

**SC EMPRI CONSULTING SRL**

**Databases with the historical  
architectural buildings in Dolj  
county  
Initial study**

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# I. General features of Dolj County

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## *Historical background*<sup>1</sup>

Dolj county is one of the oldest administrative structures in our country. The name of the county comes from the merging of the expression “*dolii*” or “*dolie*”, which means *down*, and the name of the river that represents an axis which goes over Jiu Valley region from north to the south. By joining the two denominations, the name “Dolj” means “lower Jiu”. A similar toponymy is also found in Gorj county, which means “upper Jiu”. On the banks of the river there is the municipality of Craiova, the county capital.

The name "Jiu" is much older than the name of the county. Currently, there are several attempts to elucidate it. It is a name given by the ancient population, but its significances are unknown. In the first documentary testimonies of the Oltenia counties, dating from the XV<sup>th</sup> century, the southern part of Oltenia province is the Balta County, which included the plain along the Danube, the plain filled with lakes from the Southern part of Calafat, with the entire area covered by Craiova, the most important city in the county. According to some historians this is the oldest administrative unit in these places. Beginning with the XVI<sup>th</sup> century, the name “lower Jiu” appears instead of Balta County. The first cartographic record of the administrative units in Oltenia is due to the map of *the High Steward Cantacuzino*, carried out in 1700, which allows the identification of the five counties. The recorded denominations were “Mehedinti”, “Valcea” and “Romanati”, to which the counties “upper Jiu” (name used for Gorj county) and “lower Jiu” (name used for Dolj county) were added. This approach is completed in 1723 by carrying out a much more accurate map, made by Fr. Schwantz, and the denominations of the two counties were the same. The current denomination of the county is the result of a long transformation process. Thus, for a long period of time, its name was "Dolj Jiu" or "Doljiu", a name that was used even until the beginning of the XX<sup>th</sup> century.

In 1723, there were recorded on the Schwantz map both the denominations of the counties and their coat of arms. The emblem of Dolj county was a fish, which probably symbolized one of the most important resources of the county due to the richness of ponds rich in fish. Over time, the coat of arms of the county has been modified. In the last period, the coat of arms of the county meant a shield divided into two parts: in the upper half, with a red background, there was a lion standing on its feet, holding a sword, the old sign of Oltenia

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<sup>1</sup> Badea L, Ghenovici Alexandru, *Dolj County*, Academia RSR Publishing House, Bucharest, 1974

Banship; in the lower half, on a blue background, there was a fish as in the old coat of arms of the county.

According to the 1723 map, four small districts can be identified which constitute the county. In 1815 the county appeared divided into ten small districts and in 1872 in seven small districts. In the years 1882 and 1892 there were ten small districts: "Amaradia", "Ocolu", "Upper Jiu", "Middle Jiu", "Lower Jiu", "Upper Dumbrava", "Lower Dumbrava", "Balta", "Bailesti" and "Cimpu". The denominations of the small districts reflected geographic features. Their names are conditioned by two geographical coordinates specific to the county: the first is the Danube's neighbourhood, which supplies the ponds, while the second refers to the Jiu Valley, which is perpendicular to it.

As a result of several administrative reforms, the county has reached 7,117 km, accounting for 3.1% of the total area of Romania.

Archaeological evidences show that these places have been populated since ancient times. For example, the silex splinters discovered at Dobromira ("Lower Vârvor") attest that people used to live in these places even from the time of the lower Palaeolithic. Other research has found the traces of an epipaleolithic or aceramic neolithic locality. The oldest aceramic neolithic culture in Oltenia is the "Criş" culture. In Verbita and Verbicioara localities there were found settlements belonging to this culture. The Vinca-Turdaş culture is represented in Verbicioara and Rast, and the Salcuta culture is contemporary with the Cucuteni civilization.

Around 1800 BC populations of shepherds who have deployed the agrarian tribes of Salcuta civilization have entered the territory of Oltenia. This led to the emergence of a new culture, known as the *Coţofeni culture*. This was followed by Verbicioara culture, very extensive in the territory. After the year 800 BC. the culture of the first Early Iron Age (Hallstatt) was formed, whose vestiges were identified in Basarabi and Gogosu. This culture was spread on almost the entire surface of Oltenia.

The second stage of the Iron Age (La Tène) is represented by the emergence of fortresses and fortified settlements with waves of earth and defence ditches. Such a line of defence was identified near Craiova, where a treasure hunt with harness pieces, silver and golden jewels was discovered, decorated with Greek and Scythian elements on the background of a form of native art.

The III<sup>rd</sup> and II<sup>nd</sup> centuries BC include vestiges related to the Dacian civilization in Oltenia. Historical vestiges reveal to the observers the continuity of living on this territory from ancient times until today. Moreover, the historical evidence speaks of the evolving tendency of the inhabitants, since evidence has been found that signals the mere dwelling, as well as evidence that indicate the formation and development of civilizations and cultures. The

fortress of Bucovăț is proof of the continuity of living from the primitive township until the Dacian period.

The 1<sup>st</sup> century BC brings the Roman invasion and the conquest of Dacia. The conquerors built several fortifications and military roads that favoured the development of commerce. The county of Dolj was crossed from east to west by such a road starting from Drobeta Turnu Severin, passing through Admatrium (Butoiești), Pelendava (Craiova), Castranova (Dolj County) and was merging with Romula Olt) from where the Roman road began which was going to the Olt Valley. The Roman vestiges record an important locality high on the city rank at Cioroiu, Cioroiiași township. To this a series of Roman castles is added, which had a great military importance: Desa, Bistreț, Bechet, Răcari, Botoșești-Paia. In this region, one can see the traces of the fortifications of the past, a wave of land called Brazda lui Novac, which now offers the name of a large Craiova neighbourhood. During the period of Constantine the Great, this wave of earth was the northern boundary of the empire. Brazda lui Novac was starting from Hinova (Mehedinți County), was crossing the current territory of the Dolj County, south of Brabova and Predești, was crossing Pelendava and was reaching the north of Romula (Reșca), from where it continued in Muntenia.<sup>2</sup>

The historical discoveries highlight an intense economic and social life on the present territory of Oltenia and Dolj County. Thus, the records of the historians reveal some significant vestiges, which are found today in the Oltenia museums:<sup>3</sup>

Localities where there were ancient rural localities: Afumați, Lower Amărăștii, Upper Amărăștii, Apele Vii, Arcani, Argetoaia Bailești, Balta Verde, Basarabi- Roman fortification, Baloti near Vânju Mare where a stone fortification with a street along which various Roman objects, including coins, were discovered.

Coin deposits and other vestiges were discovered all over Oltenia, and from Dolj county it is detached Argetoaia (coins since the period of Adriano Licinio), Bailești - silver coins, Roman coins, Basarabi, Behet, Belcin, where there were discovered both silver coins and gold and silver jewellery. In Bîrca there were discovered coins, silver dinars from the Vespasian period, Marc Aureliu, Commodo Decio and monetary deposits isolated on the territory of a nearby rural community. At Bistreț there were discovered the remains of a Roman castle and an edifice with apses made of stone masonry, in whose ruins there were found various objects and coins from the time of Adrian-Valentinian the 1<sup>st</sup>. This is an important Roman military posture that exists after leaving Dacia's administration, existent in 271 BC. At Botoșești-Paia a rural village was discovered on the valley slope, ceramic remains, bricks, a mosaic, lance heads, and so on. The traces of an ancient Roman settlement, bricks,

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<sup>2</sup> Tudor Dumitru, Romanian Oltenia, 1942, p. 269

<sup>3</sup> Tudor Dumitru, Tabula Imperii Romani. Drobeta, Romula, Sucidava, Academia RSR Publishing House, Bucharest, 1965

millstones, bronze figurines, and so on were found in Brabova locality. At Breasta there were found traces of an undated Roman settlement, in Braniște there was an important rural center. At Bucovăț there was an observation tower built on the hill of the same name in order to watch over the valley where Brazda lui Novac is located. At Castranova, a major Roman camp was built, which in Tabula Peutingeriana was located at equal distances between Pelendava and Romula. A warehouse of 8,000 dinars has also been discovered here. Ceramic silver dinars were discovered at Cerat. A Roman and ceramic sarcophagus lid was discovered at Cetate. At Cioroiul Nou there was an important Roman centre with a fortification built in the III<sup>rd</sup> century BC, where many Roman remains were found: inscriptions, sculptures, ceramics and coins. Crafts were discovered in Craiova such as bricks, ceramics, funerary urns, and so on, as well as Dăbuleni. At Galicea Mare there were discovered inscriptions and a deposit of 800 coins from the II<sup>nd</sup> to III<sup>rd</sup> centuries BC. Ceramic objects, coins, terracotta pipes, weapons, bronze figurines were discovered at Hunia. At Răcarei there was built a Roman stone camp with the appearance of an urban centre. At Sărbătoarea, there is another observation tower on Brazda lui Novac.



**Household items from the VIII<sup>th</sup>-XI<sup>th</sup> century**



**Ceramics from the V<sup>th</sup>-VII<sup>th</sup> century**

The accounting of historical artefacts from the ancient period proves the existence of powerful Roman communities which have perpetuated over time and which constitute the main proof of the continuity of living in this area from ancient times, constituting a civilization (Dacian and Roman) which was at the basis of the formation of the Romanian nation.

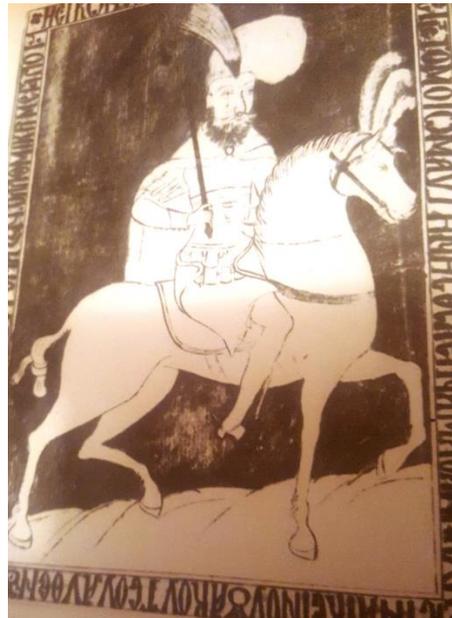


**Ceramics from the VIII<sup>th</sup>-XI<sup>th</sup> century**

The great invasions of the migratory nations have influenced the native population. Historical vestiges allow the identification of the routes followed by the invaders: thus, in Coșoveni and Lazu there were discovered fissures belonging to the Taifals, a visigoths fibula was discovered at Vârtop, in Ciupereni there was discovered a boiler used in sacrifices, of hunnic origin, in Plenița a VI<sup>th</sup>-century Germanic fibula was discovered, Vela revealed a Germanic treasure with byzantine influences from the VII<sup>th</sup>-century from the gepids. Also in Vartop there were found pieces of iron, while in Popoveni (Craiova) a sword from the IX<sup>th</sup>-XX<sup>th</sup> centuries was discovered. Along with these objects there were found deposits of coins, which proves the existence of a social life organized in the area delimited by Oltenia region.<sup>4</sup>

The XX<sup>th</sup> century was the starting point of a historical stage of great transformations and struggles. Common lands have ceased to be sufficient, and in the Wallachian territories a local nobility is formed. From the XV<sup>th</sup> century the "Banship" appears as a form of territorial administrative organization. The first leaders of Oltenia there were the Craiovești boyars who held the Banship for several decades and from among which "Neagoe Basarab, grew up in 1508".<sup>5</sup>

Oltenia's Ban (a noble title used in several states in Central and South-eastern Europe between the 7<sup>th</sup> century and the 20<sup>th</sup> century) had special powers in Wallachia, being considered second in power after the ruler. He benefited from a proper administration, and had full rights in the area administered by him, he had his own army, he could offer rewards and sanctions. Thus, Oltenia enjoys a privileged position and has played an important role due to its increased autonomy.



**Less known representation of Michael the Brave, at Oxford**

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<sup>4</sup> A Sacerdoțeanu, Medieval Oltenia, Oltenia - Family Fund, National Historical and Central Archives, Medieval Archives Office, personal funds and collections, 1943, p. 283

<sup>55</sup> Badea L, Ghenovici Alexandru, *Op. Cit.*, p. 55

Through this autonomy, the Craiovești boyars developed separate relations with the Ottoman Empire, reinforcing the role of the boyarship, which has gradually enshrined much of the free lands. However, this assertion contributed to the increase of the Oltenia's Ban in Wallachia. Increasing the power of the "big Banship" led to an increase of authority in the period of Buzesti and Michael the Brave, which became a Ban of Craiova, and then the ruler of Wallachia, succeeding to unite all the Romanian principalities in one state.

Since the XVII<sup>th</sup> century, the region has embraced an unprecedented economic and social development trend. Agriculture, animal husbandry and fishing were the main economic activities. During this period, new cultures, such as pigeon and tobacco, have been implemented. In the Oltenia region, the power of the great boyars grew, defending large-scale landscapes. Buzești brothers owned 133 estates in Oltenia, a considerable number of properties for that period. Trade intensified during that period, demonstrating the development capacity of Wallachia.<sup>6</sup>

In the XVIII<sup>th</sup> century, we witness a relative worsening of the economic situation. The tax regime imposed during the Austrian occupation and Phanariot domination seriously affected the development of the region. A number of villages have been abolished; many inhabitants have fled to other areas where they have set up whole communities. Although the development of the XVII<sup>th</sup> century made Oltenia a well-populated region at the beginning of the XVIII<sup>th</sup> century, the economic decline and the development of different forms of resistance to the different forms of exploitation shall be observed. Most of the villages were set along the water springs or near the forests. Many details about the distribution of villages in Oltenia were included in the map of Fr. Schwantz carried out in 1723. In the second half of the XVIII<sup>th</sup> century, the density of the villages in Oltenia Plain was smaller than in the rest of the region. Specht's map from 1791 includes the existing settlements at that time. The feudal economic relations noted that the economic potential of the plain was not properly exploited. Predominant small communities spread throughout the region. There were not many large communities.<sup>7</sup>

Unlike the previous centuries, "the network of cities in Oltenia from the XVIII<sup>th</sup> century and from the first half of the XIX<sup>th</sup> century can be largely reconstituted from the analysis of the cartographic and narrative sources. Thus, in the map of Constantin Cantacuzino there are eight cities in Oltenia, in alphabetical order: Baia de Aramă, Brâncoveni, Caracal, Cerneți, Craiova, Ocnele Mari, Ramnicu Valcea and Târgu Jiu. Virmondian conscription and the map of Schwantz, two fundamental sources for the realities of Oltenia made by the Austrian inhabitants of this part of Wallachia (1718-1739), recorded two cities through the

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<sup>6</sup> *Ibid*, p. 56

<sup>7</sup> *Ibid*, p. 57

term “*urbs*”, Craiova and Ramnicu Valcea, and seven fairs called “*oppidum*”: Baia de Arama, Bradiceni, Caracal, Cerneti, Islaz, Ocnele Mari and Targu Jiu.”<sup>8</sup>

The evolution of the urban communities in Oltenia was different due to social and historical conditions. Thus different city numbers have been recorded in different sources. Moreover, the decline of some localities such as Calafat, Strehăia, Tg. Jiu, Baia de Aramă and Brâncoveni were not transferred to the cities by the Austrian inhabitants between 1718-1739.

In the XIX<sup>th</sup> century there was an evolution of economic relations, creating the premises for a transition to capitalist production relations. The emphasis was on cereal production to the detriment of animal husbandry, and the region has become attractive to the incoming population over the mountains or across the Danube. Villages with names like Ungureni or Grecești are spread throughout the region, revealing the origin of the founders. The number of human settlements has multiplied, as evidenced in the Russian maps drawn up in 1835 and 1853.

The XIX<sup>th</sup> century meant a period of great transformation for the Romanian nation. In 1859 the Union of the Principalities was established, and in 1877 the independence was achieved. In 1864 the first agrarian reform was carried out with significant influences on the whole country. Romania joined the development and change of production relations. Although the features of Romanian society were not correlated with European trends, due to a hostile geopolitical environment, Western Europe, especially France and Germany, were the cultural spaces of which most of the intellectuals of the country were dreaming. Analysing the orientations of the personality of time we find that regardless of internal polemics, conflicts or debates, regarding the orientation of the country towards the West there is a convergence of opinions.

The beginning of the XX<sup>th</sup> century recorded a number of contradictions of Romanian society: the development trend, visible in the cities, and the problems related to what at that time was called the *peasant issue*. World War I was a difficult test for the Romanian nation, which was young from the point of view of the state organization. The end of the war crowned the sacrifices of the Romanian soldiers with the unification of all the Romanians in one country and between the same borders. The 1921 agrarian reform was a new step in the development of the Romanian region and society through the emergence of the middle class in rural areas, consisting of peasants appointed with lands.

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<sup>8</sup> Croitoru Gabriel, The cities of Oltenia in the light of some cartographic and narrative documents (1700-1845), the Yearbook of the Institute for Social and Human Researches "C.S. Nicolăescu Ploșor ", no. XIII / 2012

## ***Craiova - the main city of the region***

### **Brief history of the city<sup>9</sup>**

History has shown that the city has been a pole with influences on the entire county and region. Archaeological discoveries constitute a synthesis of vestiges that build up the continuity of the settlements and civilizations that have developed in these places. The earliest evidence of existence of inhabitants in this area comes from the Neolithic period being 7,500-year-old.

The Old Pelendava was not an isolated human settlement. Around it, there were many localities that date back at least from the Geto-Dacian period: Işalnița, Upper and Lower Şimnic, Făcăi. In Bucovăț, fortified settlements were found at the points "Jidovii", "Malul Lupului" and "Carpinis" built during the Iron Age (Hallstatt period) but also inhabited during the second period of the Iron Age. Proof of living from ancient times is the Craiova treasure that contains silver harness pieces that probably come from a Geto-Dacian princely grave.<sup>10</sup>



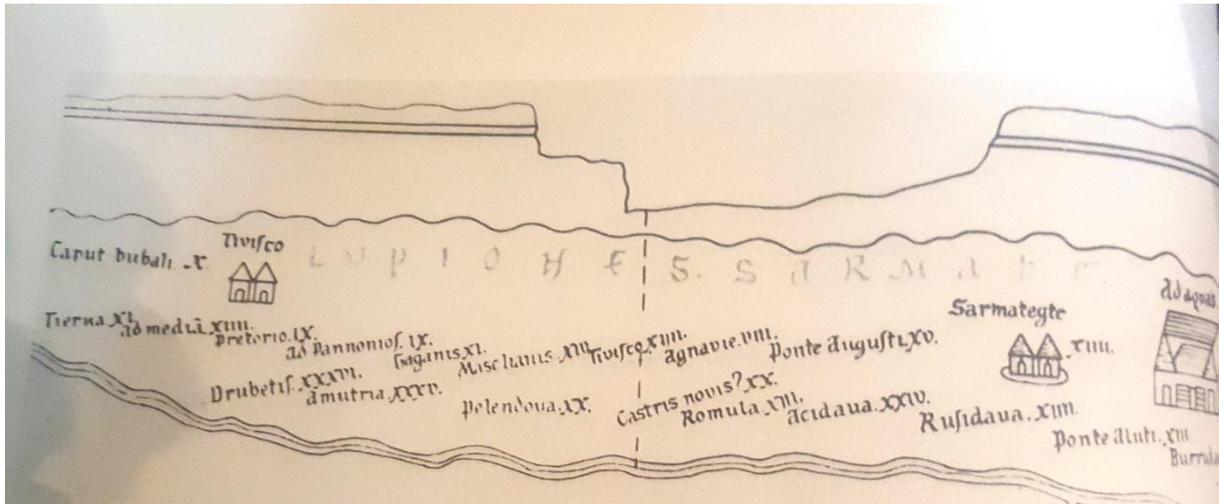
**Parts of the traco-getic treasure found in Craiova**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

<sup>9</sup> Firan Florea, Firescu Aexandru, Craiova, Sport Tourism Publishing House, Bucharest, 1982, p. 9

<sup>10</sup> *Ibid*, p. 10

The cities of Bucovăț, surrounded by ditches, waves and palisades were part of a defensive military complex called *Pelendava* in *Tabula Peutingeriana*. The name "Pelendava" is explained from two points of view: the first refers to the termination "dava" which by association with the term "Pelen" would refer to the military and economic centre of a Geto-Dacian tribe of the pelens. The second explanation belongs to Vasile Pârvan who linked the settlement's name to the geo-hydrographical situation of the places. The root "peled" is an Indo-European word meaning "wet", "sweeter", "flowing".<sup>11</sup>



**Tabula Peutingeriana - the first attestation of Pelendava**

A Romanian archaeologist, Dumitru Tudor, launched the hypothesis that Pelendava is represented on several sequences of Trajan's Column. According to topographical references it can be established that the long journey over 100 km started from Drobeta and ended on the right bank of Jiu in front of Pelendava. Scenes C II-C IX indicate moments of this stop before the campaign continues. The images evoke the way Traian was met by the troops on the Jiu shore, with military honours, with the emperor carrying out religious acts, organizing war advice, harvesting of wheat, and the split it two parts of the Roman in order to come in on two ways through the Jiu Valley, and on the Olt Valley. The scenes on the column mentioned by D. Tudor include the images of two castles: one of quadrilateral made of masonry with rectangular blocks, and the other of a circular shape, built of carved blocks. Both fortresses are identified: the first is the Dacian fortress of Carligei-Carpinis, and the second is the one from Jidovii-Bucovăț. Both Dacian fortresses were abandoned by the Dacians and were used by the Roman troops to organize the campaign. The citadel of Bucovăț was taken over by the Romanians by developing a military station, an important quality. It was defended by a detachment belonging to the "Numerius Maurorum" unit,

<sup>11</sup> *Ibid*, p 11

stationed in Racari camp. Over time, the differences between conquerors and those who were conquered diminished due to the cultural and ethnic symbiosis between the Romans and the Geto-Dacians. The archaeological remains from Făcăi, Plaiul Vulcănești, Podari and the central area of Craiova prove the existence of this process.<sup>12</sup>

After the Aurelian withdrawal, the area remained exposed to barbarian invasions. Yet the habitation and the native civilization have been preserved. Coins from the IV<sup>th</sup> century, from the period of Diocletian and Constantine the Great were discovered, at Mofleni a coin treasure was discovered, most of which came from the V<sup>th</sup> century during Atanasius. From the V<sup>th</sup> - VII<sup>th</sup> centuries, elements of the Romanic culture were discovered at Făcăi and Cernele. Fragments of ceramics and Byzantine amphorae have been discovered at the Obedeanu Fountain. The findings of historians say that the city was inhabited by a predominantly Dacian-Roman population that was associated with a Slavic population assimilated by the natives.<sup>13</sup>

Between the VIII<sup>th</sup> and XIX<sup>th</sup> centuries the native civilization perpetuated, and the historical remains are numerous. Inside Făcăi there were discovered hornbeam, ceramic that consisted of local identity, Byzantine vessels and coins from the days of the emperors Theophilus and Vasile the II<sup>nd</sup>. In the graves discovered at Făcăi and the Obedeanu Fountain there were found pots and coins struck by Vladislav I, Radu I and Mircea the Elder. In addition, a ceramic oven from the XIV<sup>th</sup> century was discovered.

Craiova was a pole of formation of the first Romanian state forms. Around the city, 15-20 settlements have formed a strong principality. In 1444 there is a mention referring to "Balta County", one of the 17 counties or voivodeships recalled by Mihai Cantacuzino. But other sources mention Basarabi as ban of Severin, Strehaia and Craiova well before this year. For a long period of time it was taken into account the documentary mention of July 1<sup>st</sup>, 1475, by which Laiota Basarab cites as a witness "Neagoe of Craiova". This mention proves that the locality was already on the map of the Wallachian settlements. The National Library of Paris preserves a map of the Battle of Nicopolis in 1396, where it is referred to as Ponsiona (Bridge above Jiu). Housing conditions and geographic location at the crossing of commercial roads favoured the development of the city and its transformation into a feudal domination centre, becoming the most important Oltenia Banship.<sup>14</sup>

The name of the city, documented in a precise form and based on concrete data, is also explained by legends that give the city a mystery aura and a special flavour to its history. Thus, a story about Nedeia-Cetate proves it to be related to the old popular name of "Nedeie" given to the settlement in Craiova: a skilful son of a hunter builds an unparalleled

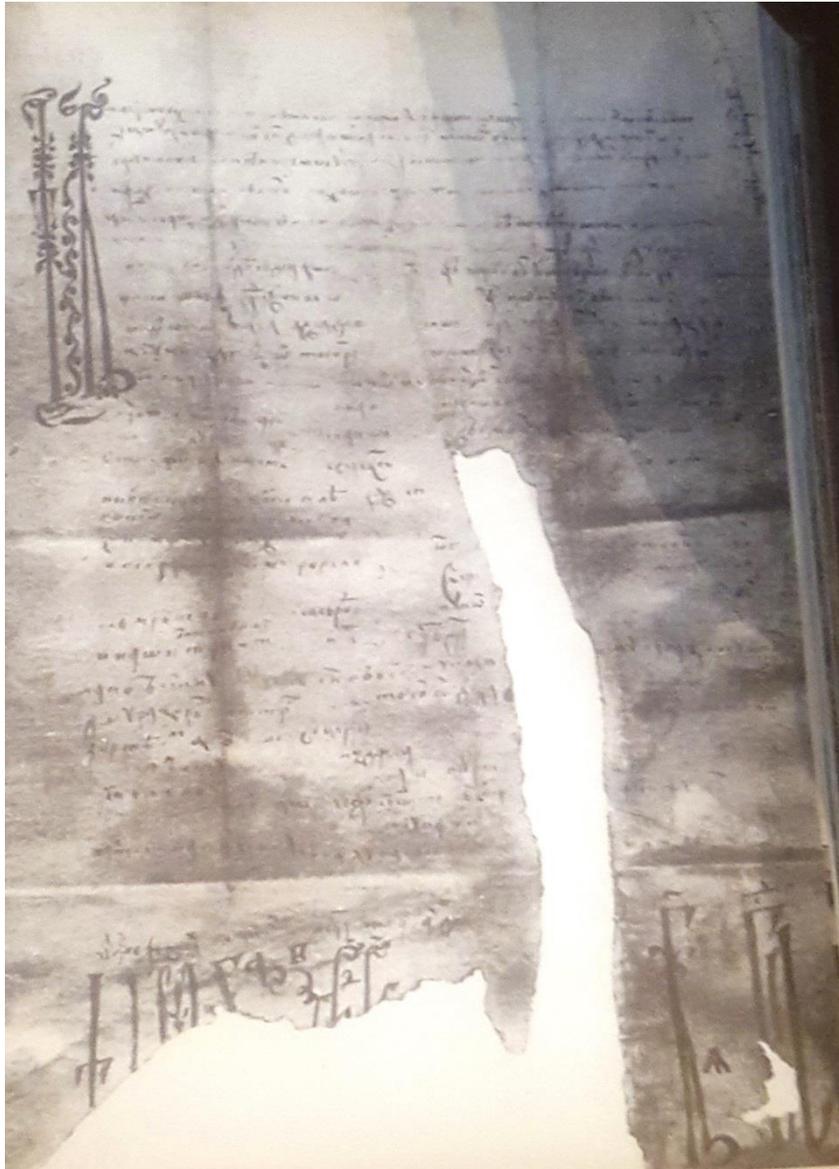
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<sup>12</sup> *Ibid*, p. 11

<sup>13</sup> *Ibid*, p. 12

<sup>14</sup> *Ibid*, p. 12

salt palace helped by two hundred peerless craftsmen. Another legend, mentioned by the poet Lucilla Chitu, refers to the "sinking of Craiovia" after the curse of the marauders who had destined to the unfortunate child of the voivode of Jiu to die in the depths of the water if she ever left the alcove. Another legend links the city to the Song of the Nibelungs, identifying in a proud voivode of Jiu the honour to be the first who welcomes the beautiful Kriemhild: "Ramung-the Brave, Voivode of the Field of Vlachs, / With seven hundred snakes flying, as the covey of partridges patters."<sup>15</sup>



**The first documentary attestation of Craiova in 1475: Laiota Basarab's act of giving, in which the witness "Neagoe of Craiova" is mentioned**

Another legend refers to Ionita or Iovan Craiul, also called Caloian, who led the five Oltenian districts with great righteousness, from whose city he also gave his name: Cral-lova.

