ECLECTIC AND NEO-NATIONAL ASPECTS OF ROMANIAN ART AND DESIGN, 1878-1930 : VOL. 2

Shona Lowe

A Thesis Submitted for the Degree of PhD
at the
University of St Andrews

2001

Full metadata for this item is available in Research@StAndrews:FullText at:
http://research-repository.st-andrews.ac.uk/

Please use this identifier to cite or link to this item:
http://hdl.handle.net/10023/7299

This item is protected by original copyright
NOTE: Under each plate is only an abbreviated form of the artist's name + title + date of the work. Full details concerning locations, media, dimensions, source of photographs and any other information appear in the List of Plates.
Fig. 0.1: Map of Romania

Fig. 1.1: Carmen Sylva, Cell wall drawings in Sinaia monastery, late 1870s
Fig. 1.2a: Doderer, Schultz & Liman, Castle Peleș, Sinaia, 1875-1914
Main façade

Fig. 1.2b: Aerial view
Fig. 1.2c: View from south-west

Fig. 1.2d: View from south-east
Fig. 1.3: Albert Galleron, sketch of Castle Peleş after first stage of construction 1875-83

Fig. 1.4: Martin Stöhr (?), dining room, Castle Peleş, 1875-83
Fig. 1.5: A. Bembé, Turkish room, Castle Peleș, 1885

Fig. 1.6: Emile André Lecomte du Noüy, Moorish Hall, Castle Peleș, early 1890s
Fig. 1.7: Jean-Jules Antoine Lecomte du Noüy, *The White Slave*, Salon of 1888

Fig. 1.8: Jean-Jules Antoine Lecomte du Noüy, *Carmen Sylva Listening to the Voices of the Forest*, 1897
Fig. 1.9: A. Bembe, Italian reception room, Castle Peles, 1875-83

Fig. 1.10: Carmen Sylva’s music room, Castle Peles, with Zettler stained-glass windows (1879-82) and canvases by Dora Hitz (1883-84)
Fig. 1.11: Zettler workshop, *Ciocîrlia*, stained glass, Castle Peleş, 1879-82

Fig. 1.12: Ede Thoroczkai Wigand, *Csaba’s cradle*, stained glass, Palace of Culture, Târgu Mureș, 1912-13
Fig. 1.13: Josef Kott, mural decoration, *cour d’honneur*, Castle Peles, 1882

Fig. 1.14: Franz Matsch, *Eitel Fridrich V & Eitel Fridrich II*, c.1883-84
Fig. 1.15: Franz Matsch, *Count Burckhard of Zollern*, c.1883-84

Fig. 1.16a: Gustav Klimt, *Fridrich I*, c.1883-84

Fig. 1.16b: Detail
Fig. 1.17: A. Bembé, theatre, Castle Peleș, with paintings by Gustav Klimt, Franz Matsch & Fritz Vodák, 1884 & 1904

Fig. 1.18: Gustav Klimt, *Idyll*, 1884
Fig. 1.19: Fritz Vodák, *Music* (?, 1904)

Fig. 1.20: Gustav Klimt, *Theatre* (?, 1884)

Fig. 1.21: Gustav Klimt, detail of theatre frieze showing roundel, 1884
Fig. 1.22: Gustav Klimt, detail of theatre frieze showing roundel, 1884

Fig. 1.23: Gustav Klimt, young girl among flowers, 1884

Fig. 1.24: Gustav Klimt, young girl among flowers, 1884
Fig. 1.25: Gustav Klimt, detail of theatre frieze showing lyre, 1884

Fig. 1.26: Gustav Klimt, detail of theatre frieze showing Bacchus (?), 1884

Fig. 1.27: Gustav Klimt, detail of Theatre, 1884
Fig. 1.28: Gustav Klimt, *Love Crowning a Singer with Laurels*, 1885

Fig. 1.29: Gustav Klimt, *The Organ Player*, 1885
Fig. 1.30: Gustav Klimt, *Allegories of Different Kinds of Music*, Fiume Theatre, 1885

