

A Special Museum - “Dinu and Sevasta Vintilă” in a remote part of the world - Topalu

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Abstract: *Located in a rural area, the Topalu Museum cannot be compared in size or grandeur to the great museums of the world, not even in terms of predictability, but it certainly has their importance due to the national cultural essence that it stores in each work of art in part. It is a museum that represents us as a people, being a fragment of the history and culture of our country, which increases even more the amazement of those who cross its threshold and discover a collection of great sophistication, a real visual treasure.*

On August 27, 1960, Dr. Gheorghe D. Vintilă donated 228 paintings, graphics and sculptures from the modern and contemporary period to his hometown, Topalu. Inaugurated a day later, the collection, named since then as "museum", was exhibited in the home of the Vintilă family and has remained inside the donor's parents' house until today. The prestige that the museum acquired since its opening led Dr. Gheorghe Vintilă to make, in 1969, a new donation to the Constanta Art Museum consisting of 47 reference works by Romanian artists, which made the two museums to be stylistically similar. The similarity was noted in the exhibitions that followed either the path of the bright Dobrogean lands or the fascinating Balcic, or that of some representative artists of the modern and contemporary period.

Key-words: *Topalu Museum; Balcic; Dr. Vintilă's Collection; Interwar Romanian Paintings; Constanța Art Museum; Dobrogea; Rural Museum;*

Introduction

On August 27, 1960, Dr. Gheorghe D. Vintilă donated 228 paintings, graphics and sculptures from the modern and contemporary period to his hometown, Topalu. Inaugurated a day later, the collection, named since with the term "museum", was exhibited in the home of Vintilă's family and has remained inside the donor's parents' house until today.

"We are in the presence of a phenomenon, perhaps more modestly said, of a cultural experience, whose meanings and consequences are still far from having fulfilled their outline. I have the feeling that a history is being written at Topalu that is just beginning (it continued despite all the difficulties encountered, n. n.); the history of the defeat of a prejudice (not absurd at all), of a confidence in enthusiasm, of an original and courageous act of culture. I confess that it is not easy for me, not even now when I am writing these lines (in 1970, and the notes belong to a well-known art historian from that period, n. n.), to free myself from the thought that in a border area of Dobrogea, in the middle of a community of worried and poor people, for whom you would expect free time to open the gates of rest and joy in the bosom of the family, not of reverie and contemplation in the silence of a museum, there is a treasure of art, with works of the more representative names belonging to the national art heritage... "

Bewilderment-even perplexity and delight are the feelings expressed in writing by the master Corneliu Baba when going through this circuit (we have the conviction, attested by documents, that other categories of the public will also think the same): "Topalu Museum, almost unbelievable! A spiritual oasis in a desert. You can't believe that in the arid landscape beaten by heat and winds, in an almost unknown village, you will be greeted by the joy of the colors of Tonitza, Pallady, Petrașcu... What are you looking for here? All admiration for the

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collector who honored his name by selflessly collecting and giving away so many treasures..."².

1. A fascinating museum in a place far from the rest of the world

Located in a rural area, the Topalu Museum cannot be compared in size or grandeur to the great museums of the world, not even in terms of predictability, but it certainly has their importance due to the national cultural essence that it stores in each work of art in part. It is a museum that represents us as a people, being a fragment of the history and culture of our country, which increases even more the amazement of those who cross its threshold and discover a collection of great sophistication, a real visual treasure.

The prestige that the museum acquired since its opening led Dr. Gheorghe Vintilă to make, in 1969, a new donation to the Constanta Art Museum consisting of 47 reference works by Romanian artists, which made the two museums to be stylistically similar. The similarity was noted in the exhibitions that followed either the path of the bright Dobrogean lands or the fascinating Balcic, or that of some representative artists of the modern and contemporary period.