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<sup>15</sup>*Ibid*, p. 13

Another legend speaks of Litovoi's plans, followed by his son Barbat and Tihomir, the father of the first Basarab, to acquire the independence of the country *Litua*, of which Craiova was also part, towards the Hungarian king. A similar legend speaks of the gathering of all people from Craiova around Neagoe Basarab to support him in imposing on the Hungarian king the suzerainty of the Romanian state and to help him stop the invasion of Serbian tsar Dusan. About the Marco-Craisor's unbelief, the *cousin* of Mircea the Elder and grandson of Nicholas Alexandru Basarab, is narrated in a legend about the struggle at Rovine, a marshy place on the edge of Craiova, meeting in the middle of the battle the one who spent his childhood with and who betrayed him passing on the side of the Turks. He punishes him for betrayal using a silver arrow to pierce Marco's invincible shield, which he inherited from his father, the Serbian King Vucasin. Another legend speaks of the efforts made by Vladislav the artful and Mahomed the Conqueror to catch the son of the disobedient Dracula, in order to perish Mircea's "devilish seed". It was well hidden in Bucovăț, in the wooden skeleton raised by Mircea the Elder and defended by the chief magistrate of the district, Brad.<sup>16</sup>

It is certain that the whole medieval period is characterized by the influence of the Craiovești boyars on the city. They owned many properties in Oltenia, being the ones who built many cult sites. They funded cultural activities that led to the city being imposed as a pole of culture and knowledge. Thus, according to the order of the Craiovești boyars, Macarie carried out in 1508 the first printed book from Wallachia. In 1580, Ioan Sârbu of Craiova writes "the Tetraevangelion from Craiova".<sup>17</sup>

The most important foundations of Craiovești boyars date back to the XVI<sup>th</sup> century, such as Coșuna monastery, which was built by Ștefan Clucerul and his son Pârveu, around 1570, and Bistrița monastery which was built at the end of the XV<sup>th</sup> century, destroyed by Mihnea Voda the Evil in 1500 and restored by Craiovești boyars in 1519.

The commercial character of the city is becoming more and more visible. A Silesian chronicler, Baltazar Walther, mentioned that the *Wonderful place Craiova* is a large, populated and rich city, but necessarily a fortress. Placing on important commercial itineraries has determined the city's evolution. There is a road of *saline*, that is, a salt road linking the city of Calafat and Vidin. Another road was *Bucharest's Road*, as well as other roads, of which the way to Sibiu stands. Trade was complemented by the practice of efficient agriculture and the development of crafts. The neighbouring rural areas were Bucovăț, Breasta, Isalnița, Braniște, Făcăi, Craiovița and so on. Under the leadership of the Craiovești boyars there was an intense commerce with livestock. Commercial relations were extensive, and the local market was appreciated by Turkish merchants. The city was filled with shops where the boyars (especially the Craiovești boyars) and the monasteries in the area opened

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<sup>16</sup> *Ibid*, pp. 13-14

<sup>17</sup> *Ibid*, p. 14

the products from their lands. In 1386, Vlaicu Voda provided a commercial privilege to the people from Brasov, who stipulated that the passage to Oltenia was exempt from the customs of Slatina. Thus, many merchants and craftsmen from Burzenland moved to the Craiova fair. For example, the brothers Ioan and Vasile Grid, members of the family from which the Romanian culture man Eustatie Grid Braşoveanul came, the author of the first Romanian grammar in 1757, opened several shops. The economic prosperity of the city caused the transfer to Craiova of Bania, the second political institution in terms of importance. The traditional leaders of Bania were the Craiovesti boyars, who had a power comparable to that of the rulers of the country. They owned over 100 villages and held diplomatic activities in the Balkans and the Italian and German states. The economic power of the Craioveşti boyars supplemented by the military, allowed them to influence the acquisition and preservation of the reign. Contributing to the assurance of the stability of Vlad Calugar (1482-1495), the Craioveşti boyars obtained from the ruler the right to hereditary transmission of the institution of Bania, along with the admission to the position of first advisers. Radu the Great (1495-1508) created the *Great Banship of Craiova*, granting increased rights to Craiova. This family of great boyars imposed also rulers on the throne of the country: Neagoe Basarab (1512-1521), Radu of Afumaţi (1522-1529), Radu Şerban (1602-1611), Matei Basarab (1632-1654), Constantin Şerban 1654-1658), Şerban Cantacuzino (1678-1688), Constantin Brâncoveanu (1688-1714).

The boyars from Oltenia were also the main police and military force that supported Michael the Brave. He was in the first stage, a "Ruler of Mehedinti", becoming then a big ban ((a noble title used in several states in Central and South-eastern Europe between the 7<sup>th</sup> century and the 20<sup>th</sup> century) of Craiova. In his struggle for the defence of Christendom and the union of all Romanian people, Michael the Brave was helped by Oltenian boyars, among them Radu Florescu, the ban (a noble title used in several states in Central and South-eastern Europe between the 7<sup>th</sup> century and the 20<sup>th</sup> century) Udrea, Mihalcea, Calotă Buzoianul and so on. The most important support family is the one of Buzesti. After the death of Michael the Brave, the Oltenian boyars continued to play an important role in the political life of the country, and Bania continued to represent an important political institution. Also, the economic life of the city continued on a growth line from a commercial, urban and municipal-architectural point of view. Although there have been periods of decline, largely due to the invasion of Ottoman troops organized for the purpose of robbery, the city has experienced a permanent development. In the XVIII<sup>th</sup> century, more than 4,000 people lived in the city; around 1848 the city had over 20,000 inhabitants. The Craiova fair had a fame that crossed the country. Merchants across the Balkan Peninsula came to Craiova to buy

cattle, and from the beginning of the XVIII<sup>th</sup> century a fair was organized on an annual basis which lasted for four weeks.<sup>18</sup>

During this period the number of inns meant to accommodate merchants is multiplied. Alongside the “*Hurezi Inn*” there was also built an inn for merchants and one for ordinary people. In the Old Square, as well as in Podișor, in the area of the “Fântâna cu Părul” (Tree Fountain) and Tabaci River, the number of shops, slaughterhouses and abattoirs increases. In 1811 there were 236 shops, 32 shoemakers, 3 traders for shoes, 50 men who sales Sheepskin Waistcoats. The economic relations between Europe's boyars, merchants and large economic centres have been intensified over time.

The urbanization of the city is linked to the economic interests of the city. Thus, the improvement of the city with girders is set up with priority on the city's major shopping arteries. Two fountains were built next to the seven existing ones in 1780.

In addition to the existing inns at the end of the XVIII<sup>th</sup> century, new inns are built in the commercial streets: the Inn of Nicolita Brăiloiu, the Inn of Ceausului, the Inn of Ciolac, the Inn of Dumba, the Inn of Hagi Dumitrache, the Inn of Nicola Dumitriu, the Inn of Nicula Guliman, the Inn of Neculcea, the Inn of Dimitrie Pană Pavlu, the Inn of Solomon and others.<sup>19</sup>

Apart from the economic utility, the inns had an architecture that offered both city identity and a special aesthetics. Old traditional Romanian architecture was preferred, which signalled the continuity of the Romanians and the social space in which the merchants from all over the country have left. Thus, we find that in local architecture we are dealing with an inspired twisting of economic interests with traditional fidelity.



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<sup>18</sup>*Ibid*, p. 19

<sup>19</sup>*Ibid*, p. 20

## **Puțoreanu Inn**

Source: Craiova 1975- Reverential album carried out 500 years after the first documentary attestation of Craiova (archive image)

The existence of significant aristocracy and the rise of merchants who have enriched the resulting trade generated new investors in architectural works. The dwellings of the city's major men have become the architectural landmarks of the city. They also suggest the cultural level of the owners, as well as belonging to certain currents of thought. In Craiova there appeared sumptuous residences belonging to rich families: Bălăceanu, Bengescu, Brăiloiu, Călinescu, Câmpineanu, Coțofeanu, Gănescu, Glogoveanu, Otetelișanu, Pîrșcoveanu, Știrbei or Vlădăianu.

Fires caused by invaders from 1769-1774, 1795, 1806 and beyond destroyed these architectural jewels. The city's recovery force, like the Phoenix bird, illustrates the vitality of the community and the victorious spirit characteristic of the inhabitants. Thus, the invasions and fires did not stop the development of the city, which continued to develop, displaying a series of religious constructions and investments in the development of health and education systems.

On July 25<sup>th</sup>, 1757, the ruler Constantin Mavrocordat ordered that two houses with 12 beds should be built next to Obedeau Monastery to treat the "the helpless, sick and poor people." Two years later, the foundations of organized education were laid, being also appointed a teacher for the education of children. His followers, Alexandru Ipsilanti, Constantin Ipsilanti and Ioan Vodă Caragea, granted significant subsidies that supported and developed the school.

In the XVIII<sup>th</sup> century there were several schools in Craiova: a Catholic school founded by the Austrians in 1727, where it was a teacher of Greek and Latin language, a school with a Romanian teacher operating near St. Demetrius Church, where they were educated the poor children from Romania and foreign children. In 1803 the school at Obedeau monastery had 20 rooms designed for the three teachers and 20 apprentices. Education was regarded as a top-ranking activity by local aristocrats, who were also involved in supporting these buildings made available to all social categories, including the poor persons and those who lacked resources.

The medical assistance in Craiova has been clumsy, developing over time. There are mentioned the existence of doctors or measures to support the development of healthcare. In 1668 the name of a quack named Stanciu is mentioned. The first proper hospital was established next to Obedeau Monastery, where a doctor is appointed as Hagi Stan Gerahul. In the first half of the XVIII<sup>th</sup> century there were two hospitals in Craiova, and by the end of the century the number of hospitals in the city grew massively due to the profitability of the

trade with medicines. There are physicians in the city whose value is recognized beyond the city limits.

The multidimensional development of the city through economic growth, the development of the education and health system has led to the creation of a core library of people who have contributed to the development of local culture. There was an increased number of clerks in the city, and the local nobility was well-educated, which led to the formation of a competent city administration.

Foreign travellers did not hesitate to leave a comment about Craiova. Thus, in 1683, the traveller Franko Sivori the secretary of Petru Cercel refers to the person of the great ban (a noble title used in several states in Central and Southeastern Europe between the 7<sup>th</sup> century and the 20<sup>th</sup> century). Catholic prelate Baksič mentioned in 1840 that the city had 200 houses and 1000 inhabitants, several wooden and one stone churches (Baneasa church), a courtyard and a court seat. Among the many visitors of the city there were Nicolae Istvanffy, the patriarch Macarie of Antioch, the Turkish traveller Evlia Celevi, Anton-Maria del Chiaro, Secretary of Constantin Brâncoveanu, the Austrian General Karl Tige, the patriarch Avram of Jerusalem, the French Noble Alexander of Langeron, Russian senior official Ignatii Iakovenko François Recordon, and so on. The Austrian captain Radisits identifies 9,000 inhabitants in Craiova in 1921, a sought after and affluent fair, and the residence of the caimacam is a true palace. The notable Russian Anatoly Demidov observes the number of schools with a high frequency. French diplomat Edouard Thouvenel mentions the cycles of social, professional and age categories, from the existing schools, the diversity of shops and a good state of the streets paved with girderd. Mrs. Carlovitz considered the city to be "wonderful", and according to her estimates it had 80,000 inhabitants in 1846. In 1851 Englishman J. Skeene detailed the aspect of street lighting. Frenchman Appert was interested in the city's important school. Théodore Margot has only words of praise about the city in 1859, calling him "the second city of the principality." He presented in eloquent terms the wonderful painting of "Madona Dudu" church, made by Constantin Lecca. There was also a vapour mill in the city, unique in the country, and the shops were mostly luxurious.

The year 1821 meant the joining of the townspeople and small craftsmen to Tudor Vladimirescu's army of pandurs. Although Tudor's revolution was defeated, the principles that led him to the battle remained alive in the memory of the city. As proof, in 1882 in Craiova there will be special moments in remembrance of the events of 1821 on the occasion of entering the national patrimony of the flag of the revolution. Delegated to bring to Bucharest "glory and honour" this flag, which was the Romanian Wallachian flag and had a tricolour tassel, red, yellow and blue, the national colours used by Michael the Brave on the diplomas of enlightenment, Bogdan Petriceicu Hasdeu was going to evoke this moment also later.

The Revolution of 1848 enjoyed the support of townspeople and peasants. In the face of the danger of the city's invasion by the Ottoman army headed by Fuad Efendi, a large part of the city's population, about 5,000 people, responded to Aaron Florian's call and went on to wear tricolour flags and tassels on the plain from the "Outside Fair", then called the Freedom Plain, where they owed the Constitution embracing the principles of the revolution.<sup>20</sup>

The next important event in Craiova's history refers to the time of the Union of Wallachia and Moldavia in 1859. The entire population of the city enthusiastically embraced the cause of the national party, and by the visit of June 1859 the ruler A I Cuza enjoyed effusive manifestations which convinced him of the support and aid of the people from Craiova.

The War of Independence was a moment of awakening national consciousness. The county of Dolj was the place where the first shot of the cannon was fired and which provided artillery support for the military operations from the south of the Danube. The city has been fully involved in supporting the war effort. Serbian warrior detachments were supported, and Bulgarian volunteers joined the Romanian troops, equipped 400 "militiamen", it was hosted the Army Major State, it was organized the largest warehouse for "the food and feed of the army", 68 pontoons for the passage of the Danube in the workshops of Craiova School of Crafts and high schools were built. Fundraising and food-raising activities were organized to support the army.<sup>21</sup>

The First World War meant a grim period for the history of the city. The loss of struggles on the Jiu Valley led to the occupation of the city by German troops. The invaders redeemed everything that was possible so that the population was left without resources; endure the hunger and the perpetual danger of abuse.<sup>22</sup>

The transition period from the XIX<sup>th</sup> century to the XX<sup>th</sup> century was influenced by a trend of development despite regression periods. During this period, industry, commerce and urban investment have developed. The small domestic and traditional industry has gradually been replaced by industry, the number of craftsmen organized in trained in guilds steadily increased, and at the end of the XIX<sup>th</sup> century manufacturing and factory production became the predominant industrial form. In 1860 there were 1088 craftsmen, 697 journeymen and 485 apprentices in Craiova, meaning 57.7% of the total number of craftsmen from the entire county.<sup>23</sup>

Economic development also influenced urban development of the city. Over time, the city's administrative apparatus included many large-scale personalities from a moral and cultural point of view, who put their lives to the service of the community. Among the best-

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<sup>20</sup> *Ibid*, p. 31

<sup>21</sup> *Ibid*, p. 35

<sup>22</sup> *Ibid*, p. 36

<sup>23</sup> *Ibid*, p. 36

known editors is Gheorghe Chitu, Barbu Balcescu, the brother of Revolutionary Nicolae Balcescu, Gheorghe I. Pesicu, Ulysse Boldescu, N. P. Romanescu, C.M. Ciocăzan, I.B. Georgescu. Among these we remark Ulysse Boldescu, who set up the city's slaughterhouse and was permanently involved in the pavement of the streets of the city and Nicolae Romanescu, considered to be the brightest man in the municipal administration of Craiova, due to his involvement in the systematization of the city, the establishment of public institutions and the construction of the city park, his more important achievement.

On November 5<sup>th</sup>, 1896, the concession of public lighting to a German society was decided. Initially, the public lighting program was part of the areas I and II of the city, illuminated by 700 arc lamps and incandescent, the rest of the city was illuminated with mineral oil mood lamps. Thus, Craiova has the first city of the country to be powered by internal combustion engine. At the same time, in 1910, the capture activity of the springs of Gioroc began. Until then, the water supply of the city was made by 131 wells, of which 10 were pumped, 19 had springs, and 102 fountains with buckets. In the year 1900 the Craiova-Calafat railway line was completed.

Industrial development has led to the emergence of important enterprises that have surpassed the level of simple craft workshops: in 1882 appeared "Tăbăcăria (tan house) of Bucovăț", in 1884 appeared the "Gustav Wolf" Workshop, in 1895 "Adolf Wiedman" Workshop appeared, in 1898 the "C.F.R." Workshops. After 1900, "Richard Graepel" Engine Repairs and Agricultural Machinery Factory, the Cloth Factory "Munca" (1919), the pasta Factory "Concordia", and so on, appeared.

In 1940 Dolj County was of particular importance from the point of view of economy and evolutionary trends. It was a significant agrarian county with commercial and banking activity in a strong development and expansion process and with industry showing signs of development. The Second World War meant an economic and demographic regression of the county. In the following years, the agrarian character of the county was preserved until the forced industrialization of Romania where the county became an important landmark from the industry point of view. The county's main city, Craiova, has become an attraction centre for many rural residents. Industry and science have seen an unprecedented development. However, the competitiveness gained in the communist era has not been preserved since the 1989 revolution. The big industrial collapses have collapsed. Their place was taken by smaller companies trying to adapt them to a non-centralized market economy. The development of the business environment was slower than in other regions of the country, so there are economic problems in the county due to the delay in economic development. However, the county is developing, even if it is slower than in other regions of the country.

Demographic decline across the country also has negative effects in Dolj county: the age pyramid tends to be well represented in terms of the elderly population and lower in age groups of young people. This phenomenon has a different dynamics from the point of view of the residential environment: in the urban area, the replacement rate has positive values of 0.11%<sup>24</sup>, while in the rural area it has negative values: -15.15%. This indicates that the rural population is aging rapidly, with negative effects on future economic activities.

In Dolj County, the main field of activity consists of agriculture, which holds 35.45% of the total active civilian population, followed by trade, which holds 14.35%, manufacturing (13.38%), construction (6.43% %) and health and social care (5.18%). The trend followed by agriculture is negative, with the employment in this sector declining during the period 2011-2015. Instead, trade, construction, health and social care are on the rise at different levels. Considering the high urbanization rate of 51.9%, we appreciate that there is a high potential for development of the non-agricultural economic activity sectors. Agricultural activities generate low incomes, with no significant impact on the quality of life, but the development of urban environment and non-agricultural economic activities can positively influence the development of the county.

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<sup>24</sup> Tempo Online Database, <http://statistici.insse.ro/shop/> - data processing

# II. Buildings and historical monuments in Dolj county

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## Craiova

### 1. Bănia House

Bănia house is Craiova's oldest civil construction, built on the hill near the "Șapte izvoare." Certain historians consider that these are older than the date of the likely rise of the buildings of the XV<sup>th</sup> century Craiovești boyars. It is believed that "Sf. Dumitru" Church, located near the Houses of the rulers, was built around 1000 BC, as evidenced by the ceramics in the old foundation. Both the church and the houses were built "in the place of reign" during the same period.<sup>25</sup>

According to the same bibliographic sources we find out that today's aspect is due to Constantin Brâncoveanu. Alexander Ipsilanti considered them as "the ornament of this city" and ordered the restoration of the buildings.

At the end of the XV<sup>th</sup> century, the fair—city Craiova, belonging to the Craiovești boyars' estate, grew exponentially becoming the centre of the "Great Banship of Craiova", the second institutional and political power of the country, as evidenced by the writings of Baltazar Walter who said in 1599 that this was "the residence of the Ban (a noble title used in several states in Central and Southeastern Europe between the 7<sup>th</sup> century and the 20<sup>th</sup> century), that is, the first ruler of the reign".<sup>26</sup>

Initially the Banship houses were built by Barbu Craiovescu, the first son of "Neagoe from Craiova", the founder of Craiovești family. They were restored by Matei Basarab (1632-1654) who had patronized an artistic school, without whom the Brâncovenian "explosion" would not have been possible.

Bănia house had been rebuilt in 1699 during the reign of Constantin Brâncoveanu (1688-1714), who was also a descendant of Craiovești, in Brâncovenian style, similar to the Mogoșoaia and Potlogi palaces and the Hurez Monastery.

It is built on three levels, with vaulted cellars made of brick, covered by spherical cups on arches and semicylindrical vaults. The ground floor and the upper floor have large rooms, with balcony in Brâncovenian style, in the form of a pavilion to the south and loggia above

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<sup>25</sup> Firan Florea, Firescu Alexanru, *Op. cit.*, p. 70

<sup>26</sup> \*\*\* *The Chronicle of Michael the Brave, in the History of the Romania (1290-1690). The Cantacuzino Chronicles, Bucharest, The Publishing House of the Romanian Academy, 1960, pp.54-55.*

the entrance to the north. Only the brick cellars and two pillars of the hallway are preserved from the original building<sup>27</sup>.

On August 17<sup>th</sup>, 1751 the Austrian engineer I.C. Weiss, the mayor of the Austrian army, made up a building fortification project (within a larger project that included the fortress from Țânțăreni and the lazaret-house from Calafat).<sup>28</sup>

Other works were carried out in 1776, 1811, 1889, 1933, 1966. During 2006-2010, new consolidation and restoration works were carried out, as well as a refurbishment of the main exhibition of the museum section. In 1811 the Otetelișanu family, which receives the houses from the Bishop Nectarie of the Râmnic, added the hallway from the back, then in 1933 and 1966 the Chapel was built, and the hallway with columns and semicircular arches on the facade was closed sidewise. The vaulted doors and windows on the ground floor have been replaced with rectangular openings<sup>29</sup>. In 1933, when the renovation was followed by a project performed by the architect Iancu Atanasescu, Bănia Garden was arranged and the Stone Cross was relocated, which had been installed in 1826 at a fountain from the Outside Market, in the eastern part of the city.



## 2. Banca Comerțului Palace - Craiova City Hall

The Bank of Commerce was established in 1897 as a Credit Co-operative Society by Constantin Neamțu, known as "Cotică Neamțu bank" or "Golden Mother hen" of the merchants. In 1906, the architect Ion Mincu designed the "Banca Comerțului" Palace, being one of the emblematic buildings that endowed the modern Romanian architecture with the original vision of the Neo-Romanian style. The bold conception is part of the efforts to assert a modern architecture, and at the same time it is inspired by the Romanian traditions, at the beginning of the XX<sup>th</sup> century. The aesthetic solution of the plasticity of the facade proposed by Ion Mincu combines the peculiar characteristics of the peasant house with hallway, poles and arcade with decorative elements of varnished polychrome ceramics, thus making the

<sup>27</sup> Magda Buce Răduț – *The Past in Craiova of Today*, Aius Publishing House, Craiova, 2017, page 18

<sup>28</sup> Firan Florea, Firescu Alexanru, *Op. cit.*, p. 70

<sup>29</sup> *Ibid*, page 16

connection with the solutions of the Romanian medieval religious architecture. The exterior architectural plasticity is in eclectic style with elements of neo-romanian style<sup>30</sup>. The exterior is fragmented into functional architectural modules with arches and vaults. The raised roof at the corners with hemispherical towers has ornamental pillars and ogival skylights, according to the romantic pattern.

Early death of the architect on December 6<sup>th</sup>, 1912, interrupted the construction of the bank, which shall be completed in 1916 by Constantin Iotzu, a student of the project's initiator. The famous Italian builder Giovanni Battista Peressutti, who was involved in the execution of representative buildings for Craiova, was hired. They were used for resistant materials - reinforced concrete and cement-bonded brick masonry, for the execution of structural elements, Venetian mosaic. The carpentry, the lamps and the furniture were executed in Vienna. Constructed in a quadrilateral form, three levels, probably symmetrical in the original project, to which a volume was added to the right of the entrance by Constantin Iotzu. In the basement of the building there were the Bank's treasury, the warehouse, the archive, the homeowner's house, the own power plant, the mechanical workshop and the central heating plant. The ground floor and the upper floor are of public utility, oriented inward towards a two-level hall and a ceiling light. Starting from the ground floor, to the west it is the access staircase to the upper floor, and to the east the basement access staircase. The interiors have walls with polychrome panels, stucco works, marble floors and Venetian mosaics, doors and windows with stained glass, wrought iron grills<sup>31</sup>. Since 1989 the former Banca Comertului has become the headquarters of the City Hall and the Local Council of Craiova.



