Museum of Banat, graphic artist Julius Podlipny, sculptor Andrei Orgonaș and painter Franz Ferch.

In 1919, Julius Podlipny (Bratislava, 1898 – Timișoara, 1991) came from Budapest to visit his brother Jani imprisoned in the city of Timișoara on the Bega river. On that occasion he is recommended by his mother's acquaintances in Budapest to live with the Nelovankovits family in the Fabric district, on Tigrului Street (*Tigerstrasse*) with the parents of the future writer József Méliusz.⁹ Young Podlipny was impressed with the bourgeois atmosphere in the Nelovankovits house, by the family's library and the circle of friends keen on art, literature and music, at the edge of the former Austro-Hungarian monarchy. An eloquent testimony to interwar Timișoara and the cultural-linguistic communities in the city is preserved in the oral archives of *Fundația A Treia Europă* (The Third Europe Foundation),¹⁰ in the interview with Professor Ervin Salló, a chemist, descendant of the Ervin and Raimunda Beatrix Salló family in Timișoara, close friends of the artists during the period analyzed in the current study:

“ (...) now let me tell you an anecdote, a very significant one. The year 1939-1940 marked the beginning of the madness regarding ethnical origins. And in the beginning things went smoothly and in a Balkan-like way. A two men brigade came from the municipality's city hall with a huge card. And the two clerks established our ethnic origin. My mother has a German grandfather, a Hungarian grandfather, a French and a Hanac grandmother. The Hanac people are similar to the Pems living near Bolomuz. Then they scratched their heads trying to figure out what to do, what to decide. And, eventually, they decided that she should be German, as her father was also German. Then, my father is from Bacica near the Danube, between the Danube and the Tisa. Bacica was a very colorful little town. Smiling, they too said the same. The grandparents who were also of mixed origin, but given the fact that my father's father was Hungarian, based on a paternal, patriarchal principle, they decided that my father was also Hungarian. I cannot forget this, as even now I see the image of the man who was the chief of the brigade, who held a chemical pencil in his hand, and, with a wide arch wanted to place it in his pocket. And just as his arm was stretched out high, the other man said: Wait, there's also the child!?, at which point the man let his pencil fall and, looking at my mother in despair, said: Madam, you made him, you tell me what ethnicity he is, because I can't get my head around it!¹¹



Fig. 1 – Julius Podlipny (1898 – 1991), *The Artist within the studio* (1929), charcoal, 310 x 260 mm, The Art Museum of Timișoara, inv. no. 1671.



Fig. 2 – Albert Varga (1900 – 1940), *Partisan* (1927), oil on canvas, 46.5 x 57 cm, The Art Museum of Timișoara, inv. no. 1680.



Fig. 3 – Ferdinand Gallas (1893 – 1949), *Bust of the Physician Moritz Schönberger*, bronze, 520 x 240 x 200 mm, The Art Museum of Timișoara, inv. no. 4174.



Fig. 4 – Ferdinand Gallas (1893 – 1949), *Nude with towel (Kato Fleischmann)*, patinated plaster, 720 x 320 x 260 mm, The Art Museum of Timișoara, inv. no. 1307



Fig. 5 – Ștefan Szőnyi (1913 – 1967), *Portrait of Olga Suits*, oil on canvas, 162 x 63 cm, signed on the right corner: *Szőnyi István* and dated on the left corner: (1)939 IV, collection Olga Suits – Marieta Pamfil.



Fig. 6 – Géza Rubletzky (1881 – 1970), *Panka* (1919), bronze, collection Ervin, Hajnalka and Timea Salló.



Fig. 7 – Endre Litterczky (1880 – 1953), *Portrait of László Pogány* (1928), oil on canvas, 84 x 63 cm, signed and dated on the right corner: Litterczky // 1928, collection Prof. dr. engr. Andrei Pogány.



Fig. 8 – Aurel Ciupe (1900 – 1988), *Flowers*, oil on canvas, 64 x 54 cm, The Art Museum of Timișoara, inv. no. 292.

The political and artistic avant-garde was grouped around the *Ma* (Today) magazine, published by Lajos Kassák (1887 – 1967), which savored its period of glory between the years 1917 and 1919. Activism, constructivism, surrealism, Bauhaus and Dada were at the time forms of language in search of new ways of expression. The painter and graphic artist Béla Uitz, Kassák's brother-in-law, from Mehala/Timișoara, executed militant graphic works for the *Ma* Magazine, with which he closely collaborated. Another citizen of Timișoara, poet Robert Reiter/Franz Liebhard (1899 – 1989), published his first expressionist poetry in Hungarian in this magazine.¹²

In the Nelovankovits house Podlipny would meet dr. Lichtfuß, a young physician from Sânandrei (Sanktandres), a village with German population located in the vicinity of Timișoara, with whom he would maintain a close correspondence. Lichtfuß would invite him to restore the painting in the Sânandrei church, as well as a few other paintings, and to open an exhibiton in Timișoara. Dr. Lichtfuß died a few days before Podlipny's arrival in Timișoara in 1926, and the desperate young man would remember his study colleague Albert Varga (called *Berci*) from the city of Timișoara.¹³

In the Fabric district, at the edge of the Coronini Park, on the Andrássy Avenue (today August 3, 1919 Boulevard), the *House of Artists* was inaugurated in 1926 in the upper storey of the no. 4 apartment rented from the banker Lovas by the painter Albert Varga (Timișoara, 1900 – Paris, 1940) and graphic artists Nándor Kóra Korber (Sânnicolau Mare, 1897 – Viena, 1953) and Julius Podlipny (Fig. 1, 2). The three organized the *Ars* school of painting and sculpture, where Kóra Korber would teach artistic and decorative graphics, lithography and engraving, as well as history of graphic art.¹⁴

At the beginning of the third decade the person who would gather around himself local artists and intellectuals was dr. Moritz Schönberger (1886 – March 29, 1928), called *Schöni*. The obituary published in the

German language newspaper *Temeswarer Zeitung* in 1928¹⁵ mentioned the modest social origin of the man, who would later compile an important art collection together with his wife, Bianka¹⁶. He worked since childhood and studied medicine in Budapest. In 1912 he arrived in Timișoara as *k.u.k. Assistenzarzt-Stellvertreter* in the military garrison's hospital. Schönberger became a congenial member of the local society, but left the city after only 6 months in order to devote himself to his career as a civilian doctor. Before the First World War he returned to the city of Timișoara and took charge of the dental practice of Dr. Julius Áldor¹⁷. Schönberger and his wife Bianka were the hosts of a salon opened for the city's artists and intellectuals, where the two would talk about Sigmund Freud's theories.¹⁸ The same German language newspaper published an article in memory of the collector doctor, written by Dr. Viktor Déznai, a close family friend.¹⁹ Who were the people who frequented *Schöni's* house?