"There is an almost organic link between the Constanța Art Museum and the Dinu and Sevasta Vintilă Museum in Topalu, the two cultural institutions making up a cultural conglomerate of major importance for illustrating the history of modern and contemporary Romanian Art. A cultural institution with a status and a special role in the training and education through art of the young generations, as well for the general public, but also a center of constant interest for specialists, the *Dinu and Sevasta Vintilă Museum* in Topalu, Constanța county has won the reputation of the largest rural museum in Europe", as the critic and art historian Luiza Barcan mentioned in 2021, also joining the specialists who highly appreciated the aesthetic quality of the collection, but also its extremely important role that acquired it over time.

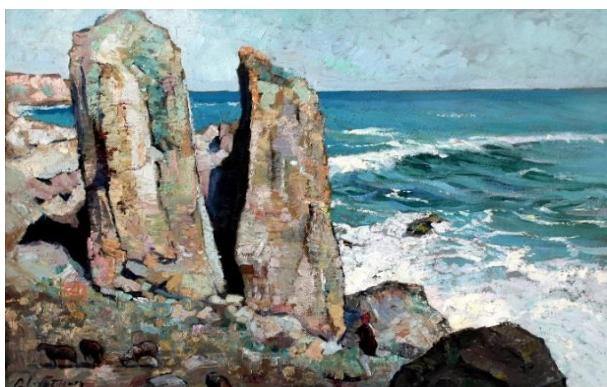


Fig. 1. Alexandru Satmary, *Cliffs at sea side*; oil on cardboard, 50 x 65 cm, „Dinu and Sevasta Vintilă” Topalu Museum, Photo source:

<https://www.facebook.com/photo/?fbid=700818468413127&set=a.248303293664649>



Fig. 2. Theodor Pallady, *Landscape from Constanta*, oil on cardboard, 48 x 59 cm, „Dinu and Sevasta Vintilă” Topalu Museum, Photo source:

<https://www.facebook.com/photo/?fbid=700818468413127&set=a.248303293664649>

² Radu Bogdan. 1970, November. *Topalu Museum, Tomis magazine*, V, no. 11, Constanta, p. 14.



Fig.3. Iosif Iser, *Tatar women at Silistra*,
oil on canvas, 39 x 35 cm
„Dinu and Sevasta Vintilă” Topalu Museum
Photo source: <http://miras.gov.ro/1/expozitie-temporara/>



Fig. 4. Nicolae Tonitza, *Head of Tatar Girl*,
oil on cardboard, 34 x 24 cm
„Dinu and Sevasta Vintilă” Topalu Museum
Photo source: <http://miras.gov.ro/1/expozitie-temporara/>

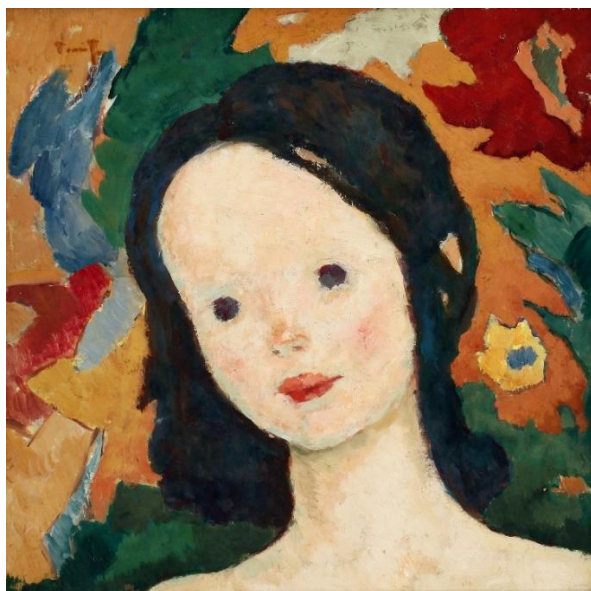


Fig. 5. Nicolae Tonitza, *A portrait of a young girl*, oil on cardboard, 32 x 32 cm,
„Dinu and Sevasta Vintilă” Topalu Museum
Photo source:

<https://www.facebook.com/photo/?fbid=1714106728963934&set=a.139608653080424>



Fig. 6. Sava Henția. *Girl in blue dress*,
oil on canvas, 58 x 39 cm,
„Dinu and Sevasta Vintilă” Topalu Museum
Photo source:

<https://www.facebook.com/photo/?fbid=1789614221413184&set=a.139608653080424>



Fig. 7. Ștefan Popescu, *Turkish Man*, oil on cardboard, 73 x 60 cm, „Dinu and Sevasta Vintilă” Topalu Museum

Photo source:

<https://muzeuldeartaconstanta.ro/muzeul-topalu.html>

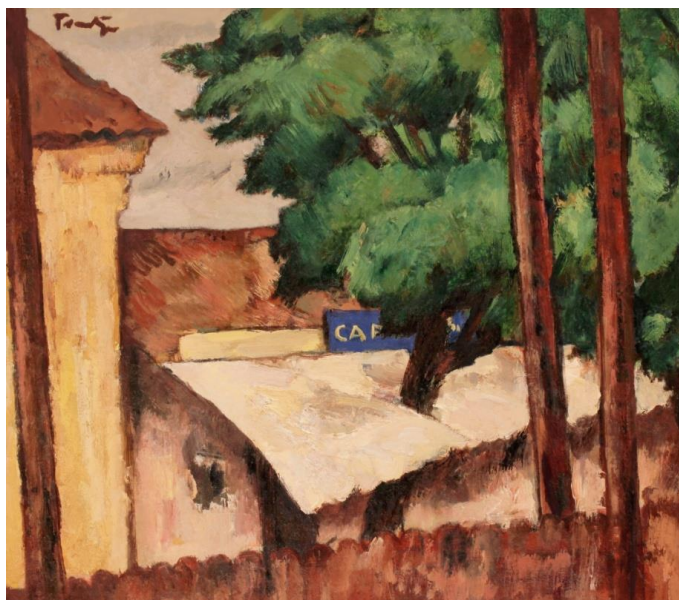


Fig. 8. Nicolae Tonitza, *Little Coffeshop*, oil on cardboard, 50 x 60 cm, „Dinu and Sevasta Vintilă” Topalu Museum

Photo source:

<https://muzeuldeartaconstanta.ro/muzeul-topalu.html>

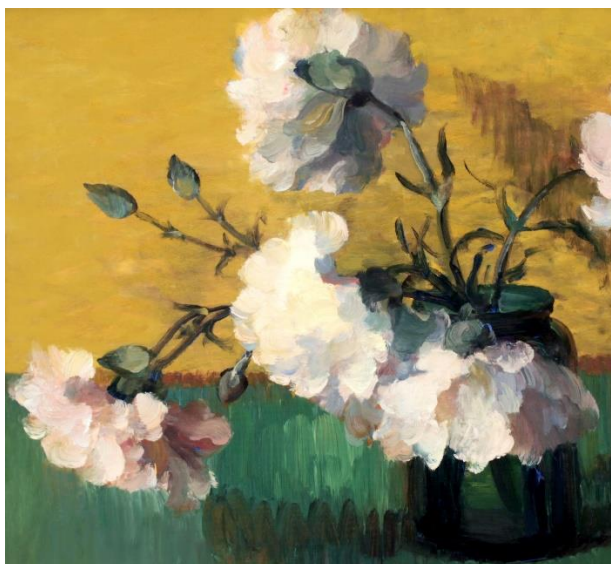


Fig. 7. Ștefan Popescu, *Flowers*, oil on plywood, 26 x 35 cm, „Dinu and Sevasta Vintilă” Topalu Museum

Photo source:

<https://www.facebook.com/photo/?fbid=1735022023539071&set=a.139608653080424>

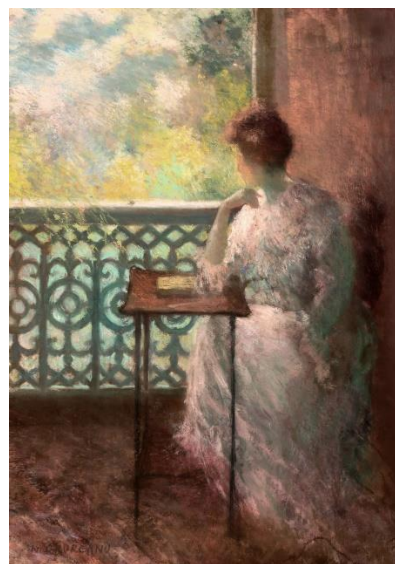


Fig. 8. Nicolae Gropeanu, *Woman in pink*, pastel on cardboard, 74 x 52 cm, „Dinu and Sevasta Vintilă” Topalu Museum

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The professional painter Constantin Georgescu, an intern at the Regional Museum of Archeology Dobrogea, took care of the paneling and display of the works, and then, in the days preceding the inauguration, the sculptor Oscar Han, himself, the artistic advisor of the donor did this job. After the establishment of the Constanța Art Museum, in November 1961, headed by Florica Postolache - Cruceru, the following year the collection became the first

section of this institution, a status it has kept, together with the title, until now; even Dr. Gh. Vintilă responsibly watched over his heritage, from a given moment in a dual capacity, as donor and main museographer -from 1969, when he retired from medical activity until his death, in July 1978.³

Always in the vicinity of Dobrogean museums, prof. univ. dr. Ioan Opreș wrote, joining our cause and sending these words in an emotional letter addressed to the judges of the High Court of Cassation and Justice, just before the last court term, in 2021: "After he collected accomplished and on the basis of a good education at the expense of the beautiful, he decided to endow the village of Topalu and its inhabitants with his treasure of art: a sublime gesture, rare and, even more, worthy of gratitude.



Fig. 9. Ștefan Popescu, *Women in red*, oil on canvas, 81 x 57 cm, „Dinu and Sevasta Vintilă” Topalu Museum,
Photo source:
<https://muzeuldeartaconstanta.ro/muzeul-topalu.html>



Fig.10. Ștefan Popescu, *Roses*, oil on cardboard, 67 x 49 cm, „Dinu and Sevasta Vintilă” Topalu Museum,
Photo source:
<https://muzeuldeartaconstanta.ro/muzeul-topalu.html>

As a specific art heritage, the Topalu Museum is unique in Romania. No commune or small town in the country can join it, its inventories containing 228 masterpieces: paintings (most), sculpture, graphics, of course also documents, photographs, some objects that belonged to the donor. Doctor Gheorghe Vintilă worked in the capital, acquiring a great professional reputation, but also the material means with which he honored his passion for art, constituting an enviable collection. The collection was wanted by the big museums, but the doctor wanted to donate it to those in his native village, where his parents were teachers, where he studied books and grew up. So he gave it away - what an altruistic gesture! – he didn't sell it, being convinced that it was rewarding the perseverance of his parents, that he was honoring his native village and his fellow citizens. Not only his conscience prompted him to this gesture, but perhaps also the belief that he is helping his people, making the village famous, as a place from where he and many others, going out into the world, fulfilled their destiny."

³ Doina Păuleanu. 2012. *Dinu and Sevasta Vintilă Topalu Art Museum*. Bucharest: Arcade, p.5.

The art critic Florica Cruceru, the first director of the museum, wrote about the founding, in 1960, of the Dinu and Sevasta Vintilă Art Museum in the doctor's parental home, located in the Topalu commune. As a gesture of recognition of the special merits that Dr. Vintilă had in enriching the cultural heritage, she also appointed him, in 1969, chief museographer, after he had retired from medical work, a position that the collector held until his death, in 1978: "Delegated by the National Museum of Archeology in Constanța, the painter museographer Constantin Georgescu, took care of exhibiting the works in a circuit consistent with the succession of the authors, belonging to the last years of the 19th century and the first half of the 20th century: Ion Grigorescu, Sava Hentia, Ștefan Luchian, Constantin Artachino, Marius Bunescu, Nicolae Darăscu, Ștefan Dimitrescu, Iosif Iser, G.D. Mirea, Samuel Mützer, Theodor Pallady, Gheorghe Petrașcu, Camil Ressu, Francisc Șirato, Nicolae Tonitza, Dimitrie Ghiăț, Octav Băncilă, Adam Bălțatu, Sabin Popp. The exhibition was supervised and corrected by the sculptor Oscar Han himself, present in the county a few days before the inauguration of the museum".⁴