### 3. The Administrative Palace of Craiova – Dolj county Prefecture

It was built between 1907-1913 according to the architectural plans of Petre Antonescu, who formulated a conception based on traditional classical rigors and the

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<sup>30</sup> Adriana Botez-Crainic – Romanian Modern and Contemporary Art, Sigma Publishing House, Bucharest, 2000, page18

<sup>31</sup> Magda Buce Răduț – *Op.cit.*, page 128

assimilation of the principles supported by his professor Ion Mincu. Opening up to modern trends, Petre Antonescu formulated syntheses in which he found the best trends of his contemporary architecture.

Situated in the city center, the land on which the building rises gives the edifice a dominant position in terms of its monumental integration into the general profile of the city. The builder designed to carry out the works was Giovanni Batista Peressutti, one of the famous builders of the time, a friend of the architect during his studies at Padua. The palace was built on a symmetrical plane, oriented vertically on the central tower of the main entrance, as a reminder - according to Petre Antonescu's appreciation - of the old buildings that formed, in the middle of Ban Fortress, a monumental ensemble dominated by the towers of the Bănia House, the Cathedral of St Dumitru, Madona Dudu, etc. The architecture of the palace is inspired by the old monumental buildings of the country. It has monumental dimensions, being built of stone, brick and reinforced concrete, in neo-Romanian style, disposed in the shape of the letter "E". The main facades and their opposite faces, oriented to the south and to the north, are quite withdrawn. In the axis of these two main sides of the building there are the main entrances, and in the middle of the lateral facades there are the secondary entrances<sup>32</sup>. In the center of the composition, there is a large scale of honor, with access to reception, board halls and offices. By arranging the entrances, indicating the direction of movement inside the building, a cross-shaped mood has been deducted for the stair plan, which gives monumentality to this important sector of the edifice. The construction is made of brick with reinforced concrete floors. The base of the building is covered with stone, used for stucco works, columns, strips, etc. The roof cover was made of green varnished scale tiles<sup>33</sup>. From aesthetic point of view, the facade decoration is distinguished by the many original elements, but which reinterprets the elements of the old Romanian architecture: the roof with green varnished tiles cover with decorative elements of zinc sheet and the skylights, the central body being detached and stilted.

The architectural importance of the building is due to the introduction of the classical line of sobriety and massive volumes, of the neo-Romanian style, with elements of the Brâncovenian style, in the architecture of Craiova.

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<sup>32</sup> Petre Antonescu – Buildings, constructions, projects and studies, Technical Publishing House, Bucharest, 1963, page 46

<sup>33</sup> *Ibid*, page 47



#### 4. Gogu Vorvoreanu House – Metropolis of Oltenia

The "Vorvoreanu" Palace was built between 1905-1910, according to the plans of the well-known architect Dimitrie Maimarolu, who designed famous buildings such as the Patriarch's Palace, the National Military Circle or the Armenian Church in Bucharest.

*Eclectic* representative<sup>34</sup> the architect designed a building in which the style of Renaissance and French Neo-Baroque coalesces and gives it a special charm, the palace being influenced by the late Renaissance style of France, characterized by mangled roofs, ornaments and stucco works. The harmony of forms combines the delicacy and refinement of a richly ornamented interior with the sophistication of exterior shapes and decorations. Neoclassical elements combined in a context of Baroque and *Rococo* morphology, characteristic of Romanian architecture at the beginning of the XX<sup>th</sup> century, can be noticed from the entrance to the palace where the heraldry of the owner Gogu Vorvoreanu, is embedded in the massive oak portal.

Two bronze sculptures, representations of the Earth and Water, signed by the famous French artist Lequein, along with the ceilings embedded in gilded or painted stucco works, Murano and Bohemian crystal chandeliers, Japanese pots or "Empire" and "Seccesion" furniture, demonstrates the strong influence of the eclectic vision of the French School, to which the author's personal vision was added. The ceilings are made by Polish painter Francis Tribalski, established in Craiova before 1890, at the invitation of the royal family<sup>35</sup>.

It is the location where the action of Petru Dumitriu's novel " Family Chronicle " takes place, many characters being easily recognized as members of the Vorvoreanu family, famous boyars in the epoch and very reach, with properties all over the country, among others being also the house in which Nichita Stanescu shall live in Ploiesti many years later.

The building became the headquarters of the Metropolis of Oltenia in 1964, when Firmilian metropolitan bishop and the scholar C.S. Nicolăescu-Plopșor made a real estate exchange, the Metropolis surrendering to the Oltenia Museum, the Bănia House in exchange for the Vorvoreanu Palace<sup>36</sup>. Ten years later in the courtyard of the palace, it was moved

<sup>34</sup> Adriana Botez-Crainic – *Op. cit.*, pag. 14

<sup>35</sup> <http://www.mitropoliaolteniei.ro/?p=2940>

<sup>36</sup> <http://www.gds.ro/Local/2007-12-08/Palatul+Vorvoreanu/>

from Tălpășești, Gorj county, an old wooden church dating from 1780 and which can be seen through the original gates, carefully worked in wrought iron.



Photo: Cristian Floriganță

## 5. Nicolae Romanescu House – University House

The Romanescu House (the original name), home of the Romanescu family, was built in several stages. The construction was started by Ioniță Șt. Romanescu, the grandfather of the future mayor of the city, Nicolae Romanescu, for his two sons: Petrache and Costache. Recalled in documents in 1784 and 1794, Ionita Romanescu was one of the panduri captains in the army of Tudor Vladimirescu and fell into the battle of Drăgășani, July 7<sup>th</sup>, 1821. His son Petarche I. Romanescu was the leader of the revolutionaries of Craiova, close collaborator of Gheorghe Magheru, being exiled he died in Brasov. All alone, the other brother, Costache was secretary of the Provisional Government in 1848<sup>37</sup>.

Romanescu house was initiated by the most important representative of this patriotic family, Nicolae P. Romanescu. He appealed to the services of the architect Ion D. Berindei, the initiator of a sophisticated and exuberant eclecticism, in which he painted a brilliant atmosphere of Romanian space. Like all the projects bearing its signature, Casa Romanescu is impressive and full of flavor, made in a stylish manner specific to the Beaux-Arts style. It was expanded and decorated in 1903, in neoclassical style, with influences of the French and Austrian Baroque. It combines elements of eclecticism of classical French, Romantic, Rococo, with Neo-Romanian tendencies and modern elements of 1900 conception, both in the composition and in the decoration, richly represented, impressing by harmony and elegance<sup>38</sup>. The work was carried out in the resignation of C. Reschovsky.

The sumptuous appearance of the building is required from the entrance, where the arcade gang shows influences of the Gothic style. It impresses the massive oak door to the right, the oak door that opens in the hallway of the ground floor where the monumental

<sup>37</sup> Luchian C. Deaconu – Craiova 1898-1916. Jump to modern urbanism, Sitech Publishing House, Craiova, 2001, page 15

<sup>38</sup> Sidonia Teodorescu – *Sidonia Teodorescu – Great architects from Bucharest. Ion D. Berindey*, Vremea Publishing House, Bucharest, 2014

stairway goes. The building is imposing with basement, ground floor, 1<sup>st</sup> floor and attic with rooms for service staff. Halls and rooms have wainscots, recessed mirrors, walls decorated with golden or polychrome stucco works<sup>39</sup>. The garden and inner courtyard of the house were arranged in 1892 by the landscape artist Knaechtel, one of the collaborators of the royal house, following the Viennese parks.

Since 1974 it has been called the University House, and the entry into the possession of the University of Craiova occurred in 1985.



Photo: Cristian Floriganță

## 6. Gheorghe Bibescu House

The "Gheorghe Bibescu" House, known as the "Vila Florilor" or "Terasa din Grădina Binescu", was built on the site of a former residence of the Bibescu family used by Prince Grigore Ghica to host guests of honor<sup>40</sup>.

In the period when Gheorghe Bibescu was the ruler of Wallachia (1842-1848), his brother Iancu Bibescu, named *governor of Craiova and inspector of the entire Small Wallachia*<sup>41</sup>, bought lands from his neighbours, among which we can find Chintescu, then built an architecturally refined residence surrounded by greenhouses and relaxation pavilions.<sup>42</sup> In the early 1850s, Iancu Bibescu lost a huge amount of money at the gaming board, which inevitably leads to the ruin of the field in Craiova. On the throne of Wallachia there was the second brother, Barbu Știrbey (1849-1853 and 1854-1856), who in an attempt to save the honour of the family, approved the contracting by the municipality of Craiova of a loan of 12,000 royal Galbeni (money), with the help of which, on March 29th, 1853, the estate of 259 acres, as well as the dwelling walls, pavilions, flower shops and other dependencies in the garden with all their mounds and ditches, was purchased."<sup>43</sup> Because the sum was hard to reimburse The Mayor's Office did not undertake restoration work until

<sup>39</sup> Magda Buce Răduț – *Op.cit.*, page 112

<sup>40</sup> <http://vladimirrosulescu-istorie.blogspot.ro/2012/05/craiova-parcul-bibescu-azi-nicolae.html>

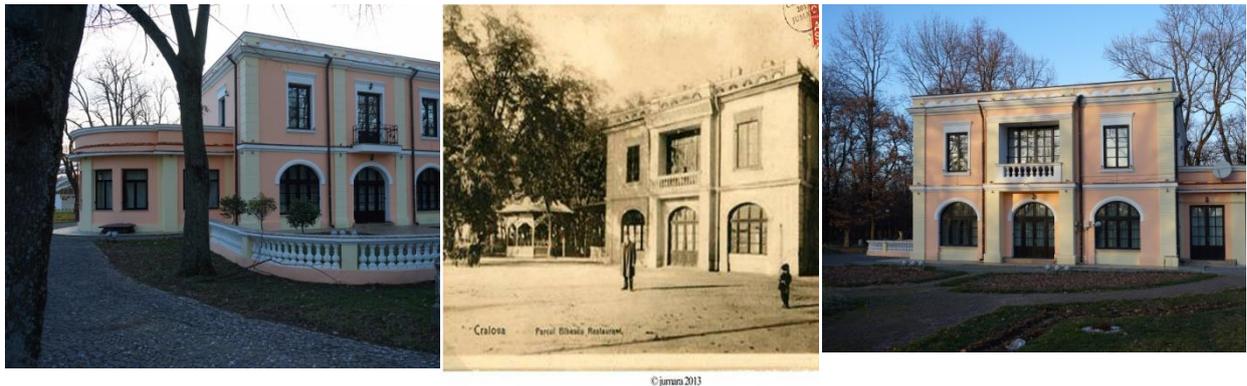
<sup>41</sup> *The Romanian publisher, Bucharest, no.73, 287-288*

<sup>42</sup> A.N.R., Ministry of Interior Fund - Communal Division, file 17/1853, page 5

<sup>43</sup> G. Mil. Demetrescu – *Purchasing Act of the Bibescu Park in 1853 in the Archives of Oltenia I<sup>st</sup> year, December 1922, no.4, page 322*

1858, when the "Bibescu Palace" was repaired for the visit of the Ambassadors of France and Great Britain, L. Beclard and Erik Bulwer, supporters of the Union of Principalities. It was later the protocol residence, hosting the visit of the prince Alexandru Ioan Cuza between June 26-28, 1859, Mrs. Elena Cuza in 1863 or the Prime Minister Mihail Kogalniceanu in 1864. After the ascension to the throne of Carol I, "Bibescu Palace" was abandoned because it reminded of the Cuza period. In 1867 it was used as a deposit for the wholesale trade of tobacco <sup>44</sup>.

It would have known the true sparkle because of the vision of Mayor Nicolae Romanescu. The landscape architect Edouard Redond helped by Emil Pinard drew up a unique project in Europe for the planning of the park and, implicitly, of "Bibescu Palace" in the romantic-style.



**Photo: Cristian Floriganță**

## **7. Jean Mihail Palace – Art Museum**

Jean Mihail Palace is a true architectural jewellery, example of European eclectic architecture and French academism <sup>45</sup>.

It was built as a private dwelling of Constantin (Dinu) Mihail, a landowner and political man, son of the great leaseholder and Romanian landlord Nicolachi Mihail, who came from Macedonia in Oltenia at the beginning of the XIX<sup>th</sup> century. Construction plans were carried out by the Royal Court architect Paul Gottereau, who generally practiced the beaux-arts academic style, often using neoclassical elements. The marble plaque at the entrance of the

<sup>44</sup> <http://vladimirrosulescu-istorie.blogspot.ro/2012/05/craiova-parcul-bibescu-azi-nicolae.html>

<sup>45</sup> <http://www.monumenteoltenia.ro/palatul-jean-mihail-craiova/>

main hall has the inscription: "This building was executed in 1900-1907 by Constantin N. Michail and it was inaugurated in 1909 by his sons Nicolae and Ion".

Built in the style of French academy, with elements belonging to the late Baroque, the palace benefits from a very elegant plastic and constructive solution used by the architect to make the facade. The exterior plasticity is eclectic, with Neo-Baroque ornaments and the fragmented roof system is taken over by the French Renaissance castles.

The monumental attitude and grandiose dimensions of the whole ensemble remind the European spectacle to which the vision and the pride of the Romanians at the beginning of the XX<sup>th</sup> century<sup>46</sup>. The construction supervision was entrusted to the Italian architect Constantino Cichi, the materials used for its design being of exceptional quality (Carrara marble honour scale and ionic columns, Murano glass chandelier, Venetian mirrors, Lyon silk tapestry, gilded stucco works, painted ceilings and carriages, stained glass skylights, carved wooden ceilings, high quality wainscots and parquet, style furniture, etc.)<sup>47</sup>.

The Mihail Palace is built on three levels<sup>48</sup>, with 36 rooms. The semi-basement included the attached rooms and staff rooms, the ground floor with salons opened to the reception hall, and the access to the upstairs is made on a Carrara marble staircase with railings and iron ornaments, the whole ironworks being made in Vienna in the Art Nouveau style<sup>49</sup>. Since 1954 it has become the Art Museum of Craiova.

According to the Museum of Art, we gather some information about the history of this emblematic building for Craiova:<sup>50</sup>

In 1936, Jean Mihail, the last descendant of the family, dies, leaving his entire fortune to the Romanian state. And it was an impressive fortune, given that, during the economic crisis of 1929-1933, he helped with some of the loans contracted by the Romanian state to foreign banks. His gesture reflects a high civic sense and patriotism of the noblest bill so that the edifice remained in public consciousness under the name of Jean Mihail Palace.<sup>51</sup>

The Palace was firstly opened to the public between October 24<sup>th</sup> and October 31<sup>st</sup>, 1943, on the occasion of the "Oltenia Week", an event under the patronage of the Royal Cultural Foundation, during which there were exhibited for the first time in Craiova some of Constantin Brâncuși's works (Head of a Boy, Head of a Girl and Kiss).<sup>52</sup>

A part of the picture gallery "Alexandru and Aristia Aman" was moved here, including, besides the library, pieces of furniture and Dutch, Flemish, Italian and French school paintings from the period XVII-XIX, paintings and graphics by Theodor Aman,

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<sup>46</sup> Adriana Botez-Crainic – *Op. cit.*, page 13

<sup>47</sup> <http://www.monumenteoltenia.ro/palatul-jean-mihail-craiova/>

<sup>48</sup> Magda Buce Răduț – *Op.cit.*, page 154

<sup>49</sup> *Ibid*, page 153

<sup>50</sup> <http://muzeuldeartacraiova.ro/index.php/vizitati/despre-noi>

<sup>51</sup> <http://muzeuldeartacraiova.ro/index.php/vizitati/despre-noi>

<sup>52</sup> <http://muzeuldeartacraiova.ro/index.php/vizitati/despre-noi>

Romanian and foreign decorative art. Her heritage improved during the inter-war period through acquisitions made by the City Hall and donations made by the great boyar families in Craiova: Mihail, Romanescu, Cornetti, Glogoveanu, and so on. Acquisitions continued in the post-war period, and transfers from the National Art Museum and central state funds were made. At present, the heritage of the Museum is made up of more than 8,000 works of European and Romanian art. The most illustrious names of the Romanian painting and sculpture are included: Theodor Aman, Nicolae Grigorescu, Nicolae Tonitza, Stefan Luchian, Gheorghe Petrescu, Theodor Pallady, Eustatiu Stoenescu, Ion Țuculescu, Gheorghe Anghel, Dimitrie Paciurea. The most valuable of the pieces owned by the museum are six of the works of modern universal titan, Constantin Brancusi: Vitellius, Head of a Girl, Head of a Boy, Spinning Fragment, Miss Pogany and Kiss.<sup>53</sup>



**Photo: Cristian Floriganță**

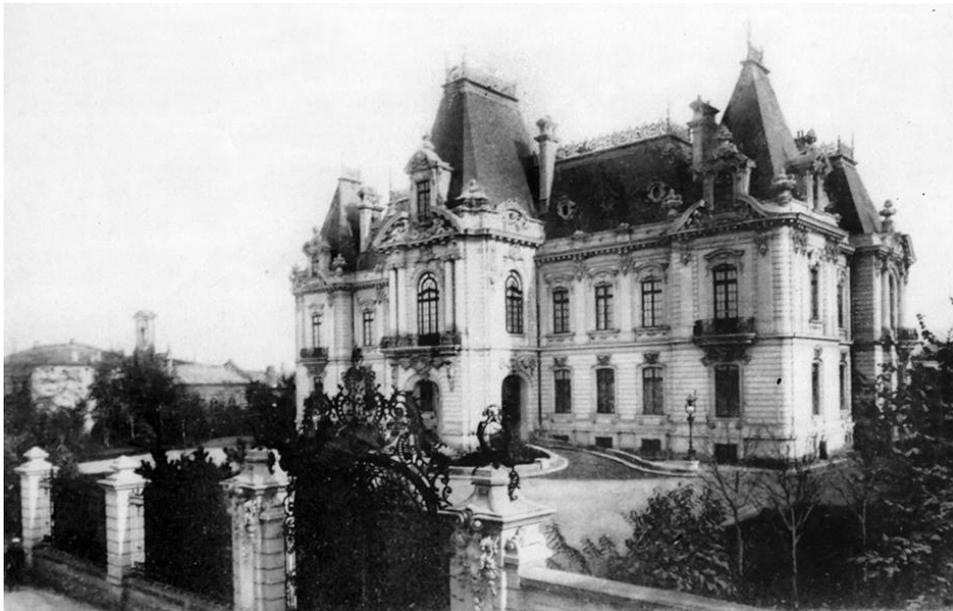


**Photo: Cristian Floriganță**

<sup>53</sup> <http://muzeuldeartacraiova.ro/index.php/vizitati/despre-noi>



**Photo: Cristian Floriganță**



**Jean Mihail Palace in 1911**

Source: <http://muzeuldeartacraiova.ro/index.php/vizitati/despre-noi>



**Jean Mihail Palace after the earthquake of March 4<sup>th</sup>, 1977**

Source: <http://muzeuldeartacraiova.ro/index.php/vizitati/despre-noi>



**Jean Mihail Palace in 1950**

Source: <http://muzeuldeartacraiova.ro/index.php/vizitati/despre-noi>

## 8. Dianu House

Built in the beginning of the XX<sup>th</sup> century, probably in 1906, as a private dwelling of the Dumitru and Sofia Dianu families, it is an architectural and stylistic landmark of Craiova<sup>54</sup>. Located in the central and historical area, on a 1297 square meter surface, it is declared a heritage building and included in the Historical Monuments List / 2010, at position 102, being currently unused and in degradation process in the absence of rehabilitation works. The immobile has a three-level height scheme (semi-basement, ground floor and attic) with three access ways. The resistance structure was made of pressed brick masonry; the basement has windows located above the protection sidewalk. The main entrance features a series of exterior stairs, covered by a awning, and an interior staircase that gives a vestibule that provides access to the building's semi-basement. The main staircase is made of natural stone - whole marble tiles - from the basement to the ground floor. The secondary staircase, which runs on all levels, is made of stone embedded in the brick walls in the basement and the wooden structure on the ground floor to an intermediate level, included in the arranged bridge area and where service rooms were located. The floors are made of solid wood flooring in the ground floor and marble mosaic tiles with drawing in the vestibule at the main entrance and the main hall in the basement. The sculpture is made of oak and resinous wood, the structure being ordinary, with no special details, but the general composition is the one that prints the volumetric character of the roof with rich ornamented domes and cornices.

Inside, the house impresses through painted ceilings, elegant stucco works, graceful chandeliers and decorated stoves, covered with colored faience. The wooden carved doors with graven windows were made in Bucharest's workshops by August Zwölfer, the main author of the stained glass windows of the Peleş Castle, who set up the first mirror factory in Romania, three such original pieces still being kept in the Dianu house<sup>55</sup>. After nationalizing in 1955, as a historical farce, the Cornetti School of Arts and Crafts functioned until 2008, the connection between the two families being strong, Elena Cornetti left her inheritance by testament the amount of 10,000 lei to her goddaughter Simoneta Dianu<sup>56</sup>.

At present, efforts are being made to rehabilitate buildings and organize a Museum of the Book and Romanian Exile inside it.

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<sup>54</sup><http://aman.ro/casa-dianu/>

<sup>55</sup> <http://www.monumenteoltenia.ro/casa-dianu-str-24-ianuarie-craiova/>

<sup>56</sup> Radu Augustin, Victor Pârlac, Simina Radu-Bucurenci - „*Cornetti Art School*”, Ars Docendi Publishing House of the University of Bucharest, Bucharest, 2001, p. 23



**Photo: Cristian Floriganță**

## 9. Vernescu House

Vernescu House is a historical monument of architecture from the beginning of the XX<sup>th</sup> century, located near the centre of Craiova municipality, at the address no. 20, Metropolitan Firmilian Street<sup>57</sup>. In this area, the houses were big, elegant, with many ornaments and a residential destination, distinguishing the area from the other parts of the city, and it was bordered by another architectural monument, Pencioiu House. Towards the old centre, the buildings were in the Romanian style, and in the commercial area the merchants and craftsmen were living with the dwellings adapted for sale and the manufacture of the products<sup>58</sup>.

As property of Dr. Dumitru Vernescu, one of the representative figures of the medical world in Romania in the first part of the XX<sup>th</sup> century, the house has a three-level height scheme (basement, ground floor and attic) and an interior courtyard surrounding the house, enclosed with a fence of cement and iron (to the street). Outdoors, the ornamentation of the apparent brick, the decorations around the windows and overhangs, the decorative plaster with the letters D and V intricated, the roof made of sheet metal with windows and skylights and chimneys made up of brick or the balcony on the western facade. The frame of the doors and windows is manufactured from wood. The visible facades (western, eastern and southern) are degraded; the plaster is missing on large surfaces<sup>59</sup>.

The doctor Dumitru Vernescu had the vocation of a founder, once appointed as primary care physician at “Teodor I. Preda” mixed hospital in Craiova, which was operating in an old building without an examination room, with small and unsanitary rooms, managed to draw the attention of the mayor Nicolae Romanescu, who proposes and obtains in the Communal Council, the construction of a new hospital. After the organization of the commission for the choice of land and the purchase of 30,000 square meters, he succeeded in 1905 with the help of Take Ionescu, to obtain a considerable loan from the House of

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<sup>57</sup> <http://www.monumenteoltenia.ro/casa-vernescu-craiova/>

<sup>58</sup> Magda Buce Răduț – *Op.cit.*, page 108

<sup>59</sup> <http://www.monumenteoltenia.ro/casa-vernescu-craiova/>

Submission, establishing the cornerstone of the hospital designed by D. Maimorolu in 1906<sup>60</sup>. In 1909 he purchased the furniture, the surgery room facility, the pharmacy facility and equipment, personally guaranteeing the rates. The new hospital was inaugurated in 1910 with four big salons, six reservations, a well-equipped surgery room, a laboratory, a pharmacy, a bathroom, a kitchen, a pavilion for examinations<sup>61</sup>.



Photo: Cristian Floriganță

## 10. General Simion Stoilov – Bolintineanu House

The Stoilov-Bolintineanu House is a historical monument of local interest architecture, located in the centre of Craiova, on no.5, Calea Unirii, (the end from Valea Vlăiciei), opposite to Constantin Vălimărescu House<sup>62</sup>.

It was the private dwelling of General Simion Stoilov, whose bust of the sculptor Frederic Storck, is also a historical monument, portraying the hero from the independence war in an uniform for a festivity, proudly bearing the orders and medals awarded to him for the acts of bravery on the battlefield<sup>63</sup>. The bust and the dwelling are at the point of intersection of the European and Romanian artistic mentalities from the end of the XIX<sup>th</sup> century, the beginning and the first half of the XX<sup>th</sup> century, period in which, the paths of the evolution of the Romanian plastic and architectural thinking from academicism and neoclassicism to the modern forms of manifestation of European thinking, public mentality and art criticism in our country<sup>64</sup>.

<sup>60</sup> Arh, Dj., Prim. Craiova, file 14/1909, f. 17-23

<sup>61</sup> Raluca Liani Banu – Figures from the past of Buzău-dr. Dumitru N. Vernescu (1866-1937), in Opinia, Buzău, May 30<sup>th</sup> 2017

<sup>62</sup> <http://www.monumenteoltenia.ro/casa-stoilov-bolintineanu/>

<sup>63</sup> Mirela Marinescu – *The treasury of artworks of Craiova in Gazeta de Sud*, Craiova, November 16<sup>th</sup>, 2013

<sup>64</sup> Adriana Botez-Crainic – *Op.cit.*, page 44

The house, which is part of the succession of houses of the rich families in Craiova on Calea Unirii, has a three-level height scheme (basement, ground floor and attic). On the exterior there is the main entrance (on Savinesti Street), covered by the marquis, as well as the decorations and the frames of the windows on the facade from Calea Unirii<sup>65</sup>.

The architecture is a classical city concept, through the proportion of facades, by simplicity, by the symmetry of the plan and facades.