Fig. 1.31a: Ernst Klimt, *Titian and Lavinia*, 1886

Fig. 1.31b: Detail
Fig. 1.32: Main façade of Castle Peleș, showing Liman’s alterations, 1893-1914
Fig. 1.33: Karel Liman & Bernhard Ludwig, mansard apartment, Castle Peleş, c.1906-7

Fig. 1.34: Karel Liman & Bernhard Ludwig, Carmen Sylva’s painting studio, Castle Peleş, 1906

Fig. 1.35: Karel Liman & Bernhard Ludwig, Imperial Suite, Castle Peleş, 1907
Fig. 1.36: Karel Liman & Bernhard Ludwig, Hall of Honour, Castle Peleș, 1911

Fig. 2.1: Alfred Jules Paul Gottereau, Cotroceni Palace, Bucharest, 1882-85
Fig. 2.2a: Mackay Hugh Baillie Scott, drawing room of ducal palace, Darmstadt, 1897-98

Fig. 2.2b: View of same showing fireplace
Fig. 2.3: Baillie Scott, design for a music cabinet for ducal palace, Darmstadt, 1897

Fig. 2.4: Baillie Scott, semi-circular armchair for ducal palace, Darmstadt, 1897

Fig. 2.5: Edward Burne-Jones, design for a William Morris tapestry, 1894
Fig. 2.6a: Marie of Romania, *Lilies*, 1900

Fig. 2.6b: Marie of Romania, *Irises*, 1903

Fig. 2.7: Marie of Romania, *Painted Book*, 1906
Fig. 2.8: Baillie Scott & Lecomte du Noüy, *Le Nid*, 1898

Fig. 2.9: Dante Gabriel Rossetti, *The Blessed Damozel*, 1875-78
Fig. 2.10: Baillie Scott, *Le Nid*, sketch for interior, 1898

Fig. 2.11: Marie and brother Alfred in *Le Nid*, 1898
Fig. 2.12a: Karel Liman (?), ‘golden salon’, Cotroceni, 1900-01

Fig 2.12b: Detail

Fig. 2.13: Artist unknown, painted sketch of ‘golden salon’, Cotroceni, undated
Fig. 2.14: Marie of Romania, desk for 'golden salon', 1900-01

Fig. 2.15: Marie of Romania, lily chair, c.1900

Fig. 2.16: Marie of Romania, 'Celtic' throne, c.1900

Fig. 2.17: Tini Ruprecht, *Crown Princess Marie in Romanian Dress*, 1901
Fig. 2.18a: Marie and daughter Mignon in 'silver bedroom', Cotroceni, designed 1905
Fig. 2.18b: Marie in her ‘silver bedroom’, Cotroceni, designed 1905

Fig. 2.19: Marie in her ‘silver bedroom’, Cotroceni, designed 1905
Fig. 2.20: Marie’s bed, ‘silver bedroom’, Cotroceni, 1905

Fig. 2.21: Detail of ‘silver bedroom’ showing Marie’s painted frames
Fig. 2.22: Karel Liman, Castle Pelisor, Sinaia, 1899-1902

Fig. 2.23: Karel Liman, main hall & stairwell, Pelisor, 1899-1902
Fig. 2.24: Karel Liman & Bernhard Ludwig: Marie’s bedroom, Pelisor, 1903

Fig. 2.25: Karel Liman, Marie’s ‘marble room’, Pelisor, 1903-4; redesigned 1925
Fig. 2.26: Karel Liman (?), Marie’s ‘golden boudoir’, Pelisor, c.1905-10

Fig. 2.27: ‘Norwegian’ chair from ‘golden boudoir’, Pelisor, c.1909

Fig. 2.28: Tyldalens Church chair, Norway
Fig. 2.29: 'Norwegian' chair, in Sinaia 'Maori' hut, c.1910

Fig. 2.30a: Chair from Lom, Norway. Side view

Fig. 2.30b: Back view
Fig. 2.31: Gilded furniture in Marie’s ‘golden bedroom’, Pelisor, date uncertain