Dr. Schönberger's family's circle of friends and artists was made up of painters (Oskar Szuhaneck, Albert Varga, Albert Krausz), sculptors (Géza Rubletzky, Ferdinand Gallas), graphic artists (Julius Podlipny), musicians (Magda Kardos), journalists (the poet Károly Endre).²⁰ Here, in the house of the "salon communist"²¹, the sculptor Ferdinand Gallas met his future wife in 1924, Jenny Janura, who would open a rhythmic gymnastics and dance school.

A testimony to the Schönberger family's social ties and the links between the sculptor Gallas and his artist and intellectual friends is the exhibition opened in the Huniade Castle, housing the Museum of Banat, in 1965, the year that marked an important landmark in the history of exhibitions organized by the museologists of Timișoara. Annemarie Podlipny-Hehn, the second wife of Julius Podlipny, would organize the first retrospective exhibition for Ferdinand Gallas (Timișoara, 1893 – Lovrin, 1949), a sculptor, ceramic artist, translator, author of novellas, who carried out a series of portrait busts in plaster, bronze and marble for his friends in the

Schöni house, who asserted themselves on the cultural scene of Timișoara: painter-poets, sculptor-graphic artist, painter-ceramic artist-sculptors, writers-art critics.

How is this exhibition important to the research of interwar art collections? For the first time after World War II, works of art from private collections in Timișoara were displayed in the Museum of Banat. In this context, one street in Timișoara occupied an outstanding place on the imaginary map of collectors: Fucik Street in the Elisabetin district. Oskar Kepecs, a photographer and a mountaineering enthusiast, Endre Wisinger, a pianist and jazz player and the poet Endre Károly were all private collectors living in Fucik Street, who lent their Gallas works to the Museum.

Oskar Kepecs was born into a modest family of Jewish tailors in Timișoara, and lived together with his sisters, Cecilia and Madi on 7 Fucik Street, and was a neighbour of poet Endre Károly living under no. 7A. The three Kepecs brothers never married. They were art and mountaineering enthusiasts, organizing hikes to the Carpathians, in which Géza Kornis, the son of poet Else Kornis, also took part.²² After Oskar's death, his sisters donated hundreds of books and albums to the Art Department of the Museum of Banat, along with objects of decorative arts.²³ Oskar Kepecs contributed to the Gallas exhibition in 1965 with the work *Mother peeling potatoes* (bronze), and the Kornis family contributed with the bronze cameo pendant half face of Jenny Janura, who, after divorcing Gallas in 1940 would move into the Kornis house, as she was friends with Else.²⁴ The Kornis family also owned the following: Else Kornis's ex-libris made by Gallas, the plaster mask of Edith Janura, Jenny's younger sister, and the pencil drawing of soldiers held as prisoners in the First World War, kept in the notebook of souvenirs belonging to the poet Else Kornis (1889 – 1983), who used to organize a literary-artistic salon in her house and invited friends to leave a memory in a notebook, either written or in the form of a drawing.

Endre Wisinger (Timișoara, 1924 – Köln, 1991), nicknamed *Viziló* (in English: the *hipopotamus*)²⁵ lived on 8 Fucik Street, and was friends with poet Endre Károly, lending the 1965 exhibition the latter's plaster bust made by Gallas, as well as a female torso. Before emigrating to Israel, the pianist sold the Museum of Banat 9 works of art executed by Podlipny, Varga and Gallas, the artists from the circle of the physician Moritz Schönberger.²⁶

From the collection belonging to Endre Károly, married in 1929 to the widow Bianka Schönberger, the Gallas exhibition displayed the bronze bust of doctor Moritz Schönberger (Fig. 3)²⁷ and the marble bust of the collector-poet. After Bianka passed away in 1949²⁸, the pieces in the Dr. Schönberger- Károly collection ended up in 7A Fucik Street, when the poet remarried Eta.²⁹ In 1988 the legatee divided the remains of the Schönberger – Károly collection with the Endre sisters' descendants from the city of Cluj and deposited the portrait of the poet made by painter Oskar Szuhaneck in 1922 at the Museum of Banat.³⁰

Dr. Eugen Schuber (1906 – 1999) contributed to the 1965 *Ferdinand Gallas* exhibition with ten works of art³¹, remaining in the city's memory as the most passionate collector of Gallas sculptures.³² During the 1920s he attended the Faculty of Medicine in Budapest, and as a passionate chess player he had the opportunity to play against the world champion Alexander Alekhine, during his study years. In Timișoara, after the Second World War, he became a member of the *Sănătatea* chess club alongside Robert Patera Trebor.³³ A friend of the artist and of culture enthusiasts in the city, Dr. Eugen Schuber owned a general medical practice in 5 Ștefan cel Mare Street, in Fabric district, and in his apartment on August 3, 1919 Boulevard, no. 8, he displayed his works of art at the ground floor of a house built at the end of the 19th century.³⁴ This collection survived the Second World War³⁵, and at the beginning of the 1980s, museologists from

the Cultural Heritage Bureau of the Timiș County catalogued over 40 paintings, works of graphic art and sculptures still owned by doctor Eugen Schuber. Most of these works were executed in Timișoara, and are the creations of artist friends between the two world wars (Podlipny, Gallas, Varga), along with pieces created by artists of the Art Schools in Baia Mare and Cluj, two cities from the region Transylvania. In 1973, when the exhibition dedicated to artist József Ferenczy (1866 – 1925) was held in Timișoara, the doctor lent the Museum of Banat three paintings.³⁶ He remained in the collective memory of the city due to the five Gallas sculptures that the Museum purchased after the 1965 exhibition.³⁷