The mathematician Simion Stoilov spent his childhood in this building. After completing his studies at Carol I High School in Craiova, Simion attends the Faculty of Sciences at Sorbona, where he obtained his Ph.D. in Mathematical Sciences in 1916. He is the creator of the Romanian school of complex analysis and the topological theory of analytical functions. He gave, through a theorem which bears his name, a complete topological characterization of the notion of analytical function<sup>66</sup>.

Stoilov-Bolintineanu House was transformed, after 1989, into bank headquarters. Here was the headquarters of the Craiova branch of Turkish-Romanian Bank, and afterwards the Italian-Romanian Bank.



**Photo: Cristian Floriganță**

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<sup>65</sup> <http://www.monumenteoltenia.ro/casa-stoilov-bolintineanu>

<sup>66</sup> <http://fjphotoagency.ddt.ro/index.php/statui-Craiova-din-cimitire/Stoilov-Simion-general-1841-1901>

## 11. Ionel Plesia House

Ionel (Iancu) Plesia House is an architectural monument from the end of the XIX<sup>th</sup> century in Craiova municipality, located in the historical centre of the city, no. 21, Mihail Kogălniceanu Street, next to the former “Victoria” Shop.

It is one of the former properties of the well-known Pleșea family<sup>67</sup>, their dwellings on Kogălniceanu Street, Frații Buzești street or Calea Unirii being among the most beautiful ones in the old town.

Plesia House was built by the son of Gheorghe Pleșa, the liberal Ionel Plesia, who later became the financier of the FC Craiova football team, the date of construction and the name of the architect being controversial. Certain sources believe that it was built between 1890 and 1892 by the French architect Albert Galleron, who also designed in Romania the Romanian Athenaeum and the Palace of the National Bank of Romania in Bucharest, Constantin Vălimărescu House in Craiova, Dimitrie Ghika Palace in Comănești and numerous boyar houses in Bucharest and in the province<sup>68</sup>. From other sources, Ion G. Plesea houses were built in 1905 according to the plans of the architect Iohan Goetz<sup>69</sup>, while others indicate the construction years as being 1908-1911<sup>70</sup>.

In the house of the politician and the businessman from Craiova, political alliances were being set up, and there were throwing sumptuous parties of the aristocracy of the time.

Built in eclectic, neoclassical style, with neo-baroque ornaments in the interior, the building retains its original shape, although some of the exterior ornaments have been destroyed, and the façade, with a portico framed by two columns made in the corintic style, is mutilated by the assembling of a plate column for ventilation<sup>71</sup>.

Plesia house has a four-level height scheme (basement, ground floor, first floor and attic), with a large number of rooms and hallways, the stained-glass windows, made in the spirit of the Romanian school, have geometric and floral motifs, the entrance doors have crystal windows, and the interior staircase and the metal fittings are made in the baroque style<sup>72</sup>.

At present, Plesia House is the property of the Romanian State through the Ministry of Culture and the administration of the National Library of Romania through the Omnia branch in Craiova.

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<sup>67</sup> Mihai Sorin Rădulescu – *Pleșia Family* în *Ziarul financiar*, August 20<sup>th</sup>, 2003

<sup>68</sup> <http://www.monumenteoltenia.ro/casa-ionel-plezia-azi-biblioteca-omnia-filiala-bibliotecii-nationale/>

<sup>69</sup> Luchian C. Deaconu – Craiova 1898-1916. Jump to the modern urbanism, Sitech Publishing House, Craiova, 2001, page 196

<sup>70</sup> Magda Buce Răduț – *Op.cit.*, page 147

<sup>71</sup> *Ibid*

<sup>72</sup> <http://www.monumenteoltenia.ro/casa-ionel-plezia-azi-biblioteca-omnia-filiala-bibliotecii-nationale/>



Photo: Cristian Floriganță

## 12. Constantin Valimărescu House

Constantin Vălimărescu House is a historical monument of local interest architecture, located in the centre of Craiova municipality, on no. 4, Calea Unirii, (the end from Valea Vlăiciei). In the conditions of escaping from an orientalism felt as a paralyzing phenomenon and the appearance of modern Romania, the admiration of the Romanian people for the French culture, which had previously only occurred remotely, can be materialized, so that in the second half of the XX<sup>th</sup> century, the most important factor of the Western influence became the architecture. Consequently, Constantin Vălimărescu appeals to the famous French architect Albert Galleron, who also designed in Romania the Romanian Athenaeum and the Palace of the National Bank of Romania in Bucharest, Dimitrie Ghika Palace in Comănești and the numerous boyar houses in Bucharest and in the province for the construction of a luxurious private residence.

The Art Nouveau aesthetics, specific to the works of Galleron with its unmistakable air of Paris, imprints to the construction a hedonistic and vague decadent tempt<sup>73</sup>.

Albert Galleron built in the same manner as the eclectic villas in Bucharest, with monumental developments, resuming the favourite themes in decoration or volume, but repropotioning so that they become valid for both public and private buildings<sup>74</sup>.

Constantin Vălimărescu House impresses with its imposing architecture, with rich decorations both inside and outside. The interior delights through French-style ceilings from XVIII<sup>th</sup> century, with elegant chandeliers; walls with stucco works; sculptured doors with engraved windows; faience stoves; mosaics; a spiral internal stair. On the exterior, there are

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<sup>73</sup> Mihaela Criticos, Ana-Maria Zahariade – The French model in Romanian architecture in *Dilema veche*, no.157, February 9<sup>th</sup>, 2007

<sup>74</sup> Cristina gabriela Popescu – *Albert Galleron - architect of the Athenaeum* in *Ziarul financiar*, Bucharest, January 28<sup>th</sup>, 2006

the richly decorated facades with stucco works, balconies and terraces; the painted drawings of the wooden belfry from the attic; the solar watch<sup>75</sup>.

The building has four levels (basement, ground floor, first floor and attic), a monumental entrance and a spacious front garden, located in the neighbourhood of the Catholic Church.

It was built between 1880 and 1884 under the close supervision of two famous entrepreneurs of that period, Dimitrie Nedelcu and Domenico Costa.

Within Vălimărescu House is operating today the headquarters of Unicredit Țiriac Bank.



**Photo: Cristian Floriganță**

### 13. Vrăbiescu House

Vrăbiescu House is a historical architectural monument from the middle of the XIX<sup>th</sup> century, located near the centre of Craiova municipality. The house is located at no. 100, Calea Unirii, and is adjacent to another local architectural monument, Caletanu House. Vrăbiescu House was most probably built by the father of Iulian Vrăbiescu, Constantin Vrăbiescu<sup>76</sup>.

The young architect from Dolj, Duiliu Marc, was asked to transform the faade of an old home into a less ordinary one. He used a classical inspirational architecture, both in terms of faade composition and detail elements, calling for an antablament decorated with architectural ornamentation and denticles, framing each window with a profiled framework<sup>77</sup>.

Vrăbiescu house has a three-level height scheme (basement, ground floor and first floor). On the northern side it is neighbouring the Caletanu house, the eastern faade is on Calea Unirii (on the street), and the western one reaches the Gheorghe Doja street. The main entrance to the edifice is made through a covered gang, closed with gates, which reaches the inner courtyard<sup>78</sup>.

<sup>75</sup> <http://www.monumenteoltenia.ro/casa-constantin-valimarescu/>

<sup>76</sup> <http://www.monumenteoltenia.ro/casa-vrabiescu-craiova/>

<sup>77</sup> Duiliu Marcu – *Architecture*, Technical Publishing House, Bucharest, 1960, page 29

<sup>78</sup> <http://www.monumenteoltenia.ro/casa-vrabiescu-craiova>

The reason for the large entrance in the yard was used to create a main axis of composition. The rectangular opening of the gate was turned into an arcade, and above it, by the modification of two windows, an oriel window made of metal and glass was placed, an opportunity for the architect to draw some wrought iron elements. The decorative motifs in wrought iron of the oriel window were resumed at all the balconies inserted in the two visible facades. As these new balconies on some windows were placed on full parapets, there were placed in the composition of each balcony also plated iron elements, which offered a new decorative note to the wrought iron elements<sup>79</sup>.

After 1989 the house was recovered by the heirs of the former owner and sold to a commercial company in Craiova, who proposed to make a hotel. Without having the required documentation, it has made an extension as well as some interventions at the building from Calea Unirii.

The County Department of Culture and Cults stopped the works because it was a historic monument, but today, both the patrimony building and the skeleton that parasites it on the west side are abandoned and undergo a severe degradation process<sup>80</sup>.



**Photo: Cristian Floriganță**

<sup>79</sup> Duliu Marcu – *Op.cit.*, page 29

<sup>80</sup> Mirela Marinescu – *The architectural jewels of Craiova turn into ruins* in *Gazeta de Sud*, Craiova, February 12<sup>th</sup>, 2014



**Vrăbiescu House**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

#### **14. „Sfânta Treime“ Church and the monument of Barbu Știrbei**

Situated in the centre of Craiova, "Sfânta Treime" Church, is imposed in the area of the Prefecture Square by a perfect antagonism between the architecture of the church and the "art nouveau" style of the park to which it belongs. The church was founded by Dumitrana Știrbey, the wife of the great stolnic Constantin Știrbey, a former caimacam from Craiova in 1741 and the mother of the vornic Barbu Știrbei, the adoptive father of the future ruler<sup>81</sup>. The construction which was started in 1765 was finished in 1768, being remarkable through the Brâncovenian style, the shape of the cross, the slender tower above the nave and the hallway with colonnades<sup>82</sup>. Seriously damaged by the earthquake of January 11<sup>th</sup>, 1838, in which only in Wallachia 217 churches collapsed, most of them in Râmnicu Vâlcea and Craiova<sup>83</sup> it was restored from the very beginning in 1840 by the future ruler Barbu Dimitrie Știrbei who placed a new rotive in the church porch, embellishing it with a wooden stack, painting it again, and offering it with new jewelleries and ornaments<sup>84</sup>.

<sup>81</sup> *The Great Book of Craiova*, Sitech Publishing House, Craiova, 2007, page 512

<sup>82</sup> <http://www.monumenteoltenia.ro/ansamblul-bisericii-sfanta-treime-craiova/>

<sup>83</sup> Cristian Lascu – *The big earthquake in National Geographic Romania*, August 2005

<sup>84</sup> *The Great Book of Craiova*, page 512

Between 1890-1906, the sons of Barbu Știrbei Voda, Alexandru and Dimitrie Știrbei, renovated according to the plans of the French architect and restorer André Lecomte du Noüy, who, in his controversial manner, demolished the old church and rebuilt it completely and added the tower. The interior painting was obtained, it was placed an oak iconostasis, sculptured and gold-plated, and furniture was brought from France<sup>85</sup>.

Although some sources mention that the old architecture of the church was respected, so that it retained the Brâncovenian air<sup>86</sup> from the beginning, Nicolae Iorga, claims that the church was "a Moldavian style reconstruction after the 1840 renovation"<sup>87</sup>

#### 14.1. Monument of Barbu Stirbei

Set in the garden of the "Sf. Treime" Church, it is the first public monument built in Craiova. The work of the French sculptor Jean-Jules-Antoine Lecomte du Noüy (brother of the famous architect André Lecomte du Noüy), the monument was cast in bronze in the workshops of Ferdinand Barbedienne in Paris.



Photo: Cristian Floriganță

### 15. Chintescu House

**Chintescu House** is located on Unirii Street and was built in the 1890s as the home of the magistrate Jean Chintescu, the owner of the historical monument mansion in Cotofeni, Dolj county, married to Aretia Drugă, the daughter of the famous Barbu Drugă, the owner of a historical monument residence in Craiova.

Jean Chintescu is a descendant of the family of great landowners who, through his representative, the official Nicolae Chintescu renovates in 1860 the "Sfântul Nicolae" Church from the neighbourhood of Craiova, Ungureni, near the cemetery bearing the same name<sup>88</sup>.

<sup>85</sup> <http://www.monumenteoltenia.ro/ansamblul-bisericii-sfanta-treime-craiova/>

<sup>86</sup> Adrian Nicoale Petcu – "Holy Trinity" Church in Craiova at the beginning of the last century in *Lumina*, Craiova, December 10<sup>th</sup>, 2013

<sup>87</sup> Nicolae Iorga – *The cities of Oltenia and especially Craiova on the threshold of the nineteenth century*, Scrisul Românesc Publishing House, Craiova, 1925, page 19

<sup>88</sup> Mihai Sorin Rădulescu - *Of "Chinteștilor" family in Ziarul financiar*, Bucharest, September 17<sup>th</sup>, 2003

Also in the old town there was the Chintescu Inn, built at the end of the XVIII<sup>th</sup> century, restored in 1839<sup>89</sup>, one of the favourite places of the people from Craiova.

Coming from the category of the wealthy boyars, the members of Chintescu family have been great landowners over the last two centuries. The numerous branch comes from the great owner Constantin Chintescu, married to Ecaterina Prejbeanu, the descendant of the old boyars of Coțofeni, from whom they inherited also the beautiful mansion in the locality with the same name<sup>90</sup>.

Built in Neo-Romanian style, Chintescu House holds brick arches, vintage stoves, rooms decorated with stucco works, friezes, scaffolds that turn it into a real architectural jewellery. The engineer George Chintescu, who has been a specialist at the Food Research Institute in Bucharest for three decades, the author of nine reference books in the field, spent his childhood in this house.

Until the retrocession in this house it was located the Romanian Post Office Directorate, which seems to have managed to ensure minimal maintenance, after retrocession this patrimony building suffered a process of visible degradation.



**Photo: Cristian Floriganță**



**Chintescu Inn**

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<sup>89</sup> *Reverential Album: Craiova 500*, Craiova, 1975

<sup>90</sup> Mihai Sorin Rădulescu - *Loc. cit.*

Source: Craiova 1975 - Reverential Album made 500 years after Craiova's first documentary attestation

## 16. N. I. Feraru House

Feraru House from Craiova is a historic architectural monument located near the central area of the city, at no. 68, Calea Unirii, next to Schina House and opposite to Grigorescu House<sup>91</sup>. The house, belonging to the landlord N. I. Feraru, owner of Verbița - Dolj, currently hosts the Institute of Social and Human Researches "C. S. Nicolăescu-Plopșor".

The property is built between 1912-1914, on May 26<sup>th</sup>, 1912, the owner N. I. Feraru requests "authorization" to the city hall to build "a house on my property at the address no. 140, Unirii street"<sup>92</sup>. The author of the project is the architect Alfred Vincenz, the son of the Polish teacher Professor Edmond Vincenz from "Gheorghe Chitu" Commercial School.

The edifice, built in the style of French academics, has an area of about 720m<sup>2</sup> and is structured on four levels: basement, ground floor, first floor and attic<sup>93</sup>.

The building has a mansard roof, with ornamental and interior stucco works, richly decorated, and the mural painting, as well as the furniture and tapestries were executed by Francis Trybalski. Feraru House has been equipped with Renaissance style stoves, with sanitary installations made by Johann Laub and light installations performed by the engineer Florea Iliescu<sup>94</sup>.

On the outside, the two balconies and the rich ornamentation are noticed, especially on the upper part and on the roof with decorative lightwells. The building was provided by Alfred Vincenz with basement, ground floor, first floor, attic, two balconies, hallway at the entrance and an inner hallway with spiral-shaped staircase, lighted with vintage stained-glass windows<sup>95</sup>.

Over the course of time, the property has changed the owner several times. Sold in 1919 to the lawyer from Craiova, D. Fortunescu, it was again sold by his son, Nicolae D. Fortunescu, to the Ministry of Agriculture and State Property, in November 1942, from where it passed to the Ministry of Education in 1943 in exchange for building a laboratory for veterinary bacteriology of the Pasteur Institute for Serum and Vaccine. Subsequently, the building went into the patrimony of other institutions and since 1983 it is the headquarters of the Romanian Academy branch in Craiova<sup>96</sup>.

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<sup>91</sup> <http://www.monumenteoltenia.ro/casa-feraru-craiova/>

<sup>92</sup> The national archives of Romania, the Fund of Craiova City Hall - the technical service

<sup>93</sup> Mirela Marinescu – *Past personalities: the engineer who has enriched Craiova's architecture*, in *Gazeta de Sud*, Craiova, 24 January 24th, 2015

<sup>94</sup> <http://www.monumenteoltenia.ro/casa-feraru-craiova/>

<sup>95</sup> <http://icsu.ro/istoric/>

<sup>96</sup> *Ibid*



**Photo: Cristian Floriganță**

## 17. Barbu Drugă House – Craiova and Cetate

The house is located in the centre of Craiova on no. 12, Bujorului Street, also called "Bujorului House", belonged to Barbu Druga, the most important businessman in the bakery in interwar Romania.

Built in Art Déco style by the company of the Italian Giovanni Battista Peressutti, Peressutti & Dalla Barba, who created a real school of civil engineering works with highly professional Italian craftsmen, forming many bricklayers or carpenters among Romanian craftsmen, she complements the list of the few vestiges preserved from the old urban architecture from Craiova, diverse, original, elevated. - which belonged to the Druga family.

It embellishes the urban space with the elegant silhouette of the roof and the arched wave of the profiles of the frames and the balcony decorated with statuary groups, but the façade is today disfigured by the presence of the thermopanels. Art Déco ironwork, perceived externally as a practical and aesthetic factor in aerating the massiveness of the masonry, gracefully fits openings of windows and doors. The decorative glass was used for the same purpose of creating the lighting and aeration effects of the spaces. Inside, the house had XVth-century furniture and a lot of Spanish silverware<sup>97</sup>, as well as artworks, most of them belonging to children, the most representative being the late Carrara marble sculpture by Antonio Canova, "The Charites," but also "Venus after the Bath, "Venus of the dolphin", "The Lion and the Snake" - art bronze, "Cupid", "Mercury", "Plato's Bust", "Crying Infant", "Naked Female", five Sevres vases and three original Rigolot paintings "Twilight" or "Crepuscule", of the XIX<sup>th</sup> century, of French origin, paintings "Portrait of a Young Man" and "Trioptych Tree" with anonymous authors<sup>98</sup>.

"The Castle" from the village of Cetate, Dolj county, is also a representative building for the Art Déco style and was built by Stefan Barbu Druga in the first phase in 1875, but the stage

<sup>97</sup> Aldezir Marin – *The struggle for the good from Barbu Druga House is not over* in *Gazeta de Sud*, Craiova, August 10<sup>th</sup>, 2015

<sup>98</sup> [http://adevarul.ro/locale/craiova/craiova-muzeul-arta-pierdut-21-opere-1\\_50bd3ed37c42d5a663c8fc2a/index.html](http://adevarul.ro/locale/craiova/craiova-muzeul-arta-pierdut-21-opere-1_50bd3ed37c42d5a663c8fc2a/index.html)

that characterizes it is the beginning of the XX<sup>th</sup> century, by the same Giovanni Battista Peressutti.

The general image reminds of an Italian villa, the architectural influence being evident through the rectangular shape, the main entrances proportional to the central volume, which convert them into monumental, portico type access ways. The building is located in the middle of a park with which it connects through a series of terraces discovered at all levels. Interiors are simple, on two levels, one which is underground and the other which is on terraces, connecting with an interior staircase. Downstairs there are the salons, and upstairs there are the bedrooms in connection with the open terraces <sup>99</sup>.



**Photo: Cristian Floriganță**

## **18. Peressutti House**

Perssutti House is located on the current no. 7, Romain Rolland Street and was made with its neighbour, characterized by a rich exterior ornamentation made of wood by the engineer Giovanni Battista Peressutti.

Named Lucilla Villa in honour of the daughter of the Italian entrepreneur, who lived there, and who spent his last years of life there and Giovanni Battista Peressutti <sup>100</sup>, the house was not built by the father as dowry for her daughter, as it appears in some sources <sup>101</sup>.

Lucilla Peressutti, the owner, married in 1946 to Ion Gheorghiu-Ionescu, a descendant of a wealthy family who, according to local legends, gave her a vehicle, BMW brand with six cylinders and triple carburetors engine, car with which he shall compete with Prince Nicholas in 1939 on the “Feleac” hill.

In 1925 the house was built by the construction company Dalla Barba & Peressutti for the spouses Elisabeta and Gheorghe Popescu for the amount of 1,000,000 lei, to be paid in progressive monthly instalments, the non-payment of a rate increasing the interest by 20%

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<sup>99</sup> <http://www.monumenteuitate.org/ro/monument/655/Cetate-Barbu-Druga>

<sup>100</sup> Mirela Marinescu – *Houses in the old center of Craiove - stories from the past* in *Gazeta de Sud*, Craiova, October 3<sup>rd</sup>, 2015

<sup>101</sup> *Ibid*

until payment<sup>102</sup>. Built in urban art nouveau style, the building has three levels, ground floor, first floor and attic, covered with sheet metal in rhombic pieces. The ground floor had five artistically decorated rooms, the first floor had six room and a hallway as richly ornamented, and the attic had three rooms. The whole building had an electrical installation and terracotta stoves made in renaissance style.

Since the owners did not honour their financial commitments in 1929, the Court adjudged the property of Dalla Barba & Peressutti for the amount of RON 1,400,000. However, the administrative issues were not fully elucidated, because in 1929, a certain Alexandru Bazeli, the owner of the land behind the houses of the Popescu spouses and probably also of the neighbouring where according to the inscriptions on the wall, "Filip Lazar, composer, pianist, professor was born ", demanded again the auctioning of the building<sup>103</sup>.

We do not know how the whole story ended, but the Peressutti family's victory is easy to suspect since the house remained in their possession even after nationalization, a remarkable thing that was largely due to the fact that Giovanni Battista Peressutti was Consul of Italy.



**Photo: Cristian Floriganță**

## **19. Jean Negulescu House**

Jean Negulescu House has no special architectural value in itself, being completely disfigured and transformed into a "home car" according to Le Corbusier's famous expression of the latest renovations.

A wealthy merchant house from the first half of the XXth century, it has though a symbolic value for what Romanian culture means, because here was born on February 26<sup>th</sup>, 1900, and spent the childhood the only Romanian who has a star on the Walk of Fame in Hollywood and the first Romanian person who was nominated for Academy Awards.

Son of a family of teachers, he attended gymnasium and high-school courses at "Carol I" High School in Craiova. Volunteer researcher in the Red Cross during World War I

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<sup>102</sup> <https://craiovadeieri.wordpress.com/2017/12/07/vila-lucilla/>

<sup>103</sup> *ibid*

sketched a portrait of George Enescu and decided to become a painter when the master bought the painting at a high price. Although he had begun to take painting lessons in Bucharest, his father sent him to Paris to study economics and arts. For a while he attended the courses of the "Julian Academy", totally neglecting the economic sciences. In Paris, he meets Picasso and Modigliani, he became a friend of Brâncuși and Tristan Tzara ("Monsieur Dada")<sup>104</sup>.

In 2000, Jean Negulescu received the Honorary citizenship in Craiova, post mortem (he died in 1993 in Marbella, Spain). Not after a long period, the Central cinema in Craiova was "baptized" with his name, a nameplate on the house where the great cineast was born being placed in an emotional ceremony<sup>105</sup>.

Located on the street ... I.L. Caragiale the property, although it had been proposed to become a memorial house, was sold in the 1990s by the Housing Fund Registry on the basis of Law 112 from 1995. The new owners, not at all convinced that the memorial nameplate on the building reminding that Jean Negulescu was born here would in any way increase the value of the dwelling, removed it.

The cinematographer "Jean Negulescu" from Craiova no longer exists because the owner recovered the building and did not want there to be cinema, but a plate attached to the facade of the building reminds of the name of the great director.



**Photo: Cristian Floriganță**

## 20. Ștefan Rusănescu House

Rusănescu House in Craiova is a historical architectural monument of the XIX<sup>th</sup> century, built between 1870 and 1900, at the intersection between Bd. Șterbei Voda and Calea Unirii, having a side right on Unirii Street, once the promenade path of Craiova.

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<sup>104</sup> [https://ro.wikipedia.org/wiki/Jean\\_Negulescu](https://ro.wikipedia.org/wiki/Jean_Negulescu)

<sup>105</sup> <https://www1.agerpres.ro/cultura/2014/09/13/destinatie-romania-craioveanul-jean-negulescu-unul-dintre-regizorii-de-succes-ai-hollywood-ului-postbelic-10-55-20>

Currently known as the House of Marriages, it belonged to boyar from Craiova, Ștefan D. Rusănescu and hosts several sections of the Public Community Service of Personal Records in Craiova (Registry of Births, Deaths and Marriages, Tutelary Authority)<sup>106</sup>. Ștefan Rusănescu, the owner of the house in Craiova, which bears his name, held the position of mayor in 1873 and seems to have been the father-in-law of Vasile Geblescu, who built the "Geblescu" Hotel, an emblematic building of Craiova on Unirii Street now known as Hotel New York<sup>107</sup>. Here took place in 1915-1916 "the meetings of Take Ionescu, Vasile Lucaciu, Octavian Goga, Nicolae Titulescu, who coordinated the unionist actions in Oltenia".<sup>108</sup>

From an architectural point of view, the building belongs to the eclectic style practiced at the end of the XIX<sup>th</sup> century, identifying several elements - especially in the interior- of the late Baroque or Viennese style and Art Deco<sup>109</sup>. Conceived in the spiritual eclectic connection of the neoclassical elements, Rococo and Baroque, receives the insertion of ornamental details in sculpture, wrought iron, stained glass and painting, according to the Art Deco concept.

It impresses inside through decorative panels on walls and ceilings, painted in oil on the wall and oil on wood at the carpentry, stucco works in gold leaf, but also through the main monumental staircase, made of marble, with a special wrought iron cap rail. Above it is a lightwell, which had a valuable decorative stained glass window, destroyed by the earthquake of 1977 and replaced with plain glass<sup>110</sup>.

Outside the side richly ornate around entrances, windows and overhangs with decorative plaster made of cement mortar, the balcony enclosed above the main entrance and the plate roof with lightwells<sup>111</sup>.

The City Hall of Craiova intends to highlight the local identity by restoring and preserving Rusănescu House and transforming it into the Museum of Craiova - the Museum of Personalities from Craiova.