Fig. 11. Gheorghe Petrașcu, *On the seaside*, oil on canvas, 38 x 46 cm, „Dinu and Sevasta Vintilă” Topalu Museum

Photo source:

<https://muzeuldeartaconstanta.ro/muzeul-topalu.html>

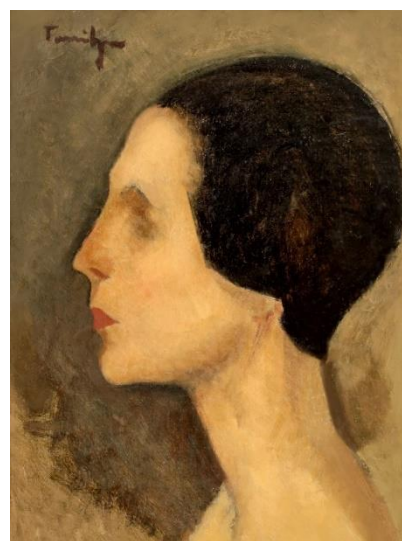


Fig. 12. Nicolae Tonitza, *Mrs. Han*, oil on cardboard, 40 x 30 cm „Dinu and Sevasta Vintilă” Topalu Museum

Photo source:

<https://muzeuldeartaconstanta.ro/muzeul-topalu.html>

The celebration of the ten years of existence of the *Dinu and Sevasta Vintilă Museum* - "considered among the first museum centers created in the rural environment and, in any case, the first in the country in terms of heritage value - was a great event, which took place in August of the year 1970. The jubilee event was attended by 50 directors and museographers of some county museums in the country: Craiova, Oradea, Tulcea, Iași, Brașov, Ploiesti and of the Art Museum of the RSR, art critics Barbu Brezianu, Radu Bogdan, Petre Oprea, Mihai Drișcu, Mircea Grozdea, as well as the collectors Dr. Aurel Siligeanu and Mișu Weinberg, both friends of Dr. Vintilă. Many villagers from the commune and relatives of the donor took part in this celebration, as well as at the inauguration of the museum in 1960"⁵

⁴ Florica Cruceru, *Constanța Art Museum, Images and documents 1960-1984*. Iasi: Studis Publishing House, 2nd edition, p. 322.

⁵ Doina Păuleanu. 2012. *Catalogue of the Dinu and Sevasta Vintilă Topalu Art Museum*. Bucharest: Arcade Publishing House, p.6.

Petre Oprea, shows that only the inauguration, in Topalu, in 1960, of the *Dinu and Sevasta Vintilă* Art Museum, imposed on the public circuit a very important collection of Romanian art, unknown until then, that of Dr. Gheorghe D. Vintilă ...

With the exception of a few people close to the owner, its true value had remained unknown in the narrow world of the Bucharest collectors' elite. Although after 1955, some of them, better informed, had known about the doctor's passion for building a collection and some important acquisitions, on the other hand, no one suspected the size and quality of this artistic treasure. "The desire to collect appeared suddenly in Dr. Gh. D. Vintilă, only after the Second World War and for a short period of time. During this period of time, with some well-known collections falling apart, he was able to purchase, selectively, numerous very valuable works".⁶



Fig. 13. Nicolae Tonitza, *Grove edge*, oil on cardboard, 48 x 61 cm, „Dinu and Sevasta Vintilă” Topalu Museum

Photo source:

<https://muzeuldeartaconstanta.ro/muzeul-topalu.html>



Fig.14. Theodor Pallady, *The women in red* oil on cardboard, 52 x 68 cm, „Dinu and Sevasta Vintilă” Topalu Museum

Photo source:

<https://muzeuldeartaconstanta.ro/muzeul-topalu.html>

Doctor Vintilă himself tells us about his relationship with art and artists in a series of manuscripts kept in the archive of the Constanta Art Museum. The texts were edited by the author, with the hope of publication; unfortunately, this could only be partially accomplished, antum - through articles in the local press - and posthumous - through the appearance in the prestigious *Plural* magazine. *Culture & Civilization*, in 2004, and in the volume *Group of Four* (author Doina Păuleanu), from 2012. Testimony of his passion and the way he saw the act of collecting, so far from mercantile interests of any kind, are the lines that - he left: "It's about the artist collector - who, as soon as he sees a successful work of art, doesn't find peace until he owns it", and then, adding: "How did I become a collector?... Feelings for beauty and for art in general are multiple and varied; they follow an upward path, becoming a passion for the individual who feels it, loves it, vibrates full of emotion in front of any artistic manifestation situated in the plane of perfection. Where does this feeling come from?! It could not be specified. Is it heredity that combines with talent, is it the provocation of the viewed object or a reality that causes an emotional reaction in the most mysterious corners of the human spirit?! (...) The fact is that not all individuals react in the same way to a work of art; perhaps, some, although they are possessed by emotion, live it only when they look at the objects, others go to contemplation, others analyze it - but they are not possessed further by

⁶ Petre Oprea. 1976. "Bucharest art collectors". Bucharest: Meridiane Publishing House, and a series of articles published in *Museums and Monuments Magazine*, from the 1980s - 1990s.

the vision of beauty; once the object is gone, the image is lost in the clear smoke of memory! (...) Not everyone can appreciate beauty, not because they don't have the training to understand it, but because biologically they are not formed to be sensitive to the great phenomena manifested by nature and inspired by people of genius! The creator of the beautiful, of art, has this great quality, to communicate, to transmit his thoughts...in the work, only to those who experience the sensation attempted by the artist and who, after viewing the work, are transposed into the artist's conception. (...) The collector stands more than the spectator who has visited an exhibition - something more than the art critic - because he is not satisfied with just making an assessment, but wants to gather together the works of art, with an egotistical ardor, to continuously enjoy the sensation they produced for him, as a fascination, as an obsession, as an almost material satisfaction, necessary for his way of living; then, with time, the collection identifies with the collector, becomes personified, enters his life, lives, breathes through it, enters his nature, merges as a single person, so that the collection becomes alive, perpetual, current and interesting to the public through the variety of authors, artists collected and, something more, a documentary school for those inclined to do specialized studies."⁷

About similar approaches, Oscar Han mentions: "The collectors were few in number. Many were amateurs of painting, but their passion lasted only for a while, until they got to furnish their house with paintings, to emphasize their social rank, to create an environment suitable for their profession as a doctor, engineer, teacher, politician. Their passion was utilitarian. Among them there were others, new, rich overnight or married in a day, who were also among art lovers"⁸

In a private collection, if the owner did not benefit from an artistic education or was not "directed by professionals" - says Dr. Vintilă in the continuation of his observations - "sometimes paintings without artistic interest can slip in; other times, they can be superior models of high inspiration, not yet accessible to the public, but original by conception... That's why artists, specialists, from time to time initiate retrospective or current exhibitions in order to be able to bring out of anonymity some values that were not affirmed in their time".⁹

Recognizing, with modesty, his gaps in the field and wanting to go beyond the stage of strict utility, Gh. Vintilă allows himself to be directed, then even being initiated by connoisseurs or "professionals". In 1944, after a series of gropings, failures, but also significant successes in this field, Dr. Vintilă acquires *Still life with fish* by Jean Al. Steriadi; refined collector, the owner of the work, Lazăr Munteanu (he owned, among other things, an impressive number of paintings signed by Pallady, with whom he was a friend in their mature years), urges him to attend exhibitions, artists' workshops, to document himself. Discreetly involved in the cultural life of the maritime city where he was a magistrate for 20 years, Lazăr Munteanu becomes, unwittingly and unknowingly, the protagonist of a fateful incident; seeing in 1907 the paintings he owned in the apartment rented from the merchant Dicran Emirzian in *Casa cu lei* – a building designed at the end of the 19th century by architect Ion D. Berindei, even today one of the architectural landmarks of Constanta - the young Zambaccian (he was only 18 years old), enchanted, decides to become a collector.¹⁰