Among the collectors of Gallas sculptures, a special place is taken by Kato Fleischmann, a dance and rhythmic gymnastics teacher³⁸. Born into a Jewish family of a fairly modest background, Kato Fleischmann had a younger sister and an older brother, Emil. Seen as one of the most beautiful girls in town (Fig. 4), she was married for a short period of time to Pali Duschnitz, the son of a rich Jewish family, owners of a haberdashery in the Fabric district, across the Serbian community's house.³⁹ In the 1930s she opened a school for dance and rhythmic gymnastics on 9 Emanuil Ungureanu Street on the Cetate district, on the ground floor of the same house where her brother Emil owned a restaurant.⁴⁰ At the beginning of the 1950s she was forced to attend in Deva the courses for professional qualification organized by the communist authorities for sports and physical education teachers,⁴¹ thus becoming a teacher at the Fine Arts High School. After the war she moved her dance school to the upper storey of the building known as the House of Artists, in the Fabric district, on 4 August 3rd 1919 Boulevard, next to Aurel Breilean's studio.⁴²

In 1965 she lent the Museum five Gallas pieces: *Female nude*, *Sadness* – patinated plaster, *Salomeea* – plaster, *The Portrait of Kato Fleischmann* – plaster, *Edith Janura's*

Mask (Gallas's younger sister-in-law) – high relief in patinated plaster. The piece *Salomeea*, the plaster version, was subsequently included in the collection of the lawyer Ionel Ciupe (1906 – 1988) and his wife, Olga (1909 – 1993), with whom Kato Fleischmann had had very close friendship ties; then, in 1974 The Museum of Banat purchased the piece. Bronze versions of this sculpture were found in the collections of Dr. Eugen Schuber and Olga Suits, painter Ștefan Szönyi's muse during the 1930s and the second wife of the famous psychiatrist Edouard Pamfil (Fig. 5). The sculptor Aurel Gh. Ardeleanu received from the painter and Professor Ciprian Radovan a version of *Salomeea* in plaster kept in the workshop of Julius Podlipny's, who used it as an ashtray.⁴³ From the Kato Fleischmann collection the Museum also owns the piece *Sadness* (inv. no. 1799), as a testimony to the interest in collecting works of art by the city's ladies during the interwar period. The former dance class students remember Kato Fleischmann as a model of aristocratic beauty, keen on the color yellow, shawls and broaches⁴⁴. Her definitive departure to Tel-Aviv, in 1974, where her mother was living, had lead to the collection's dispersal. She died in Israel in 2012 at the age of over 90, refusing, during the latter years, the visits of students and acquaintances.⁴⁵

After the Second World War the institution's heritage was enriched with acquisitions and gifts of Gallas sculptures made for Dr. Moritz Schönberger's circle of friends: the painters Varga Albert and Oskar Szuhaneck, the poet Else Kornis and Endre Károly, these sculptures belonging to those they portrayed or to well-known people in interwar Timișoara, as was the case of Alexandru (Sándor) Borgida, working in the *Moravetz* bookstore⁴⁶ and of graphic artist Julius Lausch, who had frequented the free school of art within the *House of Artists*, along with Andrei/Endre Gál, Andrei Orgonás and Ștefan Szönyi.⁴⁷

Endre Károly's collection included a special object that bears witness to the

friendship between Dr. Moritz Schönberger and the sculptor Ferdinand Gallas: an Easter egg painted by Gallas and given as a gift to his friend in 1925, with the dedication written in Hungarian: *Schöninek. NÁNDOR 1925* and the sickle and hammer insignia, along with a pentagram, proof of their left-wing political convictions.⁴⁸ Due to Schöni, as he was called by his friends, the sculptor received a first social order: the high relief on the front of the Labour House (Syndicate House) in the Cetate district.

Who were the people living in Timișoara who owned Gallas sculptures apart from doctor Schönberger's circle of friends?

After the artist's demise in the Lovrin sanatorium in 1949, the Museum of Banat purchased Gallas works from the descendants of families of doctors. The piece *The fountain of life* (inv. no. 1548), that was shown in the June 1928 exhibition in Timișoara, and was eulogized by the critics⁴⁹, was, up until 1962, in Iuliana Gherghuța's ownership on 24 Romulus Street, a relative of the physician Traian Gherghuța.⁵⁰ The piece *Paver* was kept until 1956 on 1 December 30th Boulevard (*King Ferdinand Blvd.* in the interwar period) in Matilda Link's apartment. This bronze version, dated 1928 (inv. no. 1230), was the first Gallas sculpture acquired by the museum after World War II. A relative of Dr. Iuliu Link's, a dentist during the interwar period⁵¹, Matilda sold the museum works by Podlipny (*Portrait*, inv. no. 1247, *Landscape*, inv. no. 1325) and a bronze sculpture by Andrei Gál made in 1935 (*Sweeper*, inv. no. 1324).

Johann Braun lived in the Fabric district, on 13 August 3rd / April 12th 1961 Street, in an apartment on the 1st floor of a building near the *House of Artists*. Two Gallas sculptures were in Johann Braun's ownership, along with other works by Podlipny and Andreas Ferch⁵², acquired by the museum during the 1950s and 1960s: the wooden sculpture *Prayer* (inv. no. 1257), which was shown on display at the Transylvanian Fine Arts Salon in 1930 in Cluj and *Madonna* (patinated plaster, inv.

no. 1668), mentioned in the special Christmas issue of the *Temesvári Hírlap* newspaper in December 1928 and then reproduced in the *Helikon* magazine in 1929. A testimony to the taste and choices of art enthusiasts in the interwar period is preserved in the 2003 interview with Professor Ervin Salló, in the archives of *Fundația A Treia Europă* (The Third Europe Foundation):

“My father was a great friend of the arts. He even had a bust made for him, by Rubletzky, who was Polish. That painting depicting a Caras landscape is made by Albert Krausz, who was Jewish. This stormy, dark landscape, in the middle, was painted by Sebastian Rotschingk, a German; that painting depicting cattle, and a grove, was made by Pál, a Hungarian; this painting depicts a river bank, I believe painted by Sárossy.