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<sup>106</sup> <http://www.monumenteoltenia.ro/casa-rusanescu-craiova/>

<sup>107</sup> Laura Moțîrlîche –*Rusănescu house prepared to become the Museum of Craiova* in *Cuvântu Libertății*, Craiova, December 8<sup>th</sup>, 2017

<sup>108</sup> Ion Pătroi, Vladimir Osiac, Virgil Joița – *The Illustrated History of Craiova*, AIUS Publishing House, Craiova, 1997

<sup>109</sup> <http://www.monumenteoltenia.ro/casa-rusanescu-craiova/>

<sup>110</sup> Laura Moțîrlîche – *Loc.cit.*

<sup>111</sup> <http://www.monumenteoltenia.ro/casa-rusanescu-craiova/>



**Photo: Cristian Floriganță**

## **21. Ramuri Palace**

Ramuri Palace is located in the centre of Craiova on no.4, Popa Șapcă Street, between Jean Mihail Palace, which is today the Art Museum, Carol I College, “Sfânta Treime” Church of Știrbey princely family, and the Prefecture Palace of Dolj County designed by Petre Antonescu. It is considered one of the most beautiful historical buildings in the centre of Craiova.

The palace that hosted the Ramuri Publishing House and Printing House was built since 1920 following the plans of the architect Constantin Iotzu by the Italian builders Dalla Barba and Peressutti, on the site of former houses known as the "The Green Tree"<sup>112</sup>.

At present, Ramuri Palace is the headquarters of the Department of Natural Sciences of the Museum of Oltenia. One of the brilliant representatives of the architecture school founded by Ion Mincu, Constantin Iotzu continued the neo-Romanian line of massive architecture with a generous roof in slopes, the façades with windows decorated with frames, profiles and ornamental friezes<sup>113</sup>.

Ramuri Palace is distinguished by its particularly elegant façade, with elements of the neo-Romanian style embraced by the architect Constantin Iotzu and built in the 1920s, thus during the culmination of the development of the national style, of its maturity phase, which manifested itself up to the end of that decade, when the new Art Deco and Modernist architectural styles shall induce a non-German expression of crisis, marking its late phase.

There are many elements and decorations of the façade, such as the ethnographic elements painted under the overhang, the short columns and trefoil arches of the balcony<sup>114</sup>. Another feature is observed in the triptych records of the openings in the wall of the porch, allusions to the Christian trinity.

In the period 2005-2012, the modernization of the building and the permanent exhibition of the Natural Science Section of the Oltenia Museum took place, with the financial support of the County Council of Dolj.

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<sup>112</sup> <http://www.monumenteoltenia.ro/editura-si-tipografia-ramuri-craiova/>

<sup>113</sup> Adriana Botez-Crainic – *Op. cit.*, page 20

<sup>114</sup> <http://www.monumenteoltenia.ro/editura-si-tipografia-ramuri-craiova/>

On the façade of the building there is a plate with the text:

"On this property, "Ramuri", where the "Ramuri-Drum Drept" magazine was based, Nicolae Iorga (1871-1940), historian, writer, journalist and political scientist, director of the magazine, performed his activity."



**Photo: Cristian Floriganță**

## **22. The Central School of Girls, today the Oltenia Museum**

The former Central School of Girls in Craiova is a monumental building in the city centre, located at no. 14, Madona Dudu Street, opposite to the Madona Dudu Church.

The present building was designed at the request of the Trustees of the Madonna Dudu Church in order to be used as a school. The edifice of "Madona Dudu" School was built according to the plans of the architect Francis Billek, the one who also drafted the project for the National Theatre from Caracal and the mottoes of the county chief engineer Carol Litarczek, presented to City Hall of Craiova on June 12<sup>th</sup>, 1905. The construction of the building, accomplished with funds from the City Hall of Craiova and the Ministry of Education

and Cults was completed in 1906 and inaugurated with the occasion of the jubilee of the 40<sup>th</sup> anniversary of the reign of King Carol I<sup>115</sup>.

Spread over an area of 3,329 square meters and structured on four levels (basement, ground floor, first floor and attic), the edifice is built in the neo-Romanian style of the beginning of the XX<sup>th</sup> century, with influences from the region of Oltenia in the decorative repertoire.

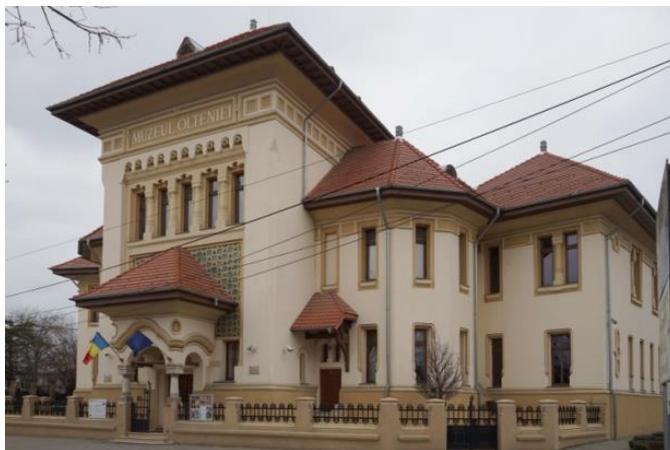
The decorative elements are discreet, with frames for the windows on the ground floor and columns separating the double windows upstairs. There are geometric decorative elements applied on the façade, the one under the overhang being a star with eight gleams<sup>116</sup>.

The main façade has a porch that covers the main entrance to the building, above which a panel with ceramic plates is noticed as a peculiarity, upstairs there are five windows separated by four columns, connected above them through the arches that close in a suggestion of lily flower, and above a string of ceramic discs<sup>117</sup>.

There is a roof framing, with wooden scaffolding and tile cover, the whole ensemble reminding of the Oltenian “cule”, by simplicity and massiveness.

The interior was decorated with stucco works; in the central lobby there were mosaic floors with decorative motifs, the steps were made of Geoagiu stone, there were wrought iron cap rails, the honour ladder was made of wood.

The building was consolidated, restored and modernized by the Dolj County Council with respect to its specific architecture.



**Photo: Cristian Floriganță**

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<sup>115</sup> <http://www.monumenteoltenia.ro/scoala-centrala-de-fete-azi-muzeul-olteniei-craiova/>

<sup>116</sup> <https://www.case-frumose.ro/muzeul-regional-al-olteniei/>

<sup>117</sup> *Ibid*



**Photo: Cristian Floriganță**



**Madona Dudu School of Girls  
(today the history section of Oltenia Museum)**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

## 23. „Carol I” College

The Carol I National College building from Craiova is an architectural monument of national interest, which also houses the Romanian Opera House in Craiova (for a while the Lyric Theatre), being built at the end of the XIX<sup>th</sup> century on the site of the old edifice of the Central School.

Founded on May 20<sup>th</sup>, 1826 The Central School from Craiova, the Second Secondary National School in the Principalities, after “Sf. Sava” College in Bucharest, originally operated in the cells of “Madona Dudu” Church. In 1832, the master of ceremonies, lordache Otetelișanu, buys from Barbu Știrbei a land in the center of Craiova for the construction of a school building. The construction began in 1835, following the plans of the Catalan architect Xavier Vilacrosse and under the direction of Professor Ion Maiorescu, being finishing in 1837, but severely affected by the 1838 earthquake, shall be put into use only in 1842, the building being immortalized on canvas in 1857 by the painter Theodor Aman in the painting "The Hora of Unity in Craiova"<sup>118</sup>.

The current building was built between 1893-1895 after the architect Thoma Dobrescu's design in the style of French academy - with neoclassical elements, with a main rotunda of statues, rhythmically shaped by Corinthian columns.

In 1897, the old school was demolished, which is roughly the place where the swimming pool is now<sup>119</sup>.

The rotunda corner, on two levels, was elevated, preserving the original appearance by adding a new floor between 1923-1927. There are noticed the skylights and lightwells in the roof built at the two entrances, the bold overhang. Also, there were marble mosaic floors, a main staircase made of stucco works and artificial marble with columns with sculptured capitals, and the interiors were decorated with fresco by the painter Francis Tribalski, a painting restored after the earthquake of 1977 and continued with the Medals of the High School Personalities by the painter Dumitru Budica<sup>120</sup>. There is also built a stadium, a new wing for boarding, a swimming pool, modern sanitary facilities, an elevator and a bookstore.

The 1977 earthquake once again affected the building, being proposed to be demolished, but it was finally renovated, the project was carried out at the Polytechnic Institute of Timisoara and the work was executed by the constructive trust in Craiova<sup>121</sup>.

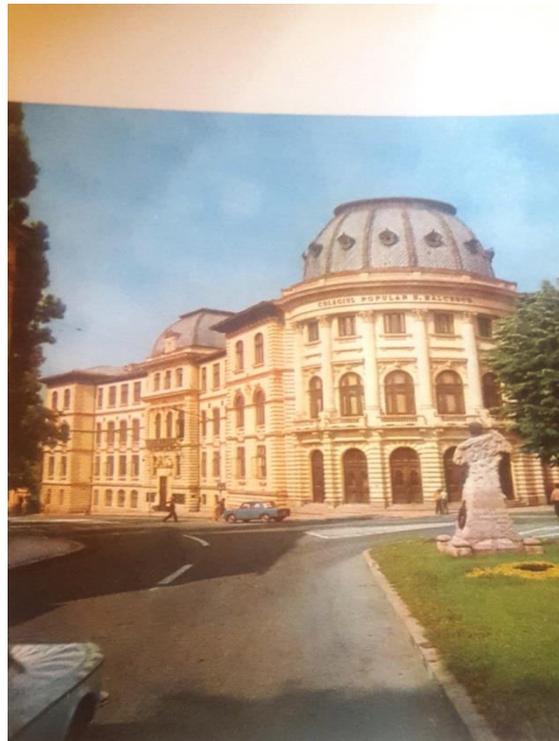
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<sup>118</sup> <http://www.monumenteoltenia.ro/liceul-carol-i-craiova/>

<sup>119</sup> *Ibid*

<sup>120</sup> Magda Buce-Rădut – *Op. cit.*, pag. 178

<sup>121</sup> <http://www.cnc.ro/memoria%20cladirilor.php>



### **„Carol I” National College**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

## **24. Frații Buzești College**

The National College "Frații Buzești" today started modestly - as a real middle school for boys, established by the Ministry of Cults and Public Instruction in 1882, P.S.Aurelian being the minister and it was named "Frații Buzești" on January 9<sup>th</sup>, 1910 by the order of the Minister Spiru Haret, becoming high school in 1922 by the establishment of the higher education.

The current building was begun on November 16<sup>th</sup>, 1924, when Dr. C. Angelescu signed the commemorative act and laid the foundation stone of the school building on the former site of the Haralambie family, a hundred yards from the "Băniei" House, the residence

of the great Bans (a noble title used in several states in Central and Southeastern Europe between the 7<sup>th</sup> century and the 20<sup>th</sup> century) of Oltenia<sup>122</sup>.

As for the construction, some sources believe that it was done according to the plans of the architect Mihai Mihalcea and the engineer Ștefan Băltăceanu<sup>123</sup>, others consider that the authors of the project were M. Mihalcea and N. Stănescu<sup>124</sup>. The common denominated architect Mihai Mihalcea (1887-1946), decorated with the Aeronautical Virtue, the Star and Crown of Romania, the English War Cross.

Constructors and entrepreneurs were the "Edility" and "F. Bulfon", after the completion of the works in 1929, the amount spent being 16.000.000 lei for "excellent conditions of solidity, comfort and aesthetics"<sup>125</sup>.

Even a debate is born in the press, making a critical comparison between the cost of this imposing and endowed high school and that of building the second floor of Carol I High School. The superposing work from 1923-1927 was in the amount of 42,000,000 lei, and the "repair as a kind of construction and material used"<sup>126</sup> was inadequate. In addition, "Carol I" High School had no middle school or amphitheatre that was not included in the costs of the works! The author of the 1930 article, unfortunately, was right to find out 47 years later when, after the earthquake, that so expensive floor would suffer serious damage.

The building of Frații Buzești High School, built in Neo-Romanian style, shall become a representative one for Craiova. Large halls, spacious classrooms on three levels, laboratories, boarding school, etc. they required respect, just like the inscription at the entrance "Fiat Lux".

The construction of the high school was completed after the Second World War, both the classrooms and the gym<sup>127</sup>.

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<sup>122</sup> <http://vladimirrosulescu-istorie.blogspot.ro/2010/12/craiova-liceul-fratii-buzesti.html>

<sup>123</sup> Magda Buce Răduț – *Op. cit.*, page 180

<sup>124</sup> <http://vladimirrosulescu-istorie.blogspot.ro/2010/12/craiova-liceul-fratii-buzesti.html>

<sup>125</sup> Arhivele Olteniei, no. 47-48, Craiova, January-April 1930, page 90

<sup>126</sup> *Ibid*

<sup>127</sup> <http://vladimirrosulescu-istorie.blogspot.ro/2010/12/craiova-liceul-fratii-buzesti.html>



Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

## 25. Elena Cuza College

The building of the "Elena Cuza National College" is the headquarters of a prestigious Romanian educational institution, which originated in the establishment in 1833 or 1837 of the Lazaro-Otetelișanu School <sup>128</sup>.

The constructive boom that Craiova has known after the Great Union determined in 1924 the authorities to decide that the "true centre of the city" would be systematized according to the 1916 project by the engineer M. Colleanu and the architect ID Berindei, updated by O Hesselmann.

The edifice of "Elena Cuza National College" was built according to the plans of the architect Nicolae Stănescu, brother with the grandfather of Nichita Stănescu, a law graduate and

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<sup>128</sup> Theodor I. Ionescu – Brief history of private education in Craiova, Fulgerul Printing House, Craiova, 1906

diplomat in architecture, architect-constructor also of the edifice "Sf. Sava" high-school in Bucharest, general inspector of the constructions within the Capital.

The works were carried out under the coordination of engineer D. Năsturaş between 1928-1934. On June 10<sup>th</sup>, 1928, the cornerstone of the new school was established, after the former Mateescu building on the Jianu street was bought and demolished with the amount of 3 million lei plus 150,000 lei taxes to the state<sup>129</sup>.

The building reflects the general trends manifested in the Neo-Romanian interwar architecture, accompanied by an increasingly rationalist aesthetics of facades. It is obvious the characteristic of monumentality, the conception of a neo-Romanian style, "scattered" by ornaments, in which the expressiveness, as in the building of "Frații Buzești" National College, is not given first of all by decoration, but rather by the use of materials and the composition of facades

The beautiful school that existed until today, with two floors and the two wings of the building at that time costed 25 million lei, out of which 12.5 million lei were collected from taxes and all sorts of donations, six years ago, because the School Committee being in a period of economic crisis, the state could no longer support the completion of the work.

When it was finished, in 1934, it was on the threshold of the centenary, it was one of the most beautiful schools - it even had a solarium "for the sunshine treatment of the female pupils" - and it had 480 female pupils<sup>130</sup>. The central wing of the building includes 6 classrooms, a festivities hall, a canteen, and the side wing includes 2 classrooms and a gym.



## 26. Normal School of Boys - Faculty of Mechanics

The former Normal School of Boys in Craiova is a monumental building, located at no.107, Calea București.

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<sup>129</sup> George Demetrescu Miulescu – Centenary of “Elena Cuza” High School for girls, Ramuri Publishing House, Craiova, 1936

<sup>130</sup> *Ibid*

The edifice was built between 1898 and 1901, having as its destination the headquarters for the Normal School in Craiova, at no.107, Calea București, the architect being Constantin Băicoianu, and entrepreneurs - the Italians Ollivero and Albertazi. The initiative to build the edifice belonged to the Minister Spiru Haret, who also inaugurated it<sup>131</sup>.

Constantin Băicoianu (1859 - d. 1929) designed or collaborated in the construction of numerous monumental edifices of the time: the Romanian Athenaeum, the National Bank of Romania in Bucharest, "Roman-Voda" High School in Roman, "Unirea" High School in Focșani, and contributed to the restoration of "Mihai Voda" Monastery in the Capital<sup>132</sup>.

Being a school building from the end of the XIX<sup>th</sup> century. with classical architecture and traditional elements from the Romanian style, the building of the former Normal School of Boys is an imposing edifice of monumental dimensions, disposed on three levels (semi-basement, ground floor and first floor) on a symmetrical plane in relation to the vertical of the central tower (the entrance from Calea București)<sup>133</sup>.

The author of the construction, thinking about the teaching purpose of this institution, placed it at the intersection of some complex level curved, the building gaining through it a great addition, allowing the viewer, who admired it from all sides, to have multiple viewing angles, the facades being covered with apparent brick, and the roof of the edifice is made of tile. There are remarkable, on the outside, the ornamental stucco works and the painted decorations.

Also on the facade of the building there is a marble plate that commemorates the activity in Craiova of Ștefan Velovan, the promoter of a new trend in didactics and pedagogical methodology - "velovanism". Admirable as an initiative, the plate became funny because of the inaccuracies of the historical information given to the passerby and undoubtedly due to a wording mistake: *"Within this building, Ștefan Velovan (1802-1932) pedagogue and publicist, founder of the School of Application within the Normal School which bears his name, author of valuable works with methodical and psycho-pedagogical content, has been carried out his activity."*

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<sup>131</sup> Ilie Popescu Teiusan- *The History of School în: Anuarul Școlii Normale de Învatatori „Ștefan Velovan”*, Craiova, 1870-1932

<sup>132</sup> <http://www.monumenteoltenia.ro/facultatea-de-mecanica-a-universitatii-din-craiova-fosta-scoala-normala-de-baieti/>

<sup>133</sup> *Ibid*



Photo: Cristian Floriganță



Faculty of Mechanics – the former „Ștefan Velovan” Normal School

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

## 27. Oteteleşanu School

Oteteleşanu School is a heritage building located in the centre of Craiova, in the immediate neighbouring of "Carol I" High School. The edifice housed the Lazaro-Oteteleşanu School of Girls, the Second School in Craiova and the first Central School of Girls in Wallachia, a prestigious educational institution whose activity continued with that of the current "Elena Cuza" National College<sup>134</sup>.

<sup>134</sup> <http://www.monumenteoltenia.ro/scoala-otetelesanu-craiova/>

Influenced by the ideas of the enlightenment that inspired the belief that a nation cannot rise and a country can only be modernized through "enlightenment" through the science of books, through schools, lordache Otetelișanu and his brother have been concerned with the establishment of some schools. Convinced of the decisive role of mothers in the formation and education of children in their first years of life, they paid special attention to the teaching of girls. Constantine Lazaro joined them, who donated the houses and the lands inherited from his late wife, and they built together with the funds of the Trustee of "Sfântul Ilie" Church, a primary school of girls, a retired after the Western model, the first school of this type in Craiova, which also teaches practical education: handwork, tissue, torso, singing and piano. The school was called Lazaro - Otetelișanu. For operation, lordache intended funds from the "Sfântul Ilie" Church and "Madona Dudu" Church<sup>135</sup>.

After the death of its founders, in 1841, the school entered a stage not very convenient from a financial point of view. The documents of the time capture the efforts that the descendants of the founders, in this case Gregory Otetelișanu, have to do besides trustees for the "Maica Precesta de la Dud" Church (the current Madona Dudu) in order to give the funds that the deceased builders had promised. It is reached the ruler of Wallachia to maintain the subsidy<sup>136</sup>.

The site of the institute was built again in 1871, founded by Constantin Otetelișanu, the one who followed Grigore Otetelișanu as a founder<sup>137</sup>.

On February 21<sup>st</sup>, 1921, a descendant of the Otetelișanu family, Nicolae Cămărășescu Otetelișanu, left through testament several properties to the "**Sfântul Ilie**" Church and the Lazaro-Otetelișanu School, and invested his cousin Petre Otetelișanu with founder rights so he could accomplish all that he had decided. However, the expropriation was completely deprived of the estates, hardly being able to cope with the maintenance costs implied by the Otetelișanu School<sup>138</sup>.



## 28. National Bank of Romania - Dolj Branch

<sup>135</sup> George Demetrescu Miulescu – *Centenary of "Elena Cuza" High School for girls*, Ramuri Publishing House, Craiova, 1936

<sup>136</sup> *Ibid*

<sup>137</sup> <http://www.monumenteoltenia.ro/scoala-otetelesanu-craiova/>

<sup>138</sup> Ioniță Apostolache – "*Sfântul Ilie*" Church of Craiova – the pride of Otetelișanu family in Lumina, Craiova, June 4<sup>th</sup>, 2009

The National Bank of Romania - Dolj Branch is housed in a historical architectural monument from the "B" category, located in the center of Craiova, at no. 6, Calea Unirii. The building is located near Constantin Vălimărescu House and opposite to the Evangelical Church<sup>139</sup>.

The edifice was built in 3 stages, the first between 1887 and 1888, when building an edifice that is remarkable by the late XIX<sup>th</sup> century architectural style, combining European eclecticism and Neoclassicism with Art Deco influences (Neoclassic style, late Baroque and Free French interpreted), initially I-shaped construction with 2 levels (basement, ground floor, attic). The central part with the two side annexes was built.

The works were carried out under the close supervision of the entrepreneurs Dimitrie Nedelcu and Domenico Costa, those who had worked in 1885-1886 also for the construction of the headquarters of Galați branch of the institution, Nedelcu had also taken part in the construction of Minerva Casino Hotel and Carol I High School in Craiova, while Costa had taken care of the building of the Exchange Palace (the current National Library) and the Chamber Palace (the current Palace of the Patriarchate) from Bucharest<sup>140</sup>.

The second stage, between 1930-1931, led to the completion of the construction on the eastern side, in the central area without a basement, the entrance hall side and windfang had been added in 1926.

The third stage, 1956-1957, involves the construction of the body attached to the west (basement, ground floor, first floor), with a frame structure<sup>141</sup>.

The impressive building, with an area of approximately 1,500 square meters, had in the halls of the ground floor where they were initially involved with the audience, a lightwell supported on the cast iron structure embedded in concrete, and the central hallway had a height of 7 meters .

The doors were made by order at the most prestigious workshops in Europe, a door was made by HAFFNER house, Paris, in 1891 - door produced by Radcliff & Horner House, London in 1893<sup>142</sup>, white and colored ceramic tile floors respecting a geometric design, the furniture was ordered in accordance with the function of the spaces and respected the style of the building. The exterior was made of apparent brick, and the base of the building and the stairs were plated with granite.

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<sup>139</sup> <http://www.monumenteoltenia.ro/banca-nationala-a-romaniei-filiala-dolj/>

<sup>140</sup> *Ibid*

<sup>141</sup> [http://www.adrianspirescu.ro/proiecte/bnr\\_dolj/](http://www.adrianspirescu.ro/proiecte/bnr_dolj/)

<sup>142</sup> *Ibid*



Photo: Cristian Floriganță

## 29. "Minerva" Hotel and casino

The Minerva Hotel, situated at the intersection of the current Kogalniceanu street with Unirii, was the favorite promenade of the rich people of Craiova.

The building has five levels, with a high basement with technical destination. The ground floor has a hallway for receptions, a restaurant, a casino, and a confectionery. The hotel room has two floors and the attic is provided with living spaces.

This building, the property of Kirițescu family<sup>143</sup>, was built between 1898 and 1903, according to the plans of the architects Thoma Dobrescu and D. Nedelcu of Craiova. Son of the "maimarbașei" (the head of the craftsmen and carpenters in Bucharest) Dobre Nicolau, who was formed at the School of Fine Arts in Paris, the architect Thoma Dobrescu had already designed several buildings in Craiova, the most important of which was that of "Carol I" high school.

This time he would break the patterns of Minerva Hotel, being noticed through the architectural style less experienced in the Romanian cities, inspired by the Moorish architecture. It was not at the first challenge, between 1893-1894, at the request of Bogdan Petriceicu Hașdeu, realizing the plans of another unique and less known construction, the castle from Campina<sup>144</sup>.

The hotel's style of construction is based on volumetry and oriental decorations - romantic corner towers, overhang with relief friezes, picture with geometric and starry motifs, colored arabesques<sup>145</sup>.

The central lobby had two artesian wells at the entrance, around the water luster being ornamental plants. At first, the chromatics was with warm and golden browns, the columns imitated red marble and the oriental motifs on the walls were repeated on the carpet. Following successive restorations, the dominant colour has become green and blue turquoise<sup>146</sup>. The wood works were made by the sculptor Anghel Chiciu from Craiova, a

<sup>143</sup> Magda Buce Răduț – *Op. cit.*, page 104

<sup>144</sup> <https://arhivadearhitectura.ro/arhitecti/thoma-dobrescu/>

<sup>145</sup> Magda Buce Răduț – *Op. cit.*, page 105

<sup>146</sup> *Ibid*, page 102

graduate of Craiova School of Arts and Crafts, like Constantin Brâncuși, who will retire as a teacher of this school.

The Moorish Hall and Confectionery, through the sumptuous and decorative framework, eclipsed the other premises of the surrounding counter-party: Royal Restaurant, Dinner, Imperial, Metropol<sup>147</sup>- "Everyone is gathering at Minerva!", was claiming a saying from Craiova at the beginning of the XX<sup>th</sup> century.



**Photo: Cristian Floriganță**



**Minerva Hotel and casino**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

### **30. Palace of Justice - University of Craiova**

The edifice of the University of Craiova, originally built to serve as the Palace of Justice, is an architectural monument of national interest being located in the centre of Craiova, at no. 13, Alexandru Ioan Cuza Street, next to "Marin Sorescu" National Theatre.

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<sup>147</sup> *Ibid*, page 103

The Palace of Justice was built on the site of "Ganescului Church", built between 1752-1757, after 1836 being the seat of the Episcopate, the street being called the Episcopate Street in that period.

The Future Palace of Justice was designed in 1890 by the architect Ion Socolescu, neoclassical, inspired by the French academy of that time. The building was supposed to be imposing, similar to the central buildings in the rest of Europe and after King Carol I, who wanted to raise Romania to the level of the western countries <sup>148</sup> and was built between 1894 and 1912.