Fig. 2.32a: Karel Liman: Marie’s ‘Norwegian boudoir’, Cotroceni, 1910. Original form
Fig. 2.32b: Karel Liman, 'Norwegian' boudoir, Cotroceni, 1910. Form following restoration
Fig. 2.33: Karel Liman, ‘Norwegian’ boudoir, Cotroceni, 1910. Detail showing light sources

Fig. 2.34: Karel Liman, ‘Norwegian’ boudoir, Cotroceni, 1910. Detail showing carved alcove frame

Fig. 2.35: Carved doorway from Aal Church, Hallingdal
Fig. 2.36: Marie’s ‘Maori’ hut, Sinaia, date and architect unknown

Fig. 2.37: Marie’s ‘Maori’ hut, Cotroceni, date and architect unknown
Fig. 2.38: Hinemihi, Maori meeting hut, Clandon Park, late 1870s

Fig. 2.39: Maori meeting house. White, *The Ancient History of the Maori*

Fig. 2.40: Ground plan of Cotroceni ‘Maori’ hut
Fig. 2.41: Sketch for central post of Cotroceni ‘Maori’ hut

Fig. 2.42: Carved faces, Sinaia ‘Maori’ hut

Fig. 2.43: Carved central post, Sinaia ‘Maori’ hut
Fig. 2.44a: Carved upright with tiki, Sinaia ‘Maori’ hut

Fig. 2.44b: Sketch for tiki on upright of Cotroceni hut, unsigned, undated

Fig. 2.45: Carved marakihau figure, Sinaia ‘Maori’ hut
Fig. 2.46: *puhoro* pattern, Sinaia ‘Maori’ hut

Fig. 2.47: Detail of Cotroceni ‘Maori’ hut with *tiki*

Fig. 2.48: Detail of Cotroceni ‘Maori’ hut with *tiki*
Fig. 2.49: Front rail of Sinaia ‘Maori’ hut

Fig. 2.50: Marie in Cotroceni ‘Maori’ hut in 1926

Fig. 2.51: Cotroceni ‘Maori’ hut. Detail
Fig. 2.52: Sketch for Cotroceni ‘Maori’ hut

Fig. 2.53: Sketch for Cotroceni ‘Maori’ hut

Fig. 2.54: Sketch for furniture of Cotroceni ‘Maori’ hut
Fig. 2.55a: Bench with ‘cat’ ends in Sinaia ‘Maori’ hut

Fig. 2.55b: Bench with ‘bear’ ends in Sinaia ‘Maori’ hut

Fig. 2.56: Sinaia ‘Maori’ hut from rear
Fig. 3.1: Josef Heft, National Theatre, Bucharest, 1846-52

Fig. 3.2: Alfred Paul Gottereau, Savings Bank, Bucharest, 1896-1900

Fig. 3.3: Albert Galleron, Romanian Athenaeum, Bucharest, 1886-88
Fig. 3.4: Episcopal Church of Curtea de Argeș, 1512-17. Restored 1875-86

Fig. 3.5: Trei Ierarhi church, Iasi, c.1639. Restored 1882-1904

Fig. 3.6: Sf. Niculae church, Iasi, 1491-92. Restored mid-1880s-1904

Fig. 3.7: Trei Ierarhi church, Iasi, c.1639. Detail of stone carving
Fig. 3.8a: Ion Mincu, Lahovary House, Bucharest, 1886

Fig. 3.8b: Detail of entrance porch
Fig. 3.9: Stavropoleos Church, Bucharest, founded 1724

fig. 3.10a: Ion Mincu, Buffet, Bucharest, 1892

Fig. 3.10b: Detail of foișor
Fig. 3.11: *Dionisie Bălăcescu’s foişor*, 1752-53, Hurez Convent