(Have you personally met the authors of these painting?) Yes, well they came to our house, lived with us a long time, as they were almost daily guests. We did not care for ethnicity or religion, or even for political attitudes, but they were friends of my father's. Podlipny Julius, who was in fact a Slovakian, to mention everyone, was also a friend of my father's. He too had far-left political convictions, and one of the Ferch brothers was a Nazi. They would meet, talk (...).”⁵³

Ervin Salló Sr., the father of the person interviewed, as early as 1933 made a gift to the museum of the work belonging to the artist János György Simon, *Moroccan Street* (dated 1930, inv. no. 720). A friend of the artists, Ervin Sr. was portrayed by Podlipny in 1934 (pastel) and by Albert Krausz in 1932 (oil on canvas), and his bronze bust was executed by Géza Rubletzky (1881 – 1970). The family owned a statue *Panka* (Fig. 6) and a bronze plaque of the face of Mrs. Raimunda Beatrix Salló, also made by Rubletzky and her son's portrait, Ervin Raimund, painted by Krausz in 1933, along with the bronze plaque of the face of the poet Endre Ady, from the front, made by Gallas⁵⁴ and 6 Podlipny pieces in pastel and conté, *Old beggar woman* being shown in the retrospective exhibition of 1983.⁵⁵

A significant number of art works was acquired by the Museum of Banat from a collection compiled during the interwar

period: that of Alexandru Borgida, who lived in the Elisabetin district, on 42 Doja Street, in a house from the Kimmel family's inheritance.⁵⁶ The 15 pieces entered the museum's heritage in the 1950s and 1960s⁵⁷, providing information on the taste and choices of the famous librarian Alexandru Borgida (1895 – 1965), born in Satu-Mare and activating in the *Moravetz* bookstore in Timișoara, alongside his brother Ödön (1897 – 1985)⁵⁸: portraits and still lifes by artists from Banat in the 19th century (Ludwig von Bersuder, Sava Petrović, József Ferenczy), but, particularly, works by artists contemporary to him, on display in the showcase and halls of the bookstore on May 10 Street (currently May 9 Street) in the Cetate district: Podlipny and Varga.

In the 1920s, collaborators of the Hungarian language newspaper *Temesvári Hírlap* initiated fundraising actions for a commemorative plaque to be attached to the front of the house where the poet Endre Ady had lived on the former János Arany Street no. 12 (today, Ion Ghica Street) in the Iosefin district. The relief portrait was executed by Gallas; the newspaper's owners, the Pogány family – Eugenia (1882 – 1941), Mihály's widow, and their son, László (1901 – 1956) – ordered Gallas several small bronze plaques of Ady fixed on white marble in two versions: Ady's image from the front and from the side. Gallas took part with these plaques for the first time in the 1930 exhibition of the *Miklós Barabás* Guild in Cluj.⁵⁹ This gesture was no exception in the family's activity, owner of the *Temesvári Hírlap* newspaper; the rooms of the editorial office on the 1st floor of the building on the corner of the Libertății Square offered space for displaying the works of various artists in the interwar period, including Gheorghe Groza (1899 – 1930) and Anton Rugescu. László Pogány was born in Győr in 1901 as the son of the journalist Mihály and Eugenia (born Fuchs, form Jebel). He married Anamaria (1907 – 1989), one of the daughters of the doctor Géza Lichtscheindl, the manager of the hospital

in the Cetate district.⁶⁰ The two put together an important collection made up of works by Stevan Alexić (1876 – 1923), Adolf Humborg (1847 – 1921), Oskar Szuhaneck, Endre Litteczky (1880 – 1953) and, particularly, Albert Varga, and caricatures of notable figures of the time carried out by Nándor Kóra Korber and published in the pages of the newspaper run by László Pogány. After its bankruptcy in 1938 the family was forced to sell the house in 13 Remus Street, in the Elisabetin district, and move to grandmother Lichtscheindl's house in Fabric. Before his demise in 1956, László Pogány sold to the Museum of Banat a few pieces by Varga and Stevan Alexić⁶¹, keeping within the family his portraits made by Rezső Novák in 1909 and Endre Litteczky in 1934 (Fig. 7) and the caricatures of his friends made by Nándor Kóra Korber: Járossy Dezső, Scheer József (owner of the coffee house *Palace* in Timișoara), Szini Gyula, Kastriener Samu, Karinthy Frigyes, Endre Károly, Dr. Pál and Finta Zoltan.

The significance of the collection owned by the lawyer Ionel Ciupe is great to the imaginary map of the collectors in interwar Timișoara. Unlike the previously mentioned collectors, Ionel Ciupe was interested in the works of artists from Bucharest, displaying in his family house on 17 Pușkin/Pescarilor Street (today, Filaret Barbu Street) in the Elisabetin district, paintings by Gheorghe Petrașcu (1872 – 1949), Iosif Iser (1881 – 1958), Dimitrie Ghiață (1888 – 1972), Ion Musceleanu (1903 – 1997), Lucian Grigorescu (1894 – 1965), Henri Catargi (1894 – 1976), Petre Iorgulescu-Yor (1890 – 1939), but also by his brother, painter Aurel Ciupe (1900 - 1988), manager of the Museum of Banat between 1940 and 1949, subsequently a professor of the Art Academy in Cluj (Fig.8). After 1945, Ionel Ciupe, who found himself in great financial need, sold the basement and first floor of his house in Pescarilor Street. He was employed as an unskilled laborer with the Romanian Railways, and was subsequently, due to his acquaintance with Blaziu Guban (1904 –

1978), employed as a solicitor with the *Bela Brainer* State Enterprise in Timișoara between 1962 and 1977.⁶² The Museum of Banat acquired from this collection in the 1950s and 1960s 22 paintings and one sculpture; in 1993 Dr. Ecaterina Ciupe (1938-1998), the daughter of the lawyer, offered to sell the museum the painting *Landscape with Houses at Bologna* by painter Aurel Ciupe.