The construction was perfectly folded on the uneven terrain (higher in the front, to the current A I Cuza Street, then to the Justice Street, and below in the back, towards the current Calea București, then Știrbei Voda Street, an area known as "Valea lui Opinca), with 3 levels of height (high basement / semi-basement, ground floor and first floor).

The neoclassical style of the building is determined by the architectural plastic of the facades. The graduation of the volumetric relations highlights the finishes with the fronton, taken over to the subsequent extensions, made after the projects of the architects Iancu Atanasescu in 1945 and the Petre Falcan during 1975-1976. The walls of masonry and concrete floors preserved the exterior architectural plastic in neoclassical style, but admirable to the inclination of the land, the extensions were five and six levels. On the side to the Theatre, the extension is marked by the existence of skylights only on the roof of the old building.<sup>149</sup> In front of the building there was also an artesian fountain, famous as it was a favourite meeting place for the students, which was abolished to ensure the flow of traffic. The rhythm of the Corinthian columns on the facade of the University is taken over and continued through simple modern columns at the entrance of the National Theatre and by the fragmentation of the vertical volumes of the upper cubist level of the building.<sup>150</sup>

The initial form of the Palace of Justice building was a quadrilateral crossed in the middle by a central body that corresponded to the main entrance. This was dominated by the classic fronton, where a statuary group of "Blindfold Justice" could be admired, removed after 1948. After the change of the building's destination, under the fronton there was placed the word "UNIVERSITY"<sup>151</sup>. The main entrance - the ancient stereobot - is a monumental staircase, and the colonade, according to the Greek classicism, has four columns with grooves and a Corinthian capital<sup>152</sup>.

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<sup>148</sup> <http://www.editie.ro/articole/special/istoria-universitatii-din-craiova-fosta-biserica-fost-palat-de-justitie.html>

<sup>149</sup> Magda Buce Răduț – *Op. cit.*, page 161

<sup>150</sup> *Ibid*, p. 144

<sup>151</sup> <http://www.monumenteoltenia.ro/palatul-de-justitie-azi-universitatea-din-craiova-rectoratul/>

<sup>152</sup> Magda Buce Răduț – *Op. cit.*, page 163

In 1912 there was a partial inauguration of the building; another took place in 1914, when the palace had 4 levels.



Photo: Cristian Floriganță

## ***Băilești***

### **31. Amza Pellea House**

Amza Pellea Memorial House is located at no. 58, General Eremia Grigorescu Street, Bailesti, Dolj County. It was inaugurated in Bailești in August 2008, year in which 25 years have been commemorated since the death of the actor.

Amza Pellea was born on April 3<sup>rd</sup>, 1931 in Bailești and is a representative of the Golden Promotion of the Romanian Theater. He starred in films such as "Mihai Viteazul", "Dacii", "Nemuritorii", "Atunci i-am condamnat pe toți la moarte", "Nea Mărin Miliardar" and others. He won the 1977 Male International Performance Award at the Moscow International Film Festival for his exceptional role (Manlache Preda) in the film "Osanda". He died on December 12<sup>th</sup>, 1983 in Bucharest. The project was feasible thanks to the locals who helped to arrange the museum.

The house is white, "as in the stories he used to tell me," says Oana, the daughter of the great actor<sup>153</sup>. The edifice was built in 1908 and the area to be visited is not very large, comprising two rooms (bedroom and office) and a hallway.

There are actually two houses in one, one in which the great actor and the famous character played by him, Nea Mărin, have grown up. Until the 1950s, there was only one building at this address, where Amza Pellea, the old man, the actor's father, lived with his wife and five children. The state confiscated the three rooms in the street on the pretext of non-payment of the tax and left him to be the owner of just five rear rooms of the building. They were purchased in 1966 from the heirs with the amount of 40,000 lei, although in the documents there is the amount of 25,000, by Lazar Chirea, the current temporary trustee of the memorial house<sup>154</sup>.

<sup>153</sup> <http://zigzagprinromania.com/blog/casa-memoriala-amza-pellea/>

<sup>154</sup> <http://m.jurnalul.ro/editie-de-colectie/amza-pelea/vecin-cu-gloria-318030.html>



In the minutes dated February 8<sup>th</sup>, 1937, the first information regarding the book fund held by the library appeared: "It has a 2000-volume book fund"<sup>157</sup>.

Moreover, the teacher Nicolae Mitea has also used his personal book fund for the endowment of the public library. In the minutes of June 1937 data on the participation of teachers in library activity and cultural activity generally appears. In the characterizations made to the teachers, among others it was said that "... they take part in the leadership of the library and in the development of the ethnographic museum, the only one in the region"<sup>158</sup>. In 1984, after being moved to various locations, the Library returns to the place where it was established.



## Calafat

### 33. Marincu Palace

Marincu Palace is an architectural monument of local interest, located in the center of Calafat, which hosts the Museum of Art and Ethnography in the locality. The edifice was introduced in the National Heritage, on the List of Historic Monuments, in 2003<sup>159</sup>.

Located at 90 kilometers from Craiova, in the city of Calafat, the building was the property of Stefan Marincu, a rich man and the mayor of Calafat during 1911-1914, who raised it in memory of his daughter, Marioara, who at the age of just 13 years old passed away being sick of Tuberculosis. The foundation stone was established in autumn 1904, the work being completed three years later, the palace being inaugurated in 1908.

It was built in the French neo-classical style, with baroque and rococo accents and with influences of the Romanian architecture at the beginning of the XX<sup>th</sup> century, according

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<sup>157</sup> Apud Dorina Braloștițeanu - *City Library "Anton Pann" Filași. 80 years of activity in Viața bibliotecilor*, April 2015, page 104

<sup>158</sup> *Ibid*

<sup>159</sup> <http://www.monumenteoltenia.ro/palatul-marincu/>

to the plans of the French architect Paul Gottereau, famous in the beginning of the XX<sup>th</sup> century in Romania, where he designed the Royal Palace in Bucharest, the Central University Library, CEC House on Calea Victoriei and “Jean Mihail” Palace, now the Art Museum in Craiova.

It is remarkable by the impressive dimensions, but also by the finesse of the details. The well-proportioned faade is guarded by two columns on both sides of the main stairs, in front of which there are two lions<sup>160</sup>. The builders of Marincu palace were the Italians Pietro Adotti, Georgetti, Traunero, under the supervision of Archbishop Constantin Rogalski<sup>161</sup>.

The main building, the basement, the ground floor, the first floor and the tower, included 48 rooms with different destinations and an area of 8,333 square meters on three levels. The roof in the sides of the building was edged by a narrow lace rail. The protuberance of the central dome, from which a glittering fleece springs, the small domes covering the two round bows in the corners, as well as the turret, were covered with silver blades. The effect of the ensemble - flakes, rails, roofs shining silver in the sun, was great. The round skylights are generally rectangular to the large dome and to the bows. The white palace faade opens outward, according to the French model, with lots of windows and window-doors with beautiful frames. Every element of the faade was the occasion of a decoration with pillars, overhangs, girdles, cartridges, apparent columns, stucco works, all sprinkled with scrupulousness and taste<sup>162</sup>.



**Photo: Cristian Florigana**

### **34. I.S. Drulescu House - The City Hall**

Ioan S. Dragulescu Palace - the current building of the City Hall of Calafat is a replication of Marincu Palace, and was built at the same time with it, between 1904-1907.

The owner of the building was Ioan S. Dragulescu, former mayor of Calafat on two periods (1902-1903, 1905-1906), and he also wrote a monograph of the city, published in 1906, entitled "Calafat today and in former times".

The Drulescu family gave two mayors for the city of Calafat:

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<sup>160</sup> *Ibid*

<sup>161</sup> *Ibid*

<sup>162</sup> <https://www.agerpres.ro/cultura/2014/09/11/destinatie-romania-palatul-marincu-din-calafat-trista-poveste-a-unei-mari-familii-11-37-49>

- Marin Dragulescu in the years 1876-1878;
- Ioan S. Dragulescu in the years 1902-1903 and 1905-1906.

The latter also wrote a monograph of the city, published in 1906, entitled, "Calafat today and in former times ". Among the relatives of I.S.Drăgulescu was also the great writer Zoe Verbiceanu, who wrote "De-ale lui Nastratin" and translated Francois Villon into Romanian.

Being in a competition with the landlord who was also mayor, Ștefan Marincu, Ioan S. Dragulescu built the palace that bears his name between 1904-1907.

We do not know the name of the architect, but it is known that the edifice was built by the company of Pietro Adotti (1872-1934), originally from Artegna (Friuli, Italy), who emigrated to Romania in 1894. In the Danube port, Adotti's company has built a series of public and private edifices that have contributed to the modernization of the city: IS Dragulescu Residence, "Marincu" Hotel, "Ștefan Ioniță Marincu" Villa (the current Museum of Art and Ethnography), "Ferdinand I" High School (1912-1914), "Eracle Marincu" Villa (1911-1913) and "Sf. Nicolae" Church.

"Ioan S. Dragulescu" Palace is built in eclectic style, with elements including as "Marincu" Palace, Baroque and Rococo accents and influences of the Romanian architecture from the beginning of the XX<sup>th</sup> century.

The paintings that decorate it are the works of the favourite painter of the Royal House of Romania, established in Craiova, Francisk Tribalsky, and of his daughter, Freda, her paintings still being preserved up to this day<sup>163</sup>.



**Photo: Cristian Floriganță**

<sup>163</sup> <http://ziaruldecalafat.ro/cladirile-vechi-din-orasul-rozelor/>

## *Dăbuleni,*

### **35. "Sf Mare Mucenic Gheorghe" Church**

In the centre of Dăbuleni locality is the "Sf. George" Church, which has two parishes. The "Sf Mare Mucenic Gheorghe" Church in Dăbuleni was built between 1810 and 1817 by "the work and expense of gentlemen sirrah Gheorghe and sirrah Hagi Enuş," as written in the letter above the church access door.

Hagi Enuş in this period performed the function of landholder of Dăbuleni estate, leased from the great Ban Grigore Brâncoveanu<sup>164</sup>. Hagi Enuş House had a fabulous fortune, its representatives, the brothers Constantin and Petru, being members of the Eteria, and in Craiova they represented a real unofficial "bank", also dealing with the usury, which determines Tudor Vladimirescu, being himself a victim after he had borrowed money for the army, to ask for their expulsion. After the defeat of the revolution in June 1821, the philanthropist Constantin Otetelişanu borrows 13,600 talers with an interest of seven and a half talers a month, in exchange for money, placing the estate of Breasta, as pawn<sup>165</sup>.

"Sf Mare Mucenic Gheorghe" Church in Dăbuleni was built of burnt brick on the site of another older, wooden church. In 2002 many human remains were discovered in the yard, probably an old cemetery or church courtyard serving as a burial site for former servants and their families, but this was not true. In the church from Dăbuleni, the founders are painted in ante-temple with their families. The construction of the church is in the shape of a ship or arc, with thick brick walls, without turrets, with a Brâncovenian porch with columns at the entrance and fresco painting.

The church was painted by Gheorghe Zugravu, as the old written inscription in Romanian in Cyrillic letters reveals: "This holy and divine church that is called and celebrated Sf. Gheorghe, by the work and expense of gentlemen sirrah Gheorghe and sirrah Hagi-Enuş was built from the foundation at the date from Christ 1817"

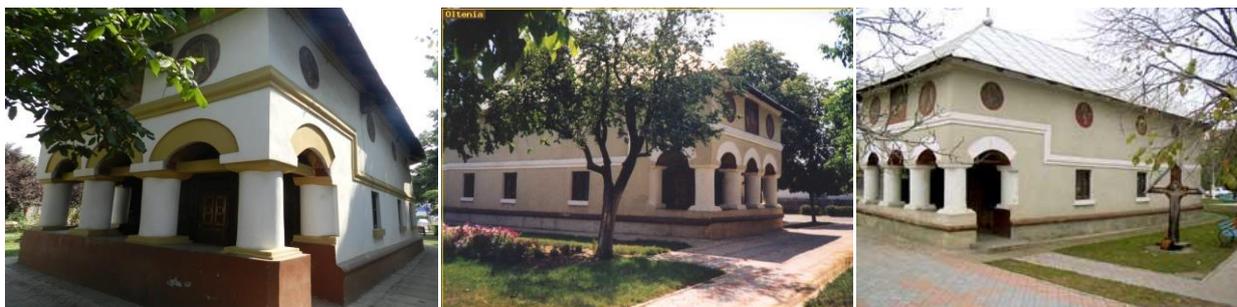
The interior of the church was painted in 1946, and between 1998 and 1999 it was rebuilt, in 2000 a series of exterior repairs were executed. The church was sanctified on September 21<sup>st</sup>, 2002 by His Holiness Nicodemus from Gorj, Vicar Bishop of Craiova<sup>166</sup>. The church is on the list of historical monuments, Monument Code: DJ-II-m-B-08255.

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<sup>164</sup> <http://www.revistaortodoxa.ro/?p=1283>

<sup>165</sup> <http://crispedia.ro/craiova-timpul-revolutiei-de-la-1821-condusa-de-tudor-vladimirescu/>

<sup>166</sup> <http://www.gds.ro/Local/2005-11-19/Scurt+istoric+++Dabuleni++500+de+ani+de+atestare+documentara/>



**Photo: Cristian Floriganță**

## **Segarcea**

### **36. Crown Domain**

The Romanian Crown Domains was a property fund that provided the economic backing of the royal court. They were founded through the Law of June 9<sup>th</sup>, 1884 at the initiative of Ion Bratianu. The domains belonged to the state and could only be sold by law. Their administration and beneficial interests belonged to the Crown<sup>167</sup>.

The impact of this decision on the entire society was a major one, the Crown Domains having a huge impact on the modernization of agriculture and forestry.

They have been administered for almost three decades by Ioan Kalinderu, followed by Barbu Știrbei, Ernest Baliff and Dimitrie Negel. On a Domain, both the agricultural plantations and the quality of beefs in the area, the existence and maintenance of pasture sites, the processing of milk, as well as activities related to the quality of life of those working on the Domain - schools, libraries, pensions or aids<sup>168</sup>.

Although in the stud established on the Crown Domains of Segarcea it was improved in the interwar period the “Romanian Trotter”, the true fame was given by the wines produced here. Hardly affected by the phylloxera waves, the Romanian viticulture found a resource for rebirth in the vineyard school set up in Segarcea, where over 60 varieties of grapes were grown and multiplied.

Between 1906 and 1908, on the basis of the project of two Romanian architects, Iosif Exner and Jean Pompilian, a wine cellar was built, under the supervision of Ștefan Făgădău. It was one of the first reinforced concrete constructions in Romania bearing the Crown's inscriptions: the royal family's blazon and the royal-lily crown that decorated its entrance.

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<sup>167</sup> [http://enciclopediaromaniei.ro/wiki/Domeniile\\_Coroanei\\_Rom%C3%A2ne](http://enciclopediaromaniei.ro/wiki/Domeniile_Coroanei_Rom%C3%A2ne)

<sup>168</sup> <http://www.jurnaluldeafaceri.ro/domeniul-coroanei-segarcea-130-de-ani-de-traditie-si-istorie/>

Built in the shape of a Greek cross, it used the principles of gravitational winemaking, so the interventions on wine were minimal. The wines here received the recognition of international juries, obtaining medals in Paris in 1936<sup>169</sup>.

Segarcea viticulture domain is one of the current suppliers of the Royal House of Romania. One of the wines produced in Segarcea bears the name of Her Royal Highness Princess Heir Margaret of Romania.



Photo: Cristian Floriganță

## *Bechet*

### 37. „Sf. Gheorghe” Church

Located at no. 93, Nicolae Titulescu street, it is on the historical monuments list, Monument Code DJ-II-m-B-08191<sup>170</sup>.

The construction of the church began in 1861 and 10 years later, in 1871, the church was consecrated with the "Sf. Gheorghe" patronage. The church was built at the instigation of the priest Egumen Paisie, from the "Roaba" Monastery (a monastery located in Dolj between the townships of Căciulătești and Dobrești) and was completed with the support of the merchants Ion Ivanovici, Gheorghe Ghiorghovici and the mayor of that time Păun Dinulescu. The church was built on the site of a wooden church called "Sf. Troiță" (built in 1808 by Șerban Clucer - the locals called it "La Mânăstire").

The church has a length of 32 m and a width of 12 m and is built in Byzantine style, cross-shaped, with oil painting. On the church's specification works, appear the names of the "foremen" Florea Sarpe and Staicu Croitoru and the "painters" Dumitru Batranu and Florea Chiciu. The basement is made of stone boulders, conchiferous limestone and the brick has two dimensions - 30 x 14 up to the windows and 23 x 12 the rest. The chapel is a new building and was built on the foundation of the wooden church. From a village monograph dating back to 1891, one can see that to the new church was serving a priest and to the old one a priest without telling his name.

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<sup>169</sup> *Ibid*

<sup>170</sup> <http://www.bisericiromania.org/index.php?menu=BIA1&code=4438&criteria=&quick=&order=P.TOWN,C.NAME,P.NAME>

Until 1876, from the writings on St. Books are found as priests in the new church as substitutes Ion Pârjol from Zvorsca, Oprea Duculescu from Ascunsa and Marin Marinescu. Inside the church there is a polyhedron with eight arms of yellow brass finished at the base with a globe on which it is written in Latin letters: offered by Florea Frăineanu 1870. The church, very impressive, is completely made of cement of 2 p 2 m, with the height of 1,20 and grain made of oak and fir tree. Painting renovations were not done.

In 1912, Alioane Marinescu and Vitu Popescu added a very imposing porch of 8 m long and 7 m wide, with an antler on pillars painted in the color of water. The bell tower was made of oak posts, 10m high, and the place for the bell was closed around with boards. It was set in the south of the church at the corner of a square-shaped land, to the southwest. First the bell tower had a 500 kg bell, which, unfortunately, in the First World War, was took by the Bulgarians and placed in Rahova.



Foto: Cristian Floriganță

## *Houses which are Monuments*

### **38. Otetelișanu Mansion – Benești village**

The mansion was built by the boyars of Otetelișanu family at the end of the XVII<sup>th</sup> century and the beginning of the XVIII<sup>th</sup> century, made of massive brickwork, reflecting the harmonious combination of the peasant elements of a house and the fortification elements of a fortress. These latter elements are the trapezoidal shaped ramps provided on each side of the mansion, very wide to the inside and very narrow towards the outside<sup>171</sup>.

It is not known who designed this mansion, but from monographs made by historians, it was restored by the architect Iancu Atanasescu.

The building, rectangular (11.85 / 11.98 m x 14.43), has a basement with a thickness of 80 cm and the ground floor with - 70 cm. The well-burned brick is narrow, bound with ordinary lime mortar with small joints<sup>172</sup>. The decorative facade repertoire is a diverse and rich one, specific to the era in which the mansion was built. The horizontal rectangular bar

<sup>171</sup> <http://www.cesavezi.ro/obiective-turistice/2-Institutii-de-cultura/2379-Conacul-Otetelisanu>

<sup>172</sup> <https://www.igloo.ro/conacul-otetelisanu/>

that delimits the level of the basement floor, the large rectangular panels on each side, the highly profiled overhang, the spindle springs placed above the entrance and the window below the arbour are some of the elements that manage to attenuate the volume mass.

The entrance located on the west side of the mansion is the access point in a cellar, the three rooms of which are vaulted and fitted with solid oak wood doors carved from a single wood<sup>173</sup>.

The Otetelișanu family has put a strong cultural footprint in Romania's history, if we would only remind of Ilie Otetelișanu, who in 1720 was building the beautiful church of "Sf. Ilie" in Craiova, the brothers lordache and Grigore who, in 1835, were building the first school of girls, according to the Western model, or Petrache Poenaru, a member of the Romanian Academy and known not only for the invention of the "endless portrait", but also for the creation of the Romanian Flag and the initiation of the first Romanian newspaper.

During the revolution of 1821, the mansion was robbed by a band of Albanian people led by the captains Iova and Ienciu who probably fought on the side of Eteria, but the owners of the mansion and the goods were rescued by the intervention of the panduri who executed the squads at a crossroads.



Photo: Cristian Floriganță

### 39. Coșuna Bucovăț Monastery

It is rightly considered the oldest church in Craiova and among the oldest in Oltenia. The date of construction of "Coșuna" or "Bucovățul Vechi" Monastery is indicated differently in several sources, the earliest evidence attesting its construction in 1483.

The present church dates back to 1572, during the reign period of the ruler Alexandru II Mircea when it was built by Stefan and his son, Pârvu, under the patronage of the "Sfantul Ierarh Nicolae". The akathist drawn up by Dionisie Eclesiarhul states that, among the founders who endowed the Monastery with the estates is also "Basarab Voievod" (the first Basarab), and among its main founders we find "Basarab cel Tânăr" (1477-1482) and "Neagoe Basarab" (1512 -1521)<sup>174</sup>.

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<sup>173</sup> *Ibid*

<sup>174</sup> *The Great Book of Craiova*, Sitech Publishing House, Craiova, 2007, page 506

Nowadays the church has been preserved from the old Monastery, with a triconc plan, with two annexed rooms to the altar, with a rectangular pronaos, and an open porch with a slope roof supported on the pillars of the wall.

On the facades of the church, the main decorative element is the median zone in its definitive shape, characteristic of the "mountain style" of the XVI<sup>th</sup> century<sup>175</sup>.

As a specific architectural detail, in the Holy Altar, the proscomidiar (table of oblation located on the left of the altar table) is set in the mid-day and not in the north, as the tradition provides. The church was painted in fresco two years after its construction. The uniqueness of this place is given by the Zodiac painting, one that represents each day of the year with the corresponding saint of that day. The polychrome fresco from the altar and nave was made in 1574. The pronaos was later painted during 1579-1589, with interruptions in 1583-1585, when Pârvu accompanied Mihnea Voda in exile. It's the work of a less talented painter.

The cultural-historical value of the monastery is given by the mural chronicle on the western wall of the pronaos, written in Slavonic and discovered in 1939 under a layer of color applied during the restoration of 1873. It was written in 1574 and is known as The Mural Chronicle of Bucovăț. The painters here are not known, but they were remarkable, and the studies made by eminent scholars in the history of art, such as Carmen Laura Dumitrescu, speak of the clearest expression of Byzantine art at the end of the XVI<sup>th</sup> century and among the most important for the whole history and architecture<sup>176</sup>.

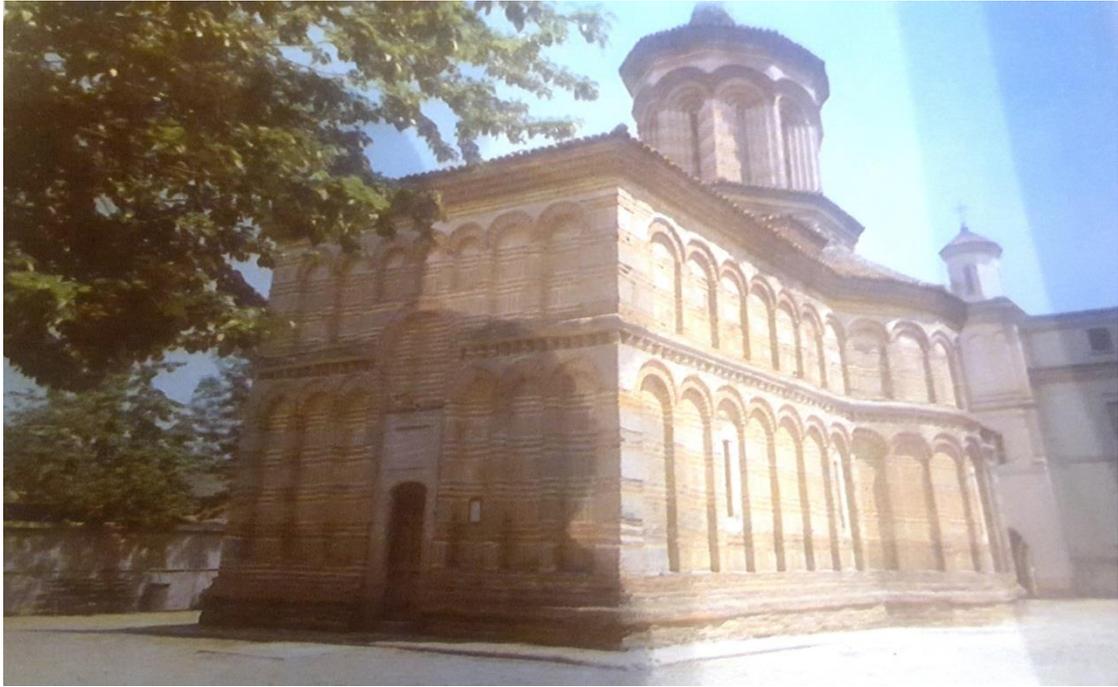


**Photo: Cristian Floriganță**

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<sup>175</sup> *Ibid*

<sup>176</sup> Carmen Laura Dumitrescu - *Painting from Bucovăț* in *Buletinul Monumentelor Istorice*, XL, Bucharest, 1971, page 63



**Coșuna-Bucovăț Monastery, built in 1572**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)



**Founders of Coșuna- Bucovăț Monastery: Ștefan and his son Pârvu**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)



**The ensemble of Coșuna-Bucovăț Monastery**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

#### **40. Izvoranu – Geblescu “Cula” Manor**

Izvoranu-Geblescu Cula, a historical monument of category A, from Brabova township, Dolj county, Historic Monuments List Code: DJ-II-m-A-08200.

It has a national cultural heritage value and belongs to the category of medium-sized cula, the main façade being the southern one. The first level has only one room, and the next two communicates with the open veranda.

Izvoranu-Geblescu Cula belonged to the Izvoranu boyars and is supposed to have been built between 1780 and 1790 and then sold in 1841 to the Geblescu family.

A local legend says that it was not a sale-purchase act between the two landlords, but a card game won by Geblescu, which brought him the ownership of the edifice<sup>177</sup>.

Once it became his possession, Geblescu built a third level with a belfry, wood cursive being added at the beginning of the XX<sup>th</sup> century<sup>178</sup>.