Fig. 3.12: Mogoşoaia Palace, near Bucharest, 1702

Fig. 3.13: Ion Mincu, Central Girls School, Bucharest, 1890-94. Entrance façade
Fig. 3.14: Ion Mincu, Central Girls School, Bucharest, 1890-94. Inner courtyard

Fig. 3.15: Jean-Camille Formigé, Romanian Pavilion, Paris 1900 Exhibition
Fig. 3.16: Hurez Convent Church, 1690-97

Fig. 3.17: Jean-Camille Formigé, Romanian Pavilion, Paris 1900 Exhibition

Fig. 3.18: Saarinen, Gesellius & Lindgren, Finnish Pavilion, Paris 1900 Exhibition
Fig. 3.19: Jean-Camille Formigé, Romanian Restaurant, Paris 1900 Exhibition

Fig. 3.20: Antim Monastery, Bucharest, 1715

Fig. 3.21: Jean-Camille Formigé, Romanian Petrol Pavilion, Paris 1900 Exhibition
Fig. 3.22: Petre Antonescu, tobacco kiosk, Paris 1900 Exhibition
Fig. 3.24: Ion Mincu, Administrative Palace, Galați, 1904-6

Fig. 3.25: Artist unknown, medal commemorating 1906 Jubilee Exhibition
Fig. 3.26: Victor Ștefănescu & Ștefan Burcuș, entrance gate, 1906 Jubilee Exhibition

Fig. 3.27: Victor Ștefănescu & Ștefan Burcuș, Palace of the Arts, 1906 Jubilee Exhibition
Fig. 3.28: *Cula boerească*, 1906 Jubilee Exhibition

Fig. 3.29: George Demetrescu Mirea, *The Peak of Longing*, 1883

Fig. 3.30: Paciurea, Storck & Demetrescu Mirea, grotto with *Giants and Sleeping Maiden*, Bucharest 1906 Exhibition
Fig. 3.31: Dimitrie Paciurea, *Giant*, 1906 Jubilee Exhibition

Fig. 3.32: Ștefănescu & Burcuș (?), Pavilion of Bucharest Town Hall, 1906 Jubilee Exhibition

Fig. 3.33: Ștefănescu & Burcuș (?), Industry Pavilion, 1906 Jubilee Exhibition
Fig. 3.34: Ștefănescu & Burcuș (?), Agriculture Pavilion, 1906 Jubilee Exhibition

Fig. 3.35: Victor Ștefănescu, Royal Pavilion, 1906 Jubilee Exhibition

Fig. 3.36: Ștefănescu & Burcuș (?), Royal Restaurant, 1906 Jubilee Exhibition
Fig. 3.37: Ștefănescu & Burcu (?), Pavilion of the Administration of State Prisons, 1906 Jubilee Exhibition

Fig. 3.38: Architect unknown, Austrian Pavilion, 1906 Jubilee Exhibition

Fig. 3.39: Géza Aladár Kármán & Gyula Ullmann, Hungarian Pavilion, 1906 Jubilee Exhibition
Fig. 3.40: Victor Ştefănescu or Leonida Negrescu (?), Roman Arena, 1906 Jubilee Exhibition

Fig. 3.41: Scarlat Petculescu (?) reconstruction of Vlad Țepeș’ citadel with Ovid’s island in foreground, 1906 Jubilee Exhibition

Fig. 3.42: Silver Knife Church, Bucharest, reconstructed by George Sterian for 1906 Jubilee Exhibition
Fig. 3.43: Transylvanian house in *hora românească*, 1906 Jubilee Exhibition

Fig. 3.44: Apcar Baltazar, entry for poster competition, 1906 Jubilee Exhibition
Fig. 3.45: Costin Petrescu, design for a Jubilee Stamp, 1906

Fig. 3.46: Nicolae Grant, design for a Jubilee stamp, 1906

Fig. 3.47: Nicolae Grant, design for a Jubilee stamp, 1906

Fig. 3.48: V. Mantu, design for a Jubilee stamp, 1906
Fig. 3.49: Petre Antonescu, Ministry of Constructions (now Bucharest Town Hall), 1906-10