The circle of people close to the teachers and students of the School of Beaux-Arts transferred from Cluj to Timișoara in 1933 included the writer Virgil Birou (1903 – 1968), who, together with the historian Ion Stoia-Udrea (1901 – 1977) and sculptor Romul Ladea (1901 – 1970) founded *the Caraș clover*.⁶³ Virgil Birou had studied engineering, but was also interested in literature, journalism and photography. A friend of the writers and artists in Banat, Virgil Birou put together a significant collection of paintings, works of graphic art and sculptures by Alexandru Popp (1868 – 1949), Romul Ladea, Catul Bogdan (1897 – 1978), Aurel Ciupe (1900 – 1988), Ion Vlasiu (1908 – 1997), Eugen Gâscă (1908 – 1989), Ștefan Gomboșiu (1904 – 1978) and Tasso Marchini (1907 – 1936), and was among those who frequented the *Spieluhr* restaurant.⁶⁴ Information regarding the Virgil Birou collection is published in the book coordinated by Dorian Grozdan⁶⁵ and in the 2006 volume written by Ileana Pintilie dedicated to artistic teaching in Timișoara in the 20th century.⁶⁶ The Art Museum in Timișoara has acquired from the Birou collection 4 sculptures by Romul Ladea, including the bronze *The Portrait of the painter Tasso Marchini*, the much beloved student of the Beaux-Arts School from Cluj. After the writer passed away, the pieces came under the ownership of the two children: Veturia Ioana (Turi) (1937 – 1997), a professor of ethnography and folklore at the University of the West, Timișoara, married to the engineer Dumitru Manolescu, and Ioan (Ionuț) Horațiu (1938 – 2012), engineer.

Following the Second World War, the Museum of Banat acquired works of art

owned by pharmacists active during the interwar period: Alexandru Schwartzmann, in 46 Fröbl Street, Iosefin district⁶⁷, Rene Bibescu Roxin, also keen on philately⁶⁸ and Julius Sarga, who owned a pharmacy on 105 Porumbescu Street.⁶⁹ A collection comprising numerous works by Albert Varga (seven) and Julius Podlipny (three pieces) belonged to Frida Szekely in 7 Văcărescu Street, in Iosefin district, who had sold these to the Museum between 1963 and 1964.

A particular case in the interwar history of art in Banat, from the perspective of commissioner-artist rapport, is that of the architect and painter Albert Krausz (1892 – 1958), who had designed a great number of buildings in Timișoara and had executed countless portraits during the period between the two world wars. He had obtained his architect's license in Munich in 1915, where he had been the student of the modernist architect Theodor Fischer. Between 1929 and 1932 he moved to Berlin, in order to perfect his painting skills, becoming the portrayer *par excellence* of interwar Timișoara. Member of Dr. Moritz's and Bianka Schönberger's family's circle of friends, Krausz depicted on canvas the faces of interwar writers, journalists, political people and representatives of the local bourgeoisie, thus putting together an *illustrated lexicon* of those who, by means of their activity, had contributed to the creation of the multicultural spirit of the city of Timișoara/Temesvár/Temeschburg.⁷⁰ (see addendum)

Thanks to the Museum's acquisitions policy during the 1950s and 1960s, during the period of dissolution of the interwar collections, the institutions' heritage includes paintings, works of graphic art and sculptures created by artists in doctor Moritz and Bianka Schönberger's family's circle of friends, alongside works of artistic value that had belonged in the interwar period to collectors of various cultural-linguistic communities in the city of Timișoara (Romanians, Germans, Hungarians, Jews, Serbians), providing an

imaginary visit to the world of writers and artists, exploring the rooms and objects that had once surrounded them: the painters Oskar Szuhaneck, Albert Varga, Albert Krausz, the sculptors Géza Rubletzky, Ferdinand Gallas and the graphic artists Julius Podlipny, Nándor Kóra Korber, the writers Endre Károly, Zoltán Frányo, Robert Reiter/Franz Liebhard, the brothers Kepecs and the Caraș clover (Virgil Birou, Ion Stoia-Udrea, Romul Ladea).

If the museum is a special place where objects, stories and feelings communicate with each other, and the atmosphere created by this dialogue – the museum's general atmosphere – is much more important than the individual significance of the objects taken separately⁷¹, then the Museum of Art in Timișoara is the depositary of the memory and cultural diversity of the city and of the Banat province during the interwar period.

Notes

¹ Ormós Zsigmond, *Ormós Zsigmond műgyűjteményeinek catalogusa*, Temesvár, 1874. Idem, *Visszaemlékezések III, Gyűjteményeim*, Temesvár, 1888. About Zsigmond Ormós as an art historian and collector have written Gheorghe Vida, *Contribuții la studiul vieții și operei lui Munkácsy, pe baza scrisorilor și mărturiilor rămase de la Sigismund Ormos*, în *Studii și cercetări de istoria artei. Seria artă plastică. Academia de Științe Sociale și Politice a Republicii Socialiste România*, vol. 19, 1972, pp. 237 -285; Idem, *O vizită a lui Zsigmond Ormós la Muzeul Brukenthal în anul 1874*, în *Studii și comunicări*, vol. I, Galeria de Artă Brukenthal, 1978; Stela Radu, *Contribuții muzeografice- Sigismund Ormós*, în *Tibiscus. Artă*, Timișoara, 1974, p. 6-13; Elena Miklószik, *Ormós Zsigmond și relațiile sale cu intelectualii vremii*, în: *Analele Banatului. Istorie*, vol. VI/2, Timișoara, 1996, p. 207 – 216; Eadem, *Două portrete de Vastagh György în colecțiile de artă ale Muzeului Banatului*, în *Studii și comunicări*, vol. VI, Arad, 1997, p. 214 – 223; Nicoleta Toma-Demian, *Medalia aniversării lui Ormós Zsigmond la 70 de ani (20 februarie 1883)*, în *Analele Banatului. Arheologie – Istorie, Serie Nouă*, XII-XIII, 2004 – 2005, p. 379 – 392; Marius Cornea, *Pictura europeană din secolele XV-XX în Muzeul de Artă Timișoara. Catalog general ilustrat / European Painting from the 15th to the 20th century in the Art Museum of Timișoara. Illustrated General Catalogue*, Editura Brumar, 2012, p. 27 - 33; Elena Miklószik and Lajos Kakukcs, *Ormós Zsigmond, a múzeumlapító*, Timișoara, Editura Gordian, 2012.

² Elena Miklószik, *Colecții în colecția de artă a Muzeului Banatului* (Collections within the Art Collection of the Museum of Banat), exhibition catalogue, Timișoara, Editura Brumar, 2001.

³ Vasile Petrovici, *Dicționarul colecționarilor de artă din România*, editura Corint, București, 2011.