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<sup>177</sup> Mirela Marinescu –Izvoranu –Geblescu “Cula” Manor on the edge of the abyss in Gazeta de Sud, Craiova, May 28th, 2016

<sup>178</sup><https://www.facebook.com/Monumentalistul/photos/a.879662262172615.1073741841.248384871967027/1120297091442463/?type=3&theate>

The wooden balconies are impressive, being very beautiful and worked at a height atypical for the Oltenia buildings of that type. Terraces are present at the level of the first floor, next to the ladder. Inside, the attention is drawn to the solid girder, but also to the small windows. Several stairs lead us to the first level. Other stairs, bounded by a wooden railing, lead us to the upper level <sup>179</sup>. After having bought it, Radu Geblescu left it to his son Constantine, who in his turn gave it as dowry to his daughter, Elvira, on the occasion of his marriage to Filip Bibescu, brother of Anton Bibescu, who owned the vineyards of Corcova .

Izvoranu-Geblescu Cula is owned by the Brabova township and was taken over by the Oltenia Museum in Craiova in order to be appreciated. The project "Restoration, consolidation and promotion of the historic monument Izvoranu-Geblescu Cula" has a total value of 520,288.39 euros. The main works included in the project are to consolidate the building, in a way that preserves its authenticity, the restoration of wood, metal and masonry, the most accurate reconstruction of those that cannot be restored, and the finishing of the interior and exterior, the original materials being preserved to a large extent <sup>180</sup>.



#### 41. Jianu House

It was built in the late XVIII<sup>th</sup> century by Hagi Stan Jianu's family. It was restored in 1918 on the old foundations. One of the sons of Hagi Stan Jianu's brother, Amza Jianu, had three children among whom Iancu Jianu, the famous Ottoman outlaw.

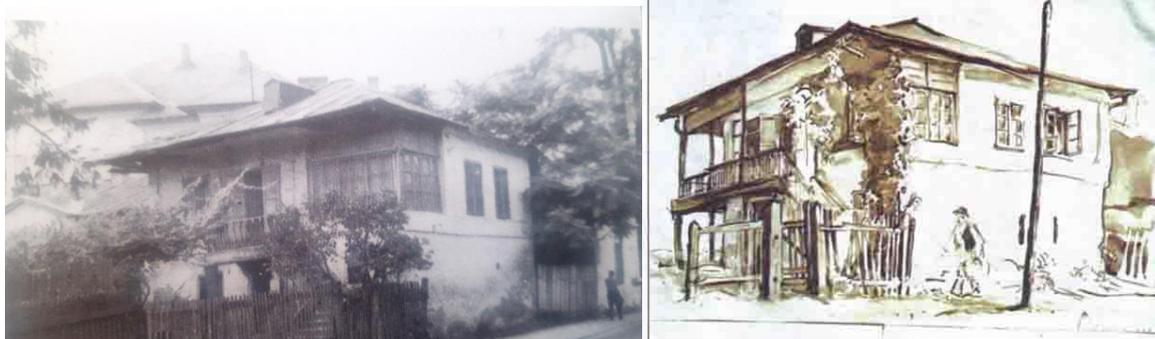


<sup>179</sup> Mirela Marinescu – *Loc. cit.*

<sup>180</sup> <http://www.monitoruldeoltenia.com/cula-din-brabova-care-sta-sa-se-prabuseaca-va-fi-consolidata-printr-o-proiect-european-de-500-000-euro/>

## 42. Coțofeanu House

Built by the Coțofeanu family, on two levels at the beginning of the XIX<sup>th</sup> century, probably around 1818. The last renovation was made in 1896.<sup>181</sup> It is a historic monument of local importance. Currently demolished and replaced with a hotel.



Sursa: *Craiova 1975*- Album omagial realizat cu ocazia a 500 de ani de la prima atestare documentară a Craiovei

## 43. Grigore Otetelișanu House

It was built in 1800 by one of Craiova's trademark boyars. Grigore held the position of Big Clucer (was a historical rank traditionally held by boyars in Moldavia and Wallachia, roughly corresponding to that of Masters of the Royal Court). He founded with his brother, lordache, the School for Girls in 1837. In the same year he supported Constantin Lecca in setting up the first printing house in Craiova. One of Craiova's great culture persons. The personal library was one of the largest in Craiova and in the country.<sup>182</sup>

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<sup>181</sup> Firan Florea, Firescu Alexandru, *Op. cit.*, p. 70

<sup>182</sup> <http://aman.ro/betawp/wp-content/uploads/personalitati/O/otetelisanu%20grigore.pdf>



**Otetelișanu House**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

### **43. House of the painter Constantin Lecca**

It dates from 1841. It is an architectural monument of local importance. It is relevant due to the fact that the first printing house in Craiova was operating in this building, where the first Craiova magazine, called *the Mosaic* was printed.<sup>183</sup> This is the dowry house of his wife, Victoria, born Otetelișanu, the sister of his supporters, Iordache and Grigore Otetelișanu. It is building made up of a basement and a ground floor. This house was sold in 1857 to the former cavalry commander Zamfir Broșteanu.



### **44. Hurez inn**

The name came from the owned institution: Hurez Monastery. It was also called the "German Inn" used during the Austrian occupation.<sup>184</sup> It was a fortified building with 10 m

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<sup>183</sup> Firan Florea, Firescu Alexandru, *Op. cit.*, p. 70

<sup>184</sup> *Ibid*, p. 71

high walls and crenels. The ruins of the main walls are still preserved. It was rebuilt in 1700 at the request of Constantin Brâncoveanu. In 1775 it was renovated by Alexandru Ipsilanti. In 1889 his walls were demolished. Anton Maria del Chiaro left a detailed description of the inn, and the painter Barbu Iscovescu painted this area of the city. The inn had a rectangular shape with sides of 200 m. It possessed courtyards for occasional residences of the ruler, of the "vaults" – meaning of shops and of the houses of merchants, of the exchange, of the duty, of the headquarters of the Oriental Company.



#### 45. Gheorghe Chițu House<sup>185</sup>

Gheorghe Chitu House was built at the beginning of the XIX<sup>th</sup> century and was the building in which Gheorghe Chițu lived. Gheorghe Chițu (born August 24<sup>th</sup>, 1828, Ologa, Romanati county - died October 24<sup>th</sup>, 1897, Mirila, Romanati county), political and jurist, had several mandates of senator and deputy minister and mayor of Craiova between 1862 - 1864, member of the Romanian Academy, collaborator at *Traian's Column*, headed by BP Hașdeu. His father, a small merchant who knew the Greek language, had fled from the Turks by settling with his family in the parts of Romanati. The son followed the primary and secondary school in Craiova under the guidance of Professor Ion Maiorescu.

Founder of the Craiova School of Commerce, which today bears its name, taught here commercial law (October 1878 - November 1891). Chițu was president of the Society for the Teaching of the Romanian People (June 1887 - June 1888). For outstanding merits in the development of Romanian education and culture, he was elected member of the Romanian Academy on June 27<sup>th</sup>, 1879. Gheorghe Chițu withdrew from public life in 1889 and died after a severe suffering on October 24<sup>th</sup>, 1897, at the age of 69.

In 1897, the Romanian newspaper announced that "a committee was established in Craiova for the building of a statue of Gheorghe Chitu", as a reverential regard brought to this first rank personality.

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<sup>185</sup><https://audiotravelguide.ro/casa-gheorghe-chitu-craiova/>



#### 46. Geblescu House

It is one of the oldest houses of boyar in Craiova. It was built after 1700 by the Cristofi family, who in 1900 came into possession of the Geblescu family. It is built over a vaulted ground floor with thick walls that respect the traditional Romanian model. The rooms open out with simple columns and the polygonal apse, supported by brick pillars, is an element of Balkan-Oriental inspiration.<sup>186</sup> It is currently an architectural monument of local interest.



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<sup>186</sup> Buce Răduț, Magda, *The Past in Craiova Today*, Sim Art Publishing House, Craiova, 2008, p. 37

## 47. Brăiloiu House

It was built in the XVIII<sup>th</sup> century from brick in old Romanian style.<sup>187</sup> The architectural appearance of the faade with small verticality, the semi-cylindrical vault cellar and the elevated ground floor with central entrance are preserved in the middle of the faade.



## 48. Voicu House

It is also a private home today. It was built in 1870, in a popular style with specific Romanian elements.<sup>188</sup> The balcony is enclosed with wooden travertine, based on the wooden colonnade. The gaps increase, arcing towards the top of the building.



## 49. Petre Chiu House<sup>189</sup>

It was built between 1850-1870 by the Papazoglu family. Subsequently, it became the property of the well-known Craiova jurist Petre Chitu. The architecture is inspired by the folk tradition, with Romanian elements. It has a closed porch with small sized painted glass but harmoniously integrated into the architectural ensemble. At present, there is a kindergarten and its traditional appearance is damaged by the renovation of the facade where the windows were used.

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<sup>187</sup> *Ibid*, p. 39

<sup>188</sup> *Ibid*, p. 41

<sup>189</sup> *Ibid*, p. 42



### 50. The private dwelling on September 13<sup>th</sup> street, no. 11<sup>190</sup>

It is a house of boyars, built towards the Outside Fair, in eclectic style with neoclassical elements and neoclassical ornaments. The façade is symmetrical both vertically and horizontally. It has two levels, with high windows, framed with decorative vegetal elements and embossed volumes, following the arched line. The middle of the building is bounded by two pairs of columns with floral chapter and the balcony with a surface of colonnades.

The pediment with sinuous route, with Baroque influence has ornamentation in relief, with anthropomorphic, beautifully composed and artistically exhilarated decoration.



### 51. The dwellings on Olteț Street no. 23, 25 and 27

It is a monumental building, with a refined architecture that shows an inspired balance between the Romanian traditional art and the architectural currents of the time.

The dwelling from no. 23 is built according to the model of houses of rich merchants, who have called foreign builders to make monumental edifices. It is worth noting that the footprint of the architects trained in the major Western schools revealed their individuality yet engrafted on the local architectural thesaurus. Such constructions brought a distinct look to the city that enjoyed the travellers' appraisals. The building at no. 23 has basement warehouses, shop floor space on the ground floor, and a dwelling upstairs, which suggests the owners' orientation towards utilitarianism. The advanced and elevated loggia style

<sup>190</sup> *Ibid*, p. 44

balcony enhances the floor space and floor light, being also a decoration item. The ornaments are made around the upstairs windows and under the cornice, in a volumetric modulated frieze.

For the dwelling at no. 25 the exterior ornaments are of non-baroque influence, with loaded, sinuous shapes, with floral angel elements, rosettes, candles, the facades mentioning the years in which they were built, the present evidence of their age, of great documentary value.<sup>191</sup>



## 52. Palace Hotel<sup>192</sup>

It is a representative building for Craiova. It was one of the most famous hotels in Craiova, offering comfortable living conditions. It was built on the site of the old houses belonging to the Samitca family in 1916, according to the plans of the architect Otto von Hesselman. The building of Oltenia Bank also functioned in this building. The building emanates an aristocratic elegance. Situated at the intersection of Unirii and A.I.Cuza streets, some of the most important streets of Craiova, it is built on five levels: the ground floor, three levels and the attic with living rooms. The roof is provided with skylights joining in a tower that exceeds the overall height. The façade is decorated in eclectic style, with influences of the Spanish Gaudi style, with horseshoe art and three-bladed (trilobate) arrowheads. The sinuous girdle behind the cornice balances the console on the first floor, emphasizing the secluded ground floor. The main hall on the corner is decorated with mosaics, paintings, stucco and stained glass.

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<sup>191</sup> *Ibid*, p 62

<sup>192</sup> *Ibid*, p. 72



**Palace Hotel**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

### **53. „La Cocor” Inn<sup>193</sup>**

The denomination of this location is due to the two cranes that were kept in the yard. It was built in several stages between 1836-1865 by Petru Manea. It was designed to provide both a home and a fun place. He also performed other functions, as it is lined on a marble plate, which mentions that it was the seat of the Local Union. Every Sunday morning, trade unions were held in the back room.

It is a modest construction, made of narrow brick and arched at the top, with a simple façade.



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<sup>193</sup> *Ibid*, p. 101

## 54. Vercescu House<sup>194</sup>

It is a construction that fits into the constructive specificity of the Unirii street. Towards Park, the houses were large, elegant and aristocratic, with numerous ornaments and residential functions. The constructions made in this area were oriented to the sign of the social prestige and the position of the owners, being different from the constructions in the commercial areas, whereby each construction sought to ensure the residential and commercial needs of the owners.

The House “General Doctor I.P.Vercescu” is built in the late XIX<sup>th</sup> century in eclectic style with neoclassical influences and with an elegant courtyard. The purpose of the construction was to be a boyar residence. General Vercescu was a surgeon who became famous by the name of his surgery.



## 55. The Public Prosecutor's Office attached to the Craiova Court of Appeal

This edifice was built between 1848-1880 as the home of Bibescu family. It has elements of the neoclassical style with Austrian-Hungarian influences. The façade is original, being determined by the volumetric organization in three parts: in the middle, in a wide deployment is the entrance with a staircase and balcony above, framed by the two open terraces with ionic columns. It has been in the possession of the Băicoianu and Săvoiu families and is currently the property of the Public Ministry.

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<sup>194</sup> *Ibid*, p. 102



Source: [http://pcacraiova.mpublic.ro/bir\\_pres.htm](http://pcacraiova.mpublic.ro/bir_pres.htm)

## 56. The Building of the Post Office <sup>195</sup>

This building was built between 1920-1925 in Neo-Romanian style. The postal service in the XVIII<sup>th</sup> century operated in Craiova. The word "Post" originates from the Latin word "Posita", which means "to put", meaning the place where the exchange horses were waiting for the diligence carrying the correspondence. These were also called "postalion", and in the old times "olac".

In Romania, the postal service has been known since antiquity, and in the Middle Ages the postal service was organized by the ruler Barbu Știrbei, born in Craiova. Royal messengers were called "călărăși" or "lipscani", and the "olac horses" were the one prepared for exchange. The most frequent postal routes were Bucharest-Pitești-Craiova-Vârciorova. The first Romanian postage stamps are those known as "cap de bour" appeared in 1858 in Moldova during the time of A.I. Cuza.

In 1869 the diligence was replaced by the Bucharest-Giurgiu railway line. In 1876 it was introduced on the route Bucharest-Vârciorova, which was passing through Craiova.

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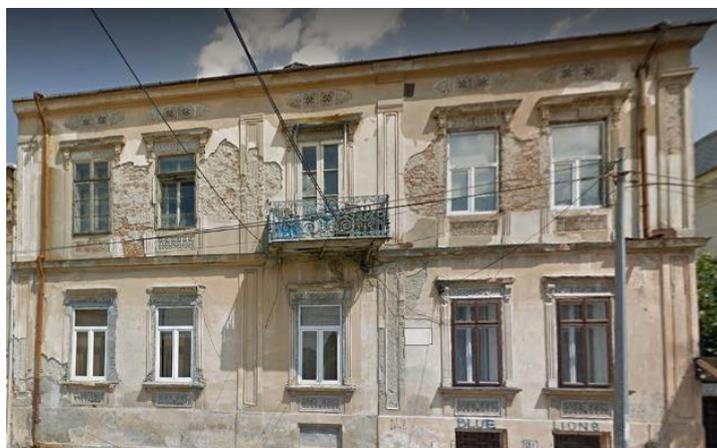
<sup>195</sup> *Ibid*, p. 105



Source: <https://www.google.ro/search?q=direc%C8%9Bia%20regional>

### 57. The House on Calea Unirii no. 53<sup>196</sup>

It was built in 1890, last year on the fronton medallion. The façade is small, but it is decorated on a neoclassical structure with Baroque ornaments. The pillars with spiral shapes made in ionic style present faces of angels, lions, shells and floral elements that are then resumed at the decorative borders of the windows, at the stage with decorative elements in the relief beneath the cornice and the tympanum (here tympanum means: the surface with plain masonry or ornamented with sculptures).



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<sup>196</sup> *Ibid*, p. 106

## 58. Zwillinger House<sup>197</sup>

House 88 is built at the end of the XIX<sup>th</sup> century with ground floor and first floor in Italian Renaissance style, with baroque ornaments, vegetal elements, lion heads, shells and two other pictures with the head of a woman. Downstairs, near the massive wood gate, it is a floral medallion. The house is built at the end of the XIX<sup>th</sup> century and it is impressive due to the ornaments made in Ionic style of the Italian and French Baroque. According to the study "The Built Patrimony of the Jewish Community in Craiova" by Prof. Nicoleta Doina Teodorescu, the Zwillinger House was built on three levels (basement, ground floor and first floor intended for living), plus a bridge, access to these and the inner yard being made through a gang.

Part of the correspondence sent by Wilhelm Zwillinger and their son's wife is part of the collection of documents and artefacts during the Second World War of lawyer Edward Victor, donated to the 2011 Holocaust Museum in Los Angeles.<sup>198</sup>



## 59. Glogoveanu Houses (Old City Hall)<sup>199</sup>

In 1913 Craiova City Hall bought the building located on no. 12, Brestea Street which was owned by Glogoveanu family. Until 1912 the City Hall functioned in the building located in the southern part of English Park.

After the rearrangement of Glogoveanu houses and the expansion of the space, they hosted the City Hall until 1949.

Glogoveanu House was built in 1720 by Matei Glogoveanu and his wife Elena, on the site of an older building. It is a massive building with thick walls, elevated on two levels, symmetrical to the central body, with wide openings, on a semi-circular arch. In this building, during the

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<sup>197</sup> *Ibid*, p. 107

<sup>198</sup> [www.monumenteoltenia.ro/casa-zwillinger-craiova/c](http://www.monumenteoltenia.ro/casa-zwillinger-craiova/c)

<sup>199</sup> Buce Răduț, Magda, *The Past in Craiova today*, Sim Art Publishing House, Craiova, 2008, p. 126

trips made over time, personalities of the Romanian political life lived: Tudor Vladimirescu, Mihail Kogalniceanu, Alexandru Ioan Cuza, King Carol I.

In accordance with the philosophy of time, Matei Glogoveanu ordered the construction of tunnels that could escape when the tenants are in danger. A similar system exists also at Glogova family, located on the Motru river. The exit from the tunnel was in the present kindergarten Mihai Bravu.



### **GLOGOVEANU HOUSE**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

## **60. Palace of Eliza Alexandrescu and the Chapel of Sineasca Cemetery**

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It was the foundation of Countess Eliza Alexandrescu, a philanthropic brand spirit of Craiova. She helped numerous civilian and charitable organizations of the time. She has been involved in the repair of “Petre Bojiu” Church and has carried out many charity works. She held 90 poor children annually, and for two years she paid school canteens for another 20 children. By the testament, a total of 12 orphan girls were to be maintained in school and endowed with the income of her estates after her death.

In memory of his husband she raised a chapel in Sineasca cemetery, whose project was awarded at the Karlsbad exposition, Germany, with the grand prize. This construction was donated by her sister to the City Hall of Craiova in 1933.

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<sup>200</sup> <http://cetateabaniei.com/povestea-contesei-eliza-alexandrescu-din-craiova-si-a-palatului-disparut/>

She received the title of Countess from the Emperor of Austria, Franz Joseph. Her nobleness was also passed on to her descendants, that her nephew I.B. Georgescu, as mayor of Craiova, donated his salary as mayor to the poor persons from Craiova for years, unique gesture in Craiova.

On Unirii Street at no. 132, Countess Eliza Alexandrescu built a palace with 16 rooms, equipped with two reception rooms, one of considerable size and one smaller, intimate, with a concert show, with refined finishes and famous paintings. After 1915, the Palace became the headquarters of the Military Circle in Craiova.

In 1936 the building burned entirely, leaving only a few adjacent buildings in which the restaurant "Cina".



## 61. „The White House”<sup>201</sup>

It was built as an extension owned by the Bank of Commerce. It was located at the intersection of A.I. Cuza and Th. Aman streets. It is due to the architectural plans of Constantin Iotzu, the architect who contributed to the completion of the construction of the Trade Bank following the death of the original architect, Ion Mincu, the promoter of the neo-Romanian style. It was also called the New Palace. The place on which it was built belonged to I. Beligradeanu, and the site lasted until 1926.

Given the preferences of time investors, the chief of construction was the well-known engineer G. B. Peressutti, whose name is mentioned on the walls of the building.

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<sup>201</sup> *Ibid*, p .134

The evolution of construction techniques at the beginning of the XIX<sup>th</sup> century due to new materials such as iron and reinforced concrete, then prefabricated, offered new possibilities to builders and architects. Under the influence of the Bauhaus School, the spaces will be rationalized and standardized in the style of housing blocks. Thus, the imposing construction called the "White House" or "The New Palace" was the first edifice built on the principles of a housing block.

Constantin Iotzu adhered to the tradition of commercial buildings with a high-rise ground floor designed to accommodate several shops, and over three floors of dwellings distributed around an inner courtyard of balanced size in relation to the size of the building.

The joining of the two sides of the building highlights the point at the intersection of the two streets. Its edges are cut at 45 degrees to cushion the impact on cross-section viewing and aesthetically harmonious integration. The view is guided to the heights by highlighting the corner of the building through a succession of pyramidal spires, which make the space connection between the high tower of the Prefecture and the dome of the University.

The façade is simple, with ornaments related to the neo-Romanian style suggested by the grouped arcades, as a testimony of the faith of C. Iotzu, one of Ion Mincu's followers in promoting a specific Romanian architectural style.



**„The White House”**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

## 62. „Teodorini” National Theater<sup>202</sup>

The economic and commercial development of Craiova was also manifested in the field of arts and culture. The growth of the city's dimensions, the formation of local elites, the attraction of capital and entrepreneurs and the county and the entire region, together with the investments of some boyars illuminated in youth education regardless of the social class, favoured the formation and development of a social category of art and culture lovers in Craiova. Thus, around 1850, the city entered a new stage in the development of the cultural movement by establishing the family of artists Maria and Teodor Teodorini.

They were controlling a group of artists considered "convenient" for the city of Craiova. Next to Teodorini is the artist Aristița Romanescu. The first performances were the *Duels* of Costache Caragiale, the *Stone from the House* by Vasile Alecsandri and a *Stormy Night* of I.L. Caragiale.

In 1850, a cultural settlement was built on Justice Street, hosting various artistic performances. The National Theater was built in neoclassical style, receiving the name of Teodor Teodorini, his director. Unfortunately, the building was destroyed by a fire in 1927.



Source: <http://www.operacraiova.ro/ro/istoric/>

## 63. „Marin Sorescu” National Theatre<sup>203</sup>

The cultural movement in Craiova was affected by the fire of 1927. It did not cease to exist, but the artistic activity took place in improvised spaces: between 1927-1932 the theatre's activity took place in the modern cinema hall, and between 1933-1973 in the performance hall of the "Carol I" College, which was subsequently named the Lyrical Theatre "Elena Teodorini", and now it is called the Craiova *Romanian Opera*.

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<sup>202</sup> *Ibid*, p 136

<sup>203</sup> *Ibid*, p. 138

Systematization of the city continued in 1969 by building the modern edifice of the National Theatre, now called "Marin Sorescu" National Theatre, after the name of the great culture man of Oltenia. This building was completed in 1973, including the surrounding area. It was built on the spot of the Food Market, which gave the city a gentle oriental look. Construction plans were made by the architect Alexandru Iotzu.



Source: From I, Mvelam, CC BY-SA 3.0,  
<https://commons.wikimedia.org/w/index.php?curid=2464435>

#### 64. „Elena Farago” House <sup>204</sup>

In the centre of Craiova, in the same courtyard with the headquarters of the County Library "Alexandru and Aristia Aman" it is the house where the poet Elena Farago lived, a brilliant representative of the Romanian literature and of the cultural life of Craiova.

Appointed director of the Alexander and Aristia Aman Foundation in September 1921, the poet led for more than three decades the destiny of this cultural site, with special contributions to the organization and functioning of the library, the filing of books and the keeping of accurate records arranging publications in library shelves, completing collections through purchases and donations.

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<sup>204</sup> Existing material on <http://aman.ro/casa-memoriala-elena-farago/>

After taking over the foundation's leadership, the poet moved to the house that could "serve as a dwelling for the staff in the service of the library and the museum" according to the testament of Aristia Aman. Here he lived and worked until the end of his life.

In the memorial house there are kept books, documents, photographs, letters, furniture and other objects belonging to the poet and her family.



**Elena Farago House**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

## 65. Alexander and Aristia Aman Library <sup>205</sup>

It is a first-rate culture settlement of the city. This is due to the generosity of the Aman family. Alexander Aman, the brother of the painter Theodor Aman, together with his wife, born Lăceanu. Coming from wealthy families, the two had a significant fortune, but they did not have children. They donated their full fortune to build a cultural home through the "Aman Foundation", under the patronage of Craiova City Hall. It was inaugurated on December 21<sup>st</sup>, 1908 in the presence of the Minister of Public Instruction - Spiru Haret.

While preserving the desire of donors, since 1950 the building is of special importance for the city, becoming *the County Library "Alexandru and Aristia Aman"*.

The original book fund was made up of books belonging to the Aman family. Over time, the collection of books has been enriched by purchases and donations of some important personalities, such as the donation of the personal library of former mayor of Craiova Nicolae P. Romanescu.

The initial architecture of the building has undergone changes over time. Thus, the ornaments on the facade disappeared, and the beautiful iron fence was replaced with a wire mesh fence.

This house belonged to Lăceanu family, from which came the one who later became Aristia Aman. It was built between 1870 and 1880 in the style of the Florentine palaces. It is a quadruple building on two levels, decorated with pilasters with Corinthian chapter. Above the main portal of the entrance it was the pediment with tympanum in relief and acroterion. The windows have semi-circular arches on the ground floor and quadrilaterals at the upstairs. The double-breasted gate supports the coat of arms with the crown, as well as the fountain and interior fittings in the Art Nouveau style.

The library in this building has been run over thirty years by the poet Elena Farago (1878-1954) who lived in the yard, in the house that now became *Elena Farago Museum*.