Fig. 3.50: Cristof Cerchez, Minovici Villa, Bucharest, c.1910
Fig. 4.1: Nicolae Grigorescu, *Peasant Woman from Muscel*, 1867
Fig. 4.2: Nicolae Vermont, poster for the First Exhibition of Independent Artists, 1896

Fig. 4.3: Constantin Rosenthal, *Romania Casting Off Her Handcuffs on the Field of Liberty*, 1849
Fig. 4.4: Nicolae Vermont, cover of the *Catalogue of the First Exhibition of Independent Artists*, 1896

Fig. 4.5: Nicolae Petrescu, caricature of Constantin Stănescu, *Catalogue of the First Exhibition of Independent Artists*, 1896

Fig. 4.6: Ștefan Lucian, *In Memory of a Beautiful Dream*, 1898
Fig. 4.7: Ștefan Luchian, *Ophelia*, c. 1898

Fig. 4.8: Ștefan Luchian, poster or magazine cover design for Ileana Society, undated
Fig. 4.9: Ştefan Luchian, design for cover of Ileana, nr. 1, 1900

Fig. 4.10: Fritz Erle, title page of Jugend, nr. 46, 12 November 1898
Fig. 4.11: Nicolae Vermont, frontispiece for Ileana, nr.1, 1900

Fig. 4.12: Artist unknown, title page of Jugend, nr. 16, 15 April 1899
Fig. 4.13: Constantin Artachino, frontispiece for Ileana, nr. 2, 1900

Fig. 4.14: Hanns Fechner, untitled, Jugend, nr. 46, 12 November 1898
Fig. 4.15: Kimon Loghi, frontispiece for *Ileana*, nr. 3 & 4, 1901

Fig. 4.16: Nicolae Vermont: cover of *Ileana*, nr. 2, 1900

Fig. 4.17: Angelo Jank, title page of *Jugend*, nr. 38, 19 September 1896

Fig. 4.18: Ludovic Bassarab, cover of *Ileana*, nr. 3 & 4, 1901
Fig. 4.19: Nicolae Vermont, illustration for Mircea Demetriad’s ‘To the Only One’, in Ileana, nr. 1, 1900

Fig. 4.20: Nicolae Vermont, illustration for Bogdan-Pitești’s ‘Berceuse d’amour’, in Ileana, nr. 3 & 4, 1901

Fig. 4.21: Arthur Garguromin-Verona, illustration for Elaine d’Am’s ‘Ave Lux’, in Ileana, nr. 5 & 6, 1901
Fig. 4.22: Nicolae Vermont, cover for Ileana, nr. 5 & 6, 1901

Fig. 4.23: William Bouguereau, Virgin and Child, 1888

Fig. 4.24: Ludovic Bassarab, frontispiece for Ileana, nr. 5 & 6, 1901
Fig. 4.25: Menelas Simonidy, cover of catalogue for Romanian section at Paris 1900 Exhibition

Fig. 4.26: Kimon Loghi, *Oriental Girl*, 1898
Fig. 4.27: Theodor Pallady, *Juana*, Paris 1900 Exhibition

Fig. 4.28: Marie of Romania, throne with lilies, 1907 Artistic Youth exhibition

Fig. 4.29: Ary Murnu, title illustration, catalogue of 1912 Artistic Youth Exhibition

Fig. 4.30: Ary Murnu, cover of catalogue of 1912 Artistic Youth Exhibition
Fig. 4.31: Ștefan Luchian, *Summer* (?), 1901

Fig. 4.32: Georges de Feure, *Innocence ou vertu*, 1899
Fig. 4.33: Ștefan Luchian, *Winter (?)*, 1901

Fig. 4.34: Georges de Feure, *Contemplation*, 1899
Fig. 4.35: Ştefan Luchian, *Autumn (?)*, 1901

Fig. 4.36: Georges de Feure, *Femme en profil*, 1899
Fig. 4.37: Ștefan Luchian, *Spring (?)*, 1901