⁴ Ștefan Borghida, *Sándor Ziffer-expoziție retrospectivă* (Sándor Ziffer-a retrospective exhibition), Regional Museum, Baia Mare, 1957.

⁵ Doina Schöbel, Hariton Clonaru, *Ion Theodorescu-Sion*, The Art Museum of the R.S.R., Editura Arta Grafică, București, 1971.

⁶ *Aurel Ciupe – expoziție retrospectivă* (Aurel Ciupe – a retrospective exhibition), The Art Museum of the Socialist Republic of Romania, the Cluj-Napoca Art

Museum, May-July 1980, *Întreprinderea Poligrafică Arta Grafică*.

⁷ Vasile Petrovici, *op.cit.*, p. 120, 122, 125, 143, 145.

⁸ The Archives of the Museum of Banat in Timișoara, report no. 376 from June 18, 1968 regarding the works of art acquired during 1952 – 1967.

⁹ Annemarie Podlipny –Hehn, *Da-Sein*, Timișoara, Editura Cosmopolitanart, 2010, p. 52. Méliusz József, *Orașul pierdut în ceață* (The City Lost in The Mist), 2 volumes, Bucharest, Editura Minerva, 1982, translation and notes by Constantin Olariu, preface by Cornel Regman, chronological table by Szávai Géza. Second Edition. In 1928 József Méliusz left the Faculty of Architecture in Budapest and worked in the workshop belonging to sculptor Sebastian Rotschingk (1898 – 1971) in Timișoara, who had returned from Munich, and later on in Imre Schlosser's workshop, a ceramic artist who had returned from Vienna.

¹⁰ The Oral History and Cultural Anthropology Group within the *Fundația A treia Europă* (Third Europe Foundation) in Timișoara was organized and coordinated from 1998 by Prof. Smaranda Vultur. The interview archive is found today (2014) at the Interdisciplinary Center for Regional Studies within the University of the West in Timișoara.

¹¹ The Internet site www.memoria.ro, accessed on March 4, 2014, the Oral history archives of the *Third Europe* Foundation, interview carried out by Engr. Ervin Salló, born in 1929, author: Roxana Onică.

¹² Podlipny –Hehn, *op. cit.*, p. 54.

¹³ Eadem, p. 78 – 81.

¹⁴ Elena Miklószik, *Artă bănățeană interbelică* (Interwar Art in Banat), Timișoara, Editura Graphite, 2006, p. 9, 46.

¹⁵ *Temeswarer Zeitung*, March 29, 1928, p. 7. The coffin is laid at the funeral home in the Elisabeth district (Elisabethstadt, Dozsaplatz No. 5). The body is accompanied to the train station in order to be taken to Bucharest for incineration.

¹⁶ Bianka Schönberger, born Weinberger (1889 – 1949), remarried to Endre Károly (1893 – 1988), a good friend of Dr. M. Schönberger.

¹⁷ Dr. Julius Áldor had killed himself.

¹⁸ In 1920 he published the paper *Despre tratarea dinților și a gurii* (Treatment of the teeth and mouth) at the Moravetz publishing house in Timișoara. Thomas Remus Mochnacs, *Despre tipografiile și editurile timișorene, în Memorie și diversitate culturală la Timișoara. Meșteri de care ne amintim* (On the print shops and publishing houses in Timișoara, in Memory and Cultural Diversity in Timișoara. Artists we remember), Timișoara, editura Brumar, 2013, p. 252.

¹⁹ *Temeswarer Zeitung*, March 31, 1928, pp. 3-4, *In Memoriam Dr. Schönberger*, article signed by Dr. Viktor Déznai (Arad, 1884 - Cluj, 1968). Viktor D. studied French language and literature in Budapest and Paris, held a PhD in Letters, starting with 1907 he was a professor in Timișoara, a journalist, urbanistics researcher, during the period 1948 – 1950 a professor at the Babeș-Bolyai University, where he taught urban studies. From 1958 he worked at the Academy Library in Cluj.

²⁰ Elena Miklósić, *Ferdinand Gallas (1893 – 1949)*, Timișoara, Editura Mirton, 2003, p. 5. See also Podlipny –Hehn, *op. cit.*, p. 99 – 100.

²¹ Annemarie Podlipny-Hehn, *Ferdinand Gallas*, Timișoara, Editura Artpress, 2002, p. 30.

²² Géza Kornis, born in 1917, written communication, March 11, 2009.

²³ Elena Miklósić, *Colecții în colecția de artă a Muzeului Banatului* (Collections within the Art Collection of the Banat Museum), exhibition catalogue, Timișoara, Editura Brumar, 2001, p. 10 and 22.

²⁴ Jenny (Eugenia) (1901- 1995) would remarry the engineer Károly Molnár (1891 – 1981). They would live in Budapest from 1942, and in 1974 in Germany, where her sister Edith lived, married under the name Gorvin. See Annemarie Podlipny-Hehn, *op. cit.*, p. 54.

²⁵ Prof. Dr. Ioan Tomi, musicologist, verbal communication, August 4, 2014, author of the lexicon *Muzicienii din Banat* (Musicians of Banat), vol. I (2012) and vol. II (2014), editura Eurostampa, Timișoara.

²⁶ Julius Podlipny, *Violonist*, charcoal, inv. no. 1719; J. Podlipny, *Flower*, charcoal, inv. no. 1720; Leo Alex, *Poverty*, charcoal, inv. nr. 1721; Albert Varga, *Selfportrait*, dated 1924, charcoal, inv. no. 1722; J. Podlipny, pastel, inv. no. 1723; A. Varga, *Female Nud*, charcoal, inv. no. 1731; Julius Podlipny, *Ox-wagon*, pencil, inv. no. 1766; Ferdinand Gallas, *Female torso*, patinated plaster, inv. no. 1779; J. Podlipny, *Woodcutters*, pastel, datable to 1937, inv. no. 1780.

²⁷ Ferdinand Gallas, *Bust of the Physician Moritz Schönberger*, bronze, inv. no. 4174, acquired from the poet Endre Károly in 1974 (the plaster version was reproduced in the magazine *Banatul*, Timișoara, 1st year, 1st issue, in January 1926).