Oscar Han, makes the proper presentation to Lazăr Munteanu: "The Passion his career as a collector began as a young man, when he was a simple judge, with no other income or wealth. Later, after years, he inherited Dr. Kalinderu, the former administrator of the crown domains, who...was also a member of the Academy... He came to the exhibitions of Arta Română (between 1919-1925, n. n.), visited me at the workshop, I was often invited to his

⁷ Doina Păuleanu. 2004. "Dr. Gheorghe Vintilă's Collection". In *Plural. Culture & Civilization. Art recollections*, no. 1. Bucharest: Romanian Cultural Institute.

⁸ Florica Postolache. 1970. *Catalog made on the occasion of the celebration of the 10th anniversary of the „Dinu and Sevasta Vintilă Museum”*. Constanța.

⁹ Oscar Han. 1970. *Chisels and brushes*. Bucharest: Minerva Publishing House, p. 456.

¹⁰ Dr. Gheorghe Vintilă. 1972. "Why I chose Topalu county". In *Tomis VII magazine*, no. 2. Constanta.

home in Domnița Anastasia (destroyed, unfortunately, together with the pieces owned, during the Second World War), where he had a large apartment, with six or seven rooms, so crowded that it was difficult to orientate yourself in the density of exposed objects. He bought many of my works in the interval between four or five years, telling me that later of course, I would increase the prices of bronzes and then it would be difficult for him to buy any more. He ended up having about twenty-five works from me..."¹¹

Precisely for this, the art critic Erwin Kessler would write in 2021, in a letter addressed to the judges of the High Court: "The perspective of Dr. Gheorghe Vintilă on Romanian art is broad, rich and yet extremely demanding, similar perhaps only to that of the collector Dr. Joseph Dona. Both were always around the artists they collected. They were not cold and calculated investors in art, but passionate heralds of a visionary consciousness that sought to increase the national cultural quality and the quality of local life by cultivation and appreciation of art produces.

Doctor Gheorghe Vintilă chose Topalu as the ideal and definitive destination of his collection to consecrate the eternal investment in the place from which he came, the trust that the rise of the nation is done by the contribution of each one to the growth of his place. He founded in Topalu not a simple collection of local relevance, but a real Museum, where you can find, with important pieces, real masterpieces, all the major names of Romanian art from the first half of the 20th century, from Grigorescu, Luchian, Tonitza and Pallady at Oscar Han and Dimitrie Paciurea. A feast for the eyes and mind".

His closeness to the sculptor Oscar Han, the fact that he personally met Tonitza, Șirato and Pallady, the penetration of the refinement of the latter's creation, or the understanding of the coordinates on which the art of Petrașcu and other prestigious contemporary artists of the donor are registered, all these determined his orientation to the work of these creators. This explains the fact that the most valuable pieces in the collection are those that define a stage of Romanian creation from the interwar period, which provide faithful information on the work of artists such as: Tonitza, Șirato, Dimitrescu, Pallady, Petrașcu, Dărăscu, Ressu, V Popescu et al.¹²

Tonitza's *Head of a young Girl*, which has been looking towards the inhabitants of the Topalu commune since last year, Paciurea's fascinating *Chimera of water*, with its satin surface and the perfection of its modelling, the mysterious *Woman in Red* by Ștefan Popescu, *The Rocks from the sea*, of Alexandru Satmary, Nicolae Dărăscu's monumental work *Balcic Tatar cemetery*, Pallady's refined *Still lifes* or his *Woman in red* represent not only treasured works, inestimable from the point of view of their value, but also true peaks in the creation of each of the listed artists.