Fig. 4.38: Georges de Feure, *Expérience ou vice*, 1899
Fig. 4.39: Ștefan Luchian, study for mural painting for Civil Servant Societies Building, Bucharest, 1900

Fig. 4.40: Nicolae Mihăescu & Alexandru Clavel, Civil Servant Societies Building, Bucharest, 1900
Fig. 4.41: Nicolae Vermont, *St. John the Baptist*, published in *Ileana* in 1901

Fig. 4.42: Nicolae Vermont, *Salome*, catalogue of 1913 Artistic Youth Exhibition

Fig. 4.43: Kimon Loghi, *Goddess of the Lake*, catalogue of 1907 Artistic Youth Exhibition
Fig. 4.44: Kimon Loghi, *A Fairy Tale*, catalogue of 1911 Artistic Youth Exhibition

Fig. 4.45: Kimon Loghi, *Fragment*, catalogue of 1911 Artistic Youth Exhibition

Fig. 4.46: Kimon Loghi, *The Twelve Daughters of the White Emperor*, catalogue of 1913 Artistic Youth Exhibition
Fig. 4.47: Ştefan Popescu, *The Twelve Daughters of the White Emperor*, 1903 Artistic Youth Exhibition

Fig. 4.48: Decorative Arts Section of the Bucharest School of Fine Arts, wooden dresser with punctured motifs, c.1906-8

Fig. 4.49: Gheorghe Lupu, first prize entry for a suite of ‘Romanian furniture’, 1908
Fig. 4.50: Hugo Storck, third prize entry for a suite of 'Romanian furniture', 1908

Fig. 4.51: Nicolae Ghika-Budeşti, *project for a 'Romanian' dining room*, c.1906

Fig. 4.52: Nicolae Ghika-Budeşti, chair and dresser from *project for a 'Romanian' dining room*, c.1906
Fig. 4.53: Untitled photograph from Tzigara-Samurcaș' article 'Mobile românești cu prilejul concursului societății „Domnița Maria”, 1908

Fig. 4.54: George Sterian, cover of Arhitectura, nr. 1, 1906
Fig. 4.55: Ion Mincu, preparatory sketch for cover of *Literatură și artă română*, 1896

Fig. 4.56: Apcar Baltazar, *Byzantine Princesses*, date uncertain
Fig. 4.57: Apcar Baltazar, *Princess Ruxandra*, date uncertain

Fig. 4.58: Apcar Baltazar, *We want Moțoc’s head!*, date uncertain
Fig. 4.59: Apcar Baltazar, *Going to Madame Popescu*, date uncertain

Fig. 4.60: Apcar Baltazar, design for ceramic pot with ‘Rape of Ileana Cosânzeana’, date uncertain

Fig. 4.61: Apcar Baltazar, design for ceramic pot with ‘Twelve Daughters of the White Emperor’, date uncertain
Fig. 4.62: Apcar Baltazar, project for a stained glass window for a museum, date uncertain

Fig. 4.63: Apcar Baltazar, fragment of design for stained glass triptych *Legend of the Golden Stag*, date uncertain
Fig. 4.64: Apcar Baltazar, *Fät-frumos slaying a dragon*, design for stained glass, date uncertain

Fig. 4.65: Apcar Baltazar, *Fät-frumos with blazing torch*, date uncertain
Fig. 4.66: Apcar Baltazar, design for triptych panel depicting St. George and the Dragon, in *Viața românească*, 1908

Fig. 4.67: Apcar Baltazar, *decoration for a living room*, date uncertain

Fig. 4.68: Apcar Baltazar, *decoration for a dining room*, date uncertain
Fig. 4.69a: Ion Min cu, Gheorghieff tomb with statue of St. John by Frederick Storck, 1902-c.1907

Fig. 4.69b: Frederick Storck, St. Matthew, for Gheorghieff tomb, 1902-c.1907
Fig. 4.70a: Dimitrie Paciurea, *Death of the Mother of Christ*, for Stojolan tomb, 1912