²⁸ Bianka's grave in the Rusu Șirianu cemetery in Timișoara was sold in 1988, and her name was wiped off the pink marble stone, and the urn containing

doctor Schönberger's ashes, which had been kept in the house of his good friend Endre Károly for 60 years, was lost Francisc Márton, verbal communication, October 9, 2014.

²⁹ Etta (1897 – 1980), born Speidel, was the widow of the engineer Endre Koós (1889 – 1940).

³⁰ Oskar Szuhaneć, *Portrait of the Poet Endre Károly*, oil on canvas, 85 x 66,5 cm, signed and dated in the lower right corner *SzuhanećO. 1922*, inv. no. 5624, reproduced in: Elena Miklósić, *Interwar Banar Art*, Editura Graphite, Timișoara, 2006, p. 72.

³¹ *Poet Ady Endre's Mask - plaster, Nude with balalaika - bronze, Nude on cliff - plaster, Pain-bronze, Torso (kneeling woman) - plaster, Endre Károly's Mask - plaster, Radio - broken plaster, Mother and child - plaster, Madona and child- plaster (broken) and Moujik with balalaika - plaster (broken).*

³² Géza Kornis, born in 1917, written communication, March 9, 2013.

³³ Robert Patera Trebor, born in 1930, member of the *Romul Ladea* Artists' Association in Timișoara, a librarian at Doctor Edouard Pampfil's Psychiatric Clinic, verbal communication, October 10, 2014.

³⁴ The collection was accessible to those interested in art. Prof. Dr. Virgil Feier, verbal communication, December 14, 2011. Dr. Rodica Vârtaciu, art historian, verbal communication, October, 2014.

³⁵ Elena Miklósić, *Colecții în colecția de artă a Muzeului Banatului* (Collections within the Art Collection of the Banat Museum), exhibition catalogue, Timișoara, Editura Brumar, 2001, p. 23.

³⁶ *Hilly landscape*, oil on cardboard, 34,5 x 50 cm; *Still life with geraniums*, oil on canvas, 90 x 69 cm; *Herd of cattle*, oil on canvas, 25 x 34 cm.

³⁷ *Nude with balalaika*, bronze, dated 1928, inv. no. 1795; *Pain*, bronze, dated 1930, inv. no. 1796; *Kneeling torso*, patinated plaster, dated 1927, inv. no. 1797; *Mother and child*, patinated plaster, inv. no. 1798, reproduced in the magazine *Helikon* in 1929; *Radio*, plaster, inv. no. 1800.

³⁸ In 1965 she lived in a villa on 4 Nicolae Titulescu embankment, apartment 1, according to the delivery-receipt protocol of the works lent to the exhibition. In the 1970s she moved to a block of flats on the same street, until emigrating to Israel. Annemarie Podlipny-Hehn, art historian, writer, verbal communication, October 7, 2014.

³⁹ Géza Kornis, written communication, March 11, 2009. Pali Duschnitz lived during the 1970s in Timișoara, on 4 Muzicescu Street, C staircase, ground floor. After divorcing Kato Fleischmann, Pali D. married Annie. (Prof. Dr. Virgil Feier, verbal communication, September 2013).

⁴⁰ Victor Ohrich, *Grosse Adressbuch – Mare carte de adrese și indicator al domiciliilor – Nagy Cimtára Timișoara* (Great Book of Addresses and Guide to Residences), Timișoara, 1938, p. 160. Emil Fleischmann was a colleague of the lawyer Octavian Bocșa, born in 1914, at the *C. D. Loga* High-school in Timișoara. Octavian Bocșa, verbal communication, August 24, 2014.

⁴¹ Lawyer Santuzza Olariu, verbal communication, August 12, 2014.

⁴² Dr. Edita Merkle Poenaru, verbal communication, May 17, 2014.

⁴³ Aurel Gh. Ardeleanu, sculptor, born in 1936 in Timișoara, on Dorobanților Avenue, Fabric district, verbal communication, April 1, 2014.

⁴⁴ Rodica Subțire, ballet dancer within the Romanian Opera in Timișoara, verbal communication, August 26, 2014.

⁴⁵ Dr. Edita Merkle Poenaru, verbal communication, May 17, 2014.

⁴⁶ The *Juliu Moravetz* print shop is mentioned by Nicolae Ilieșiu among the 32 print shops active in Timișoara between 1898 and 1914, and in 1914 the *Moravetz Brothers* print shop among the 17 graphic establishments in the city. Nicolae Ilieșiu, *Timișoara. Monografie istorică*, second revised edition, Editura Planetarium, Timișoara, 2003, p. 245-248. Thomas Remus Mochnacs, *op. cit.*, p. 252-253.

⁴⁷ *Bust of the painter Varga Albert/1926*, white plaster, inv. no.1304, acquired in 1957 from the librarian Alexandru Borgida, reproduced in the magazine *Banatul*, 1st year, 2nd issue, February 1926;

Portrait of Varga Albert/1924, plaster plaque, inv. no. 1312, acquired from the graphic artist Julius Lausch, in 1957;

Portrait of the painter Oskar Szuhaneck/1928, bronze, inv. no.1451, acquired from Oskar Szuhaneck, in 1961;

Portrait of the poet Endre Károly, marble, inv. no. 1781, acquired from Endre Károly, 1965;

Portrait of Varga Albert, stone, inv. no. 2843, acquired from Andor Emerich, in 1972;

Portrait of the poet Else Kornis, patinated plaster, inv. no. 5052, donated in 1981 by the writer Erik Májtenyi, relative of Else Kornis.

⁴⁸ Annemarie Podlipny-Hehn, *Ferdinand Gallas*, editura Artpress, Timișoara, 2002, p. 32.

⁴⁹ The piece was reproduced in *Temesvári Hírlap*, December 23, 1926.

⁵⁰ Traian Gherguța was a former doctor in Oravița between 1919 and 1922 and a member in the *Kinizsi* (Chinezul) football club's management board, Romania's leading football club at the time. Horia Musta, *The Muston bloodline*, Timișoara, Editura Marineasa, 2009, p. 234 .

⁵¹ Victor Ohrich, *op. cit.*, p. 175.

⁵² Julius Podlipny, *Blind and crippled human beings*, inv. no.1255; Julius Podlipny, *Old woman*, inv. no. 1256; Andreas Ferch, *Landscape*, inv. no. 1306; Andreas Ferch, *Landscape*, inv. no.1669.