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<sup>205</sup> Buce Răduț, Maria, *Op.Cit.*, p 144



**Lăceanu House, at present the headquarters of „Alexandru și Aristia Aman” Library**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

## **66. "Colibri" The theatre for Children and Young persons (the Puppetry)<sup>206</sup>**

The Puppetry had its first performance in 1949 with the play "Iliuță" and "the chimney sweeper". Currently, the building needs repair due to age and earthquake degradation.

It was a rich grocery store with spacious ground floor shops and dwellings upstairs, built in eclectic style with Art Nouveau items: ironworks, wrought iron rails, interior stairs and balconies.

The three-level façade has an attic with ornamented windows. The central entrance has a reminiscent floral medallion, framed by two semi-circular arches. The iron balconies are square on the first floor and circular above.

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<sup>206</sup> *Ibid*, p. 168



## 67. „Nicolae Romanescu” Park

It is located in the south of the city. It is also known under other names, used in different time periods: Independence Park, People's Park or Bibescu Park. It is located on an estate belonging to Bibescu family, on which there were built pavilions, benches, greenhouses that gave it a special aesthetic value. This property was bought by the city administration to build a park. However, the project was initiated in 1898 due to the involvement of the mayor Nicolae P. Romanescu.

Thus, in the beginning of 1899, a public park was set up, inaugurated in 1903, event to which the King Carol I, Prime Minister D.A. Sturdza and the prefect Iulian Vrăbiescu were invited.<sup>207</sup>

The inauguration took place with great fast and joy, organizing fireworks, lighting with garlands with incandescent lamps and lanterns, and so on. The size of the event was so great that it gained national significance.

The park's design belongs to the landscape architect Edouard Redont, who coordinated the development of the park between 1901-1903. The work was done by his brother, architect Joules Redont, and landscape architect Emil Pinard. The project provided the improvement of the park in a romantic style so that it would look natural.

The quality of the architects' work was proven by the gold medal at the Paris Universal Exhibition in 1900, where the park project was presented.<sup>208</sup>

The current appearance of the park is impressive. Tall trees of considerable thickness, a large lake and alleys that allow movement from one end to another, complemented by the zoo, pavilions and benches offer unforgettable moments of relaxation amidst nature.

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<sup>207</sup> Buce Răduț, Maria, *Op. cit.*, p. 210

<sup>208</sup> *Ibid* p. 212

50,000 seedlings and ornamental shrubs from more than 250 species from different geographical areas were planted for the realization of park according to the height, leaf colour, vegetation period, so that in each period of the year there is a species that, by the colour of flowers or leaves, prevails.<sup>209</sup>

Architecture follows the principles of achieving a roaming atmosphere. In the park it was built a suspended bridge of romantic invoice, which is an extension of the *Magic Castle*. The architecture of the two buildings suggests an atmosphere of story. The water course is crossed by several bridges that mimic rocks, trunks of trees, waterfalls, swan islands, landings and kiosks and terraces.

The suspended bridge is the most spectacular building in the park.<sup>210</sup> It was designed by Edouard Redont and made by the company Sohyer in Paris in 1902. *The Magic Castle* completes the romantic frame with ruins, crenelles, strongholds of a castle, thick or cracked walls.<sup>211</sup>

The romantic appearance and special architecture, recognized by the received medal, put the Romanescu Park among the most famous ones in Europe. It is located next to Versailles Park in France, Poncio Park in Italy or Munich and Frankfurt Parks in Germany.



**Suspended bridge**

[https://commons.wikimedia.org/wiki/File:Parcul\\_Nicolae\\_Romanescu\\_din\\_Craiova.jpg](https://commons.wikimedia.org/wiki/File:Parcul_Nicolae_Romanescu_din_Craiova.jpg)

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<sup>209</sup> *Ibid*, p. 212

<sup>210</sup> *Ibid*, p. 219

<sup>211</sup> *Ibid*, p. 220



## The Magic Castel

### 68. Cernătești Mansion (“Cula”)<sup>212</sup>

The mansion is built by the Cernătești boyars in the second half of the XVIII<sup>th</sup> century. Originally on two levels, the building was modified in later stages of construction, adding it to the second floor with the wooden course. Arranged in ruins, the vault is restored in the late 60's of the XX<sup>th</sup> century, being transformed into a museum nestled by the teacher Nicolae Parvulescu.

The mansion has a compact, rectangular plan. It has three levels. On the ground floor, with separate access from the outside, it is the cellar. Through an internal staircase access is made to the upper levels where the living quarters are located. On the second floor there is a wooden course that surrounds it on three sides. On the west side, attached to the cane, there is an accessible sanitary access from the 1<sup>st</sup> floor level. A massive counterfort supports the mansion in the corner to the South-East. Ramparts are present at the level of the ground floor and the first floor.

At present, the mansion is in a state of advanced degradation, requiring efforts to renovate it and reintroduce it into the tourist circuit and historical knowledge.

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<sup>212</sup> <http://www.kule.ro/cule/dolj/item/cula-cernatestilor>



**Source:** <http://www.kule.ro/cule/dolj/>

## 69. Poenaru Mansion (“Cula”)<sup>213</sup>

It is located in Almăj village in Işalnița township. It is not in the public circuit being transformed into a school from 1962. On its estate in Almăj village, boyar Barbu Poenaru builds a mansion, in 1764 and a church dedicated to Saints Voivodes, finished in 1789. The old stone inscription above the entrance in the mansion recorded: B (arbu) P (oienaru) v (el) po (stelnic), l (eat) 1764. The dome had two levels, upstairs a wooden pillar. In the years 1801 and 1844, the vault is burned, losing the floor, which is no longer restored. In 1904, the boyar Gheorghe Poenaru gave the mansion to the school. The mansion is initially added to a classroom that extends horizontally the volume of the old building. Expansions continue in the years 1938-1939 and 1956.

At present, the core of the old mansion is completely embedded in the building of the school, which comprises three sides. At present, what remains of the Poienaru Mansion is embedded in the building of the school in the locality: a large room of square shape, with the side of about 8 meters and a corridor with the upstairs access staircase. This room is very tall and is covered with a calotte with field glass on all sides, decorated with stucco and painted medallions.

In the immediate vicinity of the former palace there is the Church of the “Saints Voivodes”, the building of the same Barbu Poenaru, who built the vault, constructed between 1787-1789. Next to the two historical monuments, in the centre of the locality, there is the Monument of the Heroes from Almaj.

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<sup>213</sup><http://www.kule.ro/cule/dolj/item/cula-poenaru>



**Source:** <http://www.kule.ro/cule/dolj/>

## 70. Coțofeni Mansion<sup>214</sup>

It is built in a traditional Romanian style, with a porch and arched columns, built around 1610. It is currently in an advanced state of degradation. It is 18 km away from Craiova in Coțofenii din Față township.

It is a significant architectural monument in terms of its constructive features and the importance of Coțofeanu family. It has 10 rooms, a kitchen, 2 bathrooms and a useful area of 261 square meters. It has a six-foot-high cellar.

The mansion is also famous because of the film "Tănase Scatiu", an important film for Romanian cinematography, which was cast here, being a screening of the novel with the homonym title written by Duiliu Zamfirescu.



**Source:** [http://arhitectura-romaneasca.blogspot.ro/2009/06/conacul-cotofenilor-din-cotofenii-din\\_04.html](http://arhitectura-romaneasca.blogspot.ro/2009/06/conacul-cotofenilor-din-cotofenii-din_04.html)

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<sup>214</sup> [http://arhitectura-romaneasca.blogspot.ro/2009/06/conacul-cotofenilor-din-cotofenii-din\\_04.html](http://arhitectura-romaneasca.blogspot.ro/2009/06/conacul-cotofenilor-din-cotofenii-din_04.html)

## 71. Cornea Brăiloiu Mansion<sup>215</sup>

It is located in the village of Negoiești in Melinești township. It was built by Cornea Brăiloiu between 1695 and 1705, one of Craiova's great ban during Constantin Brâncoveanu's period. It has been used as headquarters for *Melinești Drill Scale*, and it has no function at all.



Source: <http://www.monumenteuitate.org/ro/monument/686/Negoiesti-Cornea-Brailoiu>

## 72. Maglavit Monastery<sup>216</sup>

In the area there was no monastic life in the past, but after the events of Petrache Lupu there were some monks here, and on the Danube shore - a small community of nuns. Here, "to the stump", where a monk started to serve, it was also an abbot named Nicanor.

At that time, the construction of a large church was started in order to perpetuate Maglavit's message and spread it. The big brick wall was designed and planned on pillars to be protected from Danube waters. Currently, due to the construction of a barrier, the water is no longer threatening the church. The church was started in 1936 and continued, but to a lesser extent, until 1940. After 1990, the basement and brick ground-floor were closed, thus

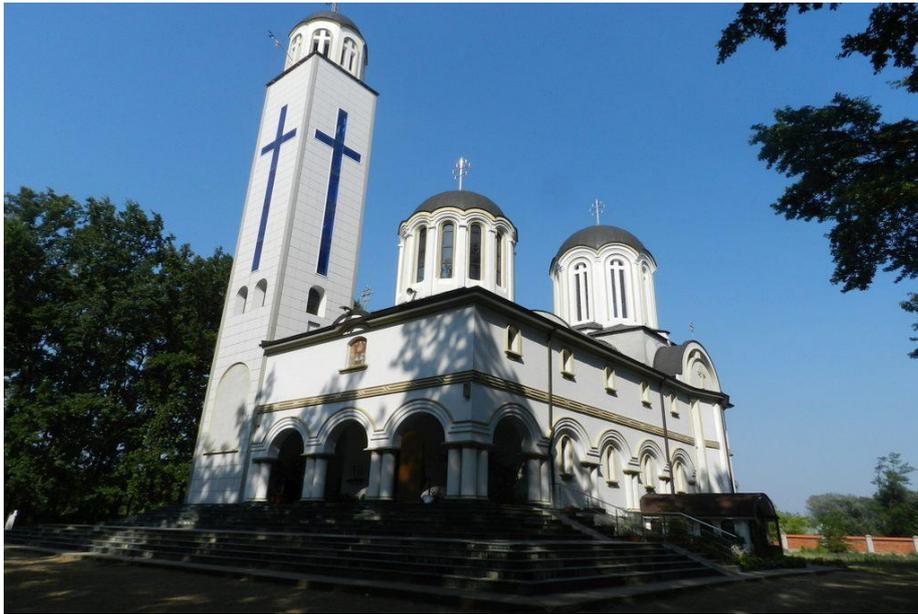
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<sup>215</sup> <http://www.monumenteuitate.org/ro/monument/686/Negoiesti-Cornea-Brailoiu>

<sup>216</sup> <https://audiotravelguide.ro/manastirea-maglavit-maglavit/>

being the place for jobs. In 2010, the meeting of the Diocesan Council of the Craiova Archdiocese made several resolutions on the reorganization and stimulating of monastic life in the counties of Dolj and Gorj. IPS Irineu, the Archbishop of Craiova and the Metropolitan of Oltenia, blessed and consecrated the chose male and female abbots.

Thus, based on the provisions no. 955/2010, Maglavit Monastery was transformed from a monk monastery into a nun monastery after Protosyncellus Valentin Vladimir Dărăng, the former abbot of the Maglavit Monastery, was named in the great ecclesiarch dignity of the Metropolitan Cathedral "St. Dumitru" of Craiova.



Source: <https://audiotravelguide.ro/manastirea-maglavit-maglavit/>

### **73. Dumitru P. Arsenie House<sup>217</sup>**

Dumitru P. Arsenie House was built in 1878. In the house of Calafat he lived until 1927, together with his family - his wife, daughter, niece with husband and grandfather. After 1927 the house belonged to the border units.

Dumitru P. Arsenie, originally from Greece, Mykonos Island became one of the councillors of the Mayor of Calafat. Subsequently, he was appointed vice-president of the Bank of Calafat, founder of the Church of St. Nicholas. He was also one of the greatest supporters of the Greek Church and his cult. He supported Queen Elizabeth Campaign Hospitals.

The first documentary preservation, referring to Calafat, dates back to 1424: the Calafat Customs, which in the XV<sup>th</sup>-XVI<sup>th</sup> centuries became the most important transit point

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<sup>217</sup> <https://audiotravelguide.ro/casa-dumitru-p-arsenie-calafat/>

for the Wallachian trade with the Balkan Peninsula. Another documentary testimony dates back to the time of the Young Basarab –“Tepelus” (November 1477 - September 1478). He, on April 3<sup>rd</sup>, 1480, strengthened Tismana, where it was Matei as abbot, the Calafat customs with the fair, as well as other duties and ponds. From April 30<sup>th</sup>, 1502 another charter, given by Radu the Great (1495-1508), which strengthens Tismana, whose monk was Ioanichie, "the Calafat customs, dates back to 1502, to be of the occasion and of the obedience and to take over from Calafat ".

From the first years of the XVI<sup>th</sup> century, another two princely temples were established, which strengthened Tismana customs monastery in Calafat. On June 26<sup>th</sup>, 1508, Mihnea I the Evil reinforces the Calafat customs monastery, which was Tismana since the elders, and on May 1<sup>st</sup>, 1510, from Târgoviște, Vlad the Young gives it to the hieromonk Ioanichie and to the monks from Tismana. On May 10<sup>th</sup>, 1523, Vladislav III orders the Tismana monastery "to make the monks of the monastery free to take their salt mines from Vadul Vidin from the Wallachians" and a year later, also, the strengthening of the Istratian tegumen and the monks of Tismana "the customs of Calafat with the fair and the Bistreț with customs" and others "because they were old and legacies from the elders." Such acts of gift or, more precisely, reinforcement of the rule over the villa of Calafat, were also given by Moses Voda (May 12<sup>th</sup>, 1529) and Mircea Ciobanul (April 26<sup>th</sup>, 1547), Peter the Young (April 17<sup>th</sup>, 1568). From the research of the documents of the epoch, it emerges that in the XIV<sup>th</sup> and XVII<sup>th</sup> centuries Calafat was the end point of an important commercial road, also known as the "salt road", its geographical position providing optimal conditions for the deployment of a transit trade asset. Hence, the surplus products of Wallachia reached the Balkan Peninsula to the shores of the Adriatic, and all the products of the Turkish and Greek merchants broke into Muntenia and beyond in Transylvania and Hungary. Through the Calafat customs, large quantities of cereals, cattle, horses, sheep, fish, salt, wine, wax, honey, and timber were sent to the Ottoman Empire. By the same point, clothing and ornamentation, oriental rugs, carpets, spices came into the country. The importance given to Calafat in the XVII<sup>th</sup> - XVIII<sup>th</sup> centuries was also determined by the fact that, being placed in front of Vidin and at the crossroads of ways, it flowed through the goods coming or going from the western parts of Bulgaria, Macedonia, western Serbia and even in Ragusa and Salmatia. Also from Calafat it was easy the connection with Craiova, where it was the main commercial road that passed through Oltenia from east to west (Bucharest - Pitesti - Slatina - Craiova - Cernet - Varciorova).



**Dumitru P. Arsenie House**

Source: <https://audiotravelguide.ro/casa-dumitru-p-arsenie-calafat/>

## **74. Segarcea Monastery<sup>218</sup>**

On the Segarcea estate, a small wooden skeleton was erected in Negru-Voda's period. Then, in 1547, the church was built on the estate, dedicated to the Assumption of the Virgin Mary. It was built in the mountain style, with a tower on the nave, and another on the open porch of quadrilateral shape.

In 1600, during the voivode Michael the Brave, the church was surrounded and reinforced with massive brick walls built in the shape of a cross.

The Segarcea Monastery was a fortress for which was used as a layover by salt merchants who went to the Danube. Also, during the Ottoman attacks, the inhabitants of the area were hiding inside the monastery, closing down the big gates.

During the Austrian rule (1716-1739), the Segarcea Monastery burned almost entirely, and the church also suffered greatly. It was only in the middle of the XIX<sup>th</sup> century that the monks in Alexandria rebuilt the church, making some modifications, such as the cancellation of the wall between the narthex and the nave.

On December 11<sup>th</sup>, 1863, with the secularization of monastic property, by the act signed by Alexandru I. Cuza, the monastic settlement of Segarcea was taken out of the Patriarchate of Alexandria, the estate of which passed to the state. Not long after, the

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<sup>218</sup> <https://audiotravelguide.ro/manastirea-segarcea-segarcea/>

monastery was abolished, and its church began to be used as a parish church. Starting with 1884, part of the monastery's wealth was given to King Carol I, being transformed into a royal viticulture domain.

The Segarcea Monastery still has a rectangular enclosure today. On the south and west sides one can observe, in the wall, the traces of the perpendicular walls, which compartmentalized the area of the cells. The monumental gate of the monastery, decorated in Neo-Baroque style, was built in 1903.

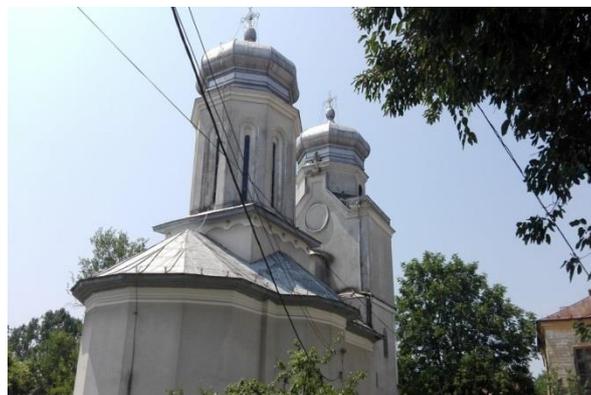
On a large scale, the church is built in the shape of a cross, divided into an altar, a nave with a tower, a narthex and an open porch over which a tower-bell towers. In the western part of the nave, the two lateral niches are still visible, the covering of this space being made by a semi cylindrical vault. Between the nave and the narthex there is originally a full wall, which was demolished at the restoration of 1862.

The narthex is covered with a calotte on the pendants.

The entrance to the bell tower above the porch is through a door on the northern wall of the narthex, which includes, in its thickness, the first access ramp to it. The bridge of the narthex was fortified.

The balcony is covered with a semi cylindrical transversal vault. It is open on three sides, the openings having circular arcades, supported by octagonal columns of masonry, with a high parapet. The two original levels of the tower each comprise two rooms. A third level, octagonal plan, includes the bell room. The windows were modified in the second half of the XIX<sup>th</sup> century, the current opening, in the frame, partially masking the original, visible from the inside.

The outside of the church is devoid of profiles, except for the socle, the girdle and the cornice, which are all XX<sup>th</sup>-century additions.



## 75. Henri Catargi Memorial house, Scăiești

Henri Catargi was born on December 6<sup>th</sup>, 1894 in Bucharest, and he attended the courses of the Faculty of Law at Sorbonne in France.

Between 1919 and 1922, he studied painting at the Julian Academy and the Ranson Academy in Paris under the guidance of Maurice Denis, Edouard Vuillard, Felix Vallotton and Roger Bissie, working in the workshops led by Andre Lhote and Marcel Gromaire.

In his training he made several reproductions of Poussin's works exhibited in Louvre.

The first personal exhibition of the painter took place in Paris in 1922, after which the artist began to gain fame both in Europe and in Romania, exhibiting in Bucharest, but also in Moscow, Belgrade, Prague, Berlin, New Delhi, Cairo, London and Tokyo.

His first works are mainly static natures and austere landscapes, in which the layout of the plans and the depth of space attempted to achieve a three-dimensional effect in the spirit of the new realism of the 1920s.

He was preoccupied during the 1920s, especially in colour, although the chromatic palette was limited to brown, ochre and white, including a wide range of grey, green and dark red.

He then gave up after 1930 to chromatic asceticism for a sober and discreet lyricism based on warm tones. Colour does not completely conceal the sketch of the painting.

He made many drawings and designs in ink, watercolour and pencil (some of the designs were at this Henry Catargi Memorial Museum in Scaești, now in the custody of Craiova Art Museum).

Throughout his life, Henri Catargi has also created many drawings and sketches in ink, watercolour and pencil, and in the last period of his life, body colours with a fresh colour.

During his artistic activity, Catargi participated in numerous personal and group exhibitions, both in the country and abroad, with works being exhibited in Bucharest, but also in Moscow, Belgrade, Prague, Berlin, New Delhi, Cairo, London and Tokyo.

The plastic artist who is mostly recognized for his landscapes and for the representations of female figures died in 1976 in Bucharest.



## 76. Maglavit Village Museum <sup>219</sup>

Maglavit village museum was inaugurated on September 9<sup>th</sup>, 2013 and was made of objects donated by people. Persons went from gate to gate and the objects were gathered from the inhabitants.

The museum was set up in several halls on the ground floor of the Cultural House and brings together traditional objects, dowry boxes, furniture, loom, various documents and old acts that speak about the history of the township.

The most important exhibition hall is the one in which Petrache Lupu's room is presented. Those passing through the door of this room wake up in a room in the village, with a wooden carved bed and covered with wool strands in a house. A gas lamp, a dowry crate loaded with crutches, wipes and pillows, and a wicker case complement the peasant interior. The objects that remind of Petrache Lupu are a few and all have been donated by his family.

On the wall there is a large monastery icon that belongs to it, as well as an engraved metal lamp that has been recovered from the basement of the old church.

It was attributed to Petrache Lupu, like a shepherd stick, carved in wood, which was also recovered and is now exposed to those who are curious to come into contact with a few contemporary things about this man who is said to be a saint and who makes miracles. He

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<sup>219</sup> <https://audiotravelguide.ro/muzeul-satului-maglavit/>

had certain shortcomings from birth, especially in terms of speaking. He would have seen God as a "mosque" next to a willow. He told the shepherd that people must repent, and that he must convey the message of the priest in the village. The vision was repeated three times, three consecutive Fridays. From that moment on, the life of the shepherd and the township would be different. Thousands of people came to the pilgrimage at Maglavit. The cripples were throwing the crutches, the blinds regained their eyes, the deathly still persons were beginning to speak, etc.

For decades, the name of Petrache Lupu, that of Dolj township Maglavit, was synonymous with the "divine miracle" and the miraculous healings done here. But also with the affluence of pilgrims. In the summer of 1935, in a single day, ten additional overloaded trains drifted from Craiova to transport pilgrims to the Maglavit, located at 15 kilometres from Calafat.

Petrache Lupu lived between October 14<sup>th</sup>, 1907 and December 14<sup>th</sup>, 1994. Petrache Lupu lived almost 90 years. It is said that during the communism period, he would have been hunted many times. The former shepherd was regarded by men as a messenger of the Lord. Although the Orthodox Church it remained circumspect about the story of Petrache, the villagers managed to build a monastery on the site where Petrache had the visions.

In the other rooms of the museum there are ceramic and metal objects, a war of weaving, costumes and old books, all donated by the inhabitants of the township.



## 77. The mausoleum of Fiișanu family, Filiași<sup>220</sup>

The Chapel-Mausoleum was built between 1865-1868 by the architect Theofil von Hansen, responsible for the extraordinary chapel on the Stirbey field in Buftea. At a closer look, the two aesthetic constructions are very much alike. The one in Dolj was raised in a neo-gothic style with Italian influences.

The building is raised by Dimitrie Filisanu, a boy who marked the evolution of this city, becoming a true historical personality.

The architect was inspired to lift the mausoleum by a French model.

The historical ensemble consists of a mausoleum, surrounded by an enclosure wall. Although it cannot normally enter the building, it can easily pass through the broken wall surrounding the mausoleum.

Dimitrie Fiișanu, a light-minded man and a soul full of pure and true piety to God, made of early childhood in the struggle for defending the ancestral forefront and faith, made a strong impression on the history of Filiași. Over the years, after 260 years (in 1896), another Fiișanu, and still Dimitrie, celebrates in Filiași a splendid edifice, the Fiișanu Chapel. Worked with French craftsmen, this chapel is the smallest heritage of Smaranda and Dimitrie Filisanu left to the inhabitants of this settlement, which are proud that in this locality there were born and lived such people.

Fiișanu, Dumitru, political and philanthropist (Born 1808 Craiova - May 27<sup>th</sup>, 1883), Tatomirești (buried in the family chapel of Filiași), successor of Dumitru Fiișanu I participated in the Revolution of 1848, the Union of the Principalities of 1859.

He had the ranks of cavalry commander (1839), paharnic (a historical Romanian rank, one of the non-hereditary positions ascribed to the boyar aristocracy in Moldavia and Wallachia) (1841), big agă (Officer (commander) in the Ottoman army) (1850). In 1839 he was the president of the Magistrate of Craiova. After the revolution of 1848, he was appointed the governor of Dolj County.

He was a member of the commission for the release of Gypsy slaves for the five counties of Oltenia. In 1859 he was elected a deputy from Mehedinți County where he had property.

He collected books in the libraries from Craiova and Bucharest, whose value is still disputed. He endowed with books the foundations of his family in Bâlta, Tatomirești, Filiași. The chapel he built at Filiași, which resisted in time, became a monument. He was concerned with the construction of a hospital in Filiași, which was organized after his death in the mansion of his family from Filiași, donated to the state with a testamentary clause.

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<sup>220</sup> <https://audiotravelguide.ro/mausoleul-familiei-filisanu-filiasi/>



## 78. Cioroianu House, Craiova<sup>221</sup>

Cioroianu House is one of the buildings included in the list of tourist attractions in Dolj County, being built at the beginning of the XX<sup>th</sup> century.

Adrian Mihai Cioroianu was born on January 5<sup>th</sup>, 1967, in Craiova. He attended the Faculty of History at the University of Bucharest (1988-1993), the Master's Degree in History ("Diplome d'Etudes et des Recherches Approfondies") at Laval University in Quebec, Canada (1996-1997) and PhD courses in history at Laval University in Quebec, Canada (1997-2002), finalized by supporting the thesis "Myth, Picture and the Cult of the Rulers in the communism period in Romania". He was also a scholar of the New Europe College (2001-2002).

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<sup>221</sup><https://audiotravelguide.ro/casa-cioroianu-craiova/>



### 79. Poenaru House Craiova<sup>