Fig. 4.70b: Detail
Fig. 5.1: Grigore Cerchez, north wing of Cotroceni Palace, Bucharest, 1913-15

Fig. 5.2: Grigore Cerchez, Advanced School of Architecture, Bucharest, 1912-17
Fig. 5.3a: Grigore Cerchez, dining room, Cotroceni, 1913-15

Fig. 5.3b. Dining room following 1976-85 restoration
Fig. 5.3c: Grigore Cerchez, antechamber connecting to dining room, Cotroceni, 1913-15

Fig. 5.4a: Karel Liman (?), Marie's studio, Cotroceni, c.1913-15
Fig. 5.4b: View of same showing fireplace

Fig. 5.5: Mackay Hugh Baillie Scott, hall of Blackwell, Lake Windermere, 1898-99
Fig. 5.6: Edwin Lutyens, hall of Deanery Garden, Berkshire, 1899-1902

Fig. 5.7: Cartoon in *Punch*, 19 March 1919
Fig. 5.8: Victor Ștefănescu, Coronation Church complex, Alba Iulia, 1922

Fig. 5.9: Victor Ștefănescu, Coronation Church, Alba Iulia, 1922
Fig. 5.10: Costin Petrescu, *Queen Marie*, Coronation Church, Alba Iulia, 1922

Fig. 5.11 Victor Ștefănescu, guest wing of Coronation Church complex, Alba Iulia, 1922
Fig. 5.12: C. Kristescu, Coronation medal, 1922

Fig. 5.13: Queen Marie, official Coronation poster, 1922
Fig. 5.14: Prince Neagoe Basarab, Princess Despina and their children, c.1512-17

Fig. 5.15: Alfons Mucha, Tête Byzantine-brunette, c.1897
Fig. 5.16: Petre Antonescu, Triumphal Arch, Bucharest, 1922

Fig. 5.17: Artist unknown, Coronation medal, 1921

Fig. 5.18: Constantin Pomponiu & George Cristinel, Orthodox Cathedral, Cluj-Napoca, 1921-34
Fig. 5.19a: Grigore Cerchez, the ‘Great White Room’, Cotroceni, 1925-26

Fig. 5.19b: ‘Great White Room’ following 1976-85 restoration
Fig. 5.20a: Architect unknown, Copăceni, near Bucharest, early 1920s

Fig. 5.20b: Present state of house
Fig. 5.20c: Marie at Copăceni, terrace side, in 1926

Fig. 5.21: Copăceni, side view of pridvor
Fig. 5.22: Copăceni, view of interior

Fig. 5.23: Architect unknown, 'Moți hut', Copăceni, mid-1920s
Fig. 5.24: Architect unknown, ‘Serbian house’, Copăceni, mid-1920s

Fig. 5.25: Queen Marie and the ‘Sovata door at Copăceni’, in 1925
Fig. 5.26: Architect unknown, Queen Marie’s ‘fisher palace’, Scrovişte, 1924

Fig. 5.27: Queen Marie on balcony of ‘fisher palace’, Scrovişte, in 1924
Fig. 5.28: Dining room of Queen Marie’s ‘fisher palace’, Scrovište, 1924

Fig. 5.29: Sitting/bedroom of Queen Marie’s ‘fisher palace’, Scrovište, 1924

Fig. 5.30: Queen Elisabetha of Greece, Thrummy, guest house at Scrovište, 1927
Fig. 5.31a: Castle Bran, Transylvania, founded 1221-30, restored by Karel Liman 1920-29

Fig. 5.31b: Queen Marie in park of Castle Bran in 1925
Fig. 5.32: Karel Liman, Castle Bran, main entrance, 1920-29

Fig. 5.33a. Karel Liman, Castle Bran, inner courtyard, 1920-29
Fig. 5.33b: Present state of inner courtyard

Fig. 5.34: Karel Liman, library-music room, Castle Bran, 1924
Fig. 5.35: Karel Liman, Queen Marie’s ‘yellow bedroom’, Castle Bran, 1924