⁵³ The Internet site www.memoria.ro, accessed on March 4, 2014, the Oral history archives of the *Third Europe* Foundation, interview carried out by Engr. Ervin Salló, born in 1929, author: Roxana Onică, 2003.

⁵⁴ Hajnalka Salló, verbal communication, September 17, 2014.

⁵⁵ Annemarie Podlipny-Hehn, Coriolan Babeți, *Julius Podlipny*, catalogue of the retrospective exhibition, Timișoara, 1983, cat. No. 9.

⁵⁶ Prof. Dr. Emil Luzan, descendant of the Kimmel family on a maternal lineage, verbal communication, 8.10.2014.

⁵⁷ József Ferenczy, *The Mountains are Setting Off*, oil on cardboard, inv. no.1253; Stevan Alexić, *The Descent from the Cross*, oil on cardboard, inv. no.1262; Albert Varga, *Funeral*, sepia drawing on paper, inv. no. 1263; A. Varga, *Male Study*, dated Paris 1925, inv. no.1264; Ferdinand Gallas, *Portrait of Albert Varga*, plaster, inv. no. 1304, reproduced in the magazine *Banatul*, 1st year, 2nd issue, February 1926; Ludwig von Bersuder, *Still life*, oil on canvas, inv. no.1309; A. Varga, *Self-portrait*, pencil drawing, dated 1923, inv. no. 1310; A. Varga, *At the train station*, pencil drawing, signed in the lower right corner *Varga Dresden*, inv. no.1311; Sava Petrović, *Portrait of woman*, oil on canvas, inv. no.1317; Sava Petrović, *Portrait of woman with hat*, oil on canvas, inv. no.1318; József Ferenczy, *Landscape*, oil on cardboard, inv. no. 1320; Julius Podlipny, *Two old men on a bench*, oil on wood, inv. no. 1674; J. Podlipny, *Tunnel*, charcoal drawing, inv. no. 1677; József Ferenczy, *Forge*, oil on canvas, inv. no. 1685; J. Podlipny, *Draw well*, oil on wood, dated 1928, inv. no. 1693.

⁵⁸ Thomas Remus Mochnacs, *op. cit.*, p. 252 - 253.

⁵⁹ János Szekernyés, *A magyarság emlékjelei a Bánságban* (Hungarian monuments in Banat), editura Hangart, Timișoara, 2013, p. 630 – 631.

⁶⁰ Dr. Geza Lichtscheindl (1851 – 1928, surgeon) attended the University of Medicine in Vienna. He was married to Maria, born Ellinger (1869 – 1959), who, in the interwar period opened a German language kindergarten, in the Fabric district, in the last house on Bușteni Street. András Pogány, born in 1935, the son of László P., verbal communication, April 2, 2014. See also Anton Peter Petri, Petri, Anton Peter, *Biographisches Lexikon des Banater Deutschtums*, Th. Breit Druck+Verlag GmbH, Marquartstein, 1992, col. 1132 – 1133.

⁶¹ Albert Varga, *Self-portrait*, oil on canvas, dated 1923, inv. no. 1202; A. Varga, *Male nude sitting*, pencil drawing, dated 1925, inv. no.1203; A. Varga, *Male nude*, pencil drawing, dated 1925, inv. no. 1204; A. Varga, *The Nôtre-Dame Cathedral in Paris*, conté drawing, inv. no. 1205; Adolf Humborg, *Male head*, oil on canvas, inv. no. 1206; Stevan Alexić, *Three orphans*, oil on canvas, inv. no. 1207; Stevan Alexić, *Pub scene*, oil on canvas, dated 1921, inv. no. 1208.

⁶² Aurelia Ciupe, born in 1940, daughter of the painter Aurel Ciupe, verbal communication, October 10, 2014. Florin Drăghici, responsible with the archives of the *Guban* factory transferred in 2010 to Târgoviște, verbal communication, October 13, 2014.

⁶³ Aquilina Birăescu and Diana Zărie, *Restituirii. Centenarul nașterii scriitorului Virgil Birou* (Restitutions. The Centennial of the Birth of Writer Virgil Birou) (1903-2003). Letters to Virgil Birou, Timișoara, Editura Marineasa, 2003.

⁶⁴ The Bohemian meetings within the *Spieluhr* restaurant are mentioned in the volume *Romul Ladea și lumea sa cuprinzătoare* (Romul Ladea and his comprehensive world), editura Facla, Timișoara, 1979. The title of the book was taken by Dorian Grozdan from the article written by Ștefan Gomboșiu, former secretary of the School of Fine Arts in Timișoara between 1933

and 1940. Dorian Grozdan changed the title of Ștefan Gomboșiu's paper to *Permanențele artei* (The permanence of art), p. 83. Liana Maria Gomboșiu, verbal communication, October 9, 2014.

⁶⁵ Dorian Grozdan, *op.cit.*, p. 324 – 341, in the lists of drawings, busts and monuments erected, sculpture.

⁶⁶ Ileana, Pintilie, *Timișoara între tradiție și modernitate. Pedagogia artistică în secolul al XX-lea* (Timișoara between tradition and modernity. Artistic teaching in the 20th century), Timișoara, Editura Brumar, 2006, p. 180.

⁶⁷ Adolf Humborg (1847 – 1921), *Abbey interior*, inv. no. 1236; Adolf Humborg, *Monk praying*, inv. no. 1237.

⁶⁸ Nicolae Tonitza (1886 – 1940), *Female nude*, ink drawing, inv. no. 872; Julius Podlipny, *Train in the night*, conté, inv. no. 873; Unknown, *The Head of John the Baptist*, oil on wood, inv. no. 874.

⁶⁹ Nicolae Popescu (1835 – 1877), *Portrait of an old man*, oil on canvas, inv. no. 891.

⁷⁰ The artist's last residence was in 6 Andrei Mureșanu Street in Iosefin district, floor neighbour with the the poetei Else Kornis's family. Géza Kornis, written communication, March 9, 2013

⁷¹ Orhan Pamuk, *Io, ladro di anime nelle case degli scrittori*, in: *La Repubblica*, Roma, *Aprilie* 5, 2014, p. 56.