Oscar Han, the secret adviser of the collector Gh. Vintilă, the creator who paid attention and understanding to the art object, its meanings and pilgrimages, is sure that: "A passion justifies a human existence and gives it a meaning. Passions differentiate people, group them into species, and also individualize them. A noble passion gives the human being dynamism, stirs the soul, shapes the being, giving it its own physiognomy. Otherwise man would tend towards standardization. Man, like nature, is in constant motion and this infinity of moments, which do not overlap, give existence an ever-living and new meaning. The work of art detached from its creator, adds a new paternity to you when it is adopted by the collector.

The passionate collector feels the need for this paternity and thus the idea of collection and museum is born. It is a kind of new foundation with the works made: a care taken for these works and above all an aesthetic desire to expose these works to the public. The collector links his name to the these works, he feels part of the soul with all the artists wrapped in this collection. Often, the collector is a contemporary friend of the artists that made the works collected by him. Memories from a life lived together, connect the collection

¹¹ Doina Păuleanu. *Constanta 1878 – 1928. The spectacle of late modernism*, vol. II, ed. cit., pP. 307-310.

¹² Oscar Han. 1970. *Chisels and brushes*. Bucharest: Minerva Publishing House, pp. 457-458.

with feelings that have dug deep into a human soul. From this feeling starts the donation of collectors from all countries. In the ephemerality of life, man feels the need to give to his country all that he had that was most beautiful, so that froms of this beauty will transient existence, something lasting would remain: a name on the frontispiece of a museum".¹³

After 14 years, on February 24, 2022, the Constanța Art Museum definitively wins the lawsuit that had as its object the litigation regarding the possession of the works of art located within the "Dinu and Sevasta Vintilă" Museum in Topalu commune. This collection was unjustifiably the object of a request to revoke the donation made by the plaintiff Mario Vintilă. During this long period of time, from the start of the trial to the final decision, all the courts that analyzed the file and the evidence presented by the parties ruled in favor of the Constanța Museum, rejecting the action brought by Mario Vintilă as unfounded. Thus, on February 24, 2022, the High Court of Cassation and Justice ordered definitively and irrevocably the rejection of the appeal filed by the plaintiff. From the reasoning of the court, which also took into account a specialized technical expertise, it emerged that the works of art in the museum are in a good state of conservation, an aspect certified on a previous date by a commission of the Ministry of Culture.

Unlike other important collections, lost over time by the Romanian state, such as the Dona Collection, the Stoica Collection or the Doncea Collection, the one from Topalu will continue to remain on the grounds of our museum for the enjoyment of visitors and art lovers, just as wanted doctor Gheorghe D. Vintilă, the man whose name will forever remain linked to this collection.¹⁴

2. Conclusion

Luiza Barcan would note, in 2021, joining the colleagues who supported us during the 14 years of trials: "Visitors of the Topalu Museum, coming from everywhere, throughout time, had and, fortunately, will have and from now on the opportunity to know a synthesis of modern Romanian painting, to delight in the beauty of these works born of a perfect mastery, an expression of the great interwar Romanian school of art, an incomparable school, whose reverberations are still felt in painting to those contemporary artists who were students of the masters between the two wars, at the art academies in our country." According to Luiza Barcan, it seems that there are other visitors, simple tourists who (perhaps) arrived at Topalu by chance, but who (all) express their wonder and joy, when they choose to leave a feeling, a thought or a state to posterity. I have selected only some of what they wrote in the museum's impression notebook:

"It is very difficult to express what you feel when you visit this valuable museum."
(29.08.1970)

"No one could leave this museum with a more vivid, more fiery impression than the one I am experiencing at this moment. The expressiveness and the coloring of the paintings are truly amazing, they amaze you. I find it very appropriate to place the museum in this region."
(20.04.1972)

"Here, at Topalu, time stopped for a moment and acquired color". (06/09/1974)

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¹³ *Ibidem*, p.108.

¹⁴ Lelia Rus Pîrvan. 2022. *Dinu and Sevasta Vintila Museum –Topalu*. Bucharest: Monitorul Oficial Publishing House, p.18.

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