Fig. 5.36: Karel Liman, detail of carved wooden column in library-music room, Castle Bran
Fig. 5.37: Queen Marie in her ‘yellow bedroom’, Castle Bran, in 1924

Fig. 5.38: Princess Ileana in the ‘witch’s hut’, Castle Bran, designed by Karel Liman, 1925
Fig. 5.39: Queen Marie in her bordei, Castle Bran, designed by Karel Liman, 1924

Fig. 5.40: Daniel Renard, Casino, Constanța, 1907-10

Fig. 5.41: Victor Ștefănescu, Town Hall (now History and Archaeology Museum), Constanța, 1914-21
Fig. 5.42a: Anghel Saligny, Carmen Sylva’s ‘ship pavilion’, 1909

Fig. 5.42b: Anghel Saligny, Carmen Sylva’s ‘ship pavilion’, 1909. End view

Fig. 5.43a: Victor Ștefănescu, plan for north façade of second version of ‘ship pavilion’, 1928-29
Fig. 5.43b: Victor Ștefănescu, plan for east and west façades of second version of 'ship pavilion', 1928-29

Fig. 5.44: Victor Ștefănescu, west façade of second version of 'ship pavilion', 1928-29

Fig. 5.45: Victor Ștefănescu, plan of interior of second version of 'ship pavilion', 1929
Fig. 5.46a: Mario Stoppa & Constantin Dobrescu, Cara Dalga, Mamaia, under construction, 1924-25

Fig. 5.46b: Present state of Cara Dalga (now ‘Castelul Restaurant’)
Fig. 5.47a: Constantin Dobrescu, Prince Mihai’s annex beside Cara Dalga, under construction, c.1924-26

Fig. 5.47b: Present state of annex (now a night-club)

Fig. 5.48: Constantin Dobrescu, plan for Mihai’s annex, with annotations by Queen Marie, c.1924-26
Fig. 5.49: Alexandru Satmari & Emil Guneş, Tenha-Yuvah, Balcic, 1925-26

Fig. 5.50: Alexandru Satmari, early plan for Tenha-Yuvah, Balcic, 1925
Fig. 5.51: Alexandru Satmari, slightly later plan for Tenha-Yuhah, Balcic, 1925

Fig. 5.52: Alexandru Satmari & Emil Guneş, Tenha-Yuhah, Balcic, 1925-26. Present state
Fig. 5.55: Queen Marie on the ‘Sandro terrace’ at Tenha-Yuvah, Balcic, 1926

Fig. 5.56: ‘Elisabetha terrace’, Tenha-Yuvah, Balcic, 1927
Fig. 5.57: View of Tenha-Yuvah showing octagonal dome of Marie’s ‘Turkish bathroom’, 1925-26

Fig. 5.58: Queen Marie in her bedroom, Tenha-Yuvah, Balcic, in 1927
Fig. 5.59: Queen Marie in her bedroom, Tenha-Yuvah, Balcic, in 1927

Fig. 5.60: Emil Guneş (?), Stella Maris, Tenha-Yuvah, Balcic, 1929-30
Fig. 5.61: Anastase Demian, frontispiece to Queen Marie’s article ‘Stella Maris. Cea mai mică biserică din țară’, 1930

Fig. 5.62: Anastase Demian & Papatriandafil, votive portraits of Queen Marie & Princess Ileana, Stella Maris, Balcic, 1930

Fig. 5.63: Emil Guneș, Suliman Lețc pergola, leading to Stella Maris, Balcic, c.1929-30
Fig. 5.64: Emil Guneş, Sabur Yevi guest house, Tenha-Yuvah, Balcic, late 1920s

Fig. 5.65: Emil Guneş, Mavi Dalga guest house, Tenha-Yuvah, Balcic, 1927
Fig. 5.53: Emil Guneș, Casa Zissu, Bucharest, 1933-34

Fig. 5.54: Terraces & 'Ileana garden' at Tenha-Yuvah, Balcic, 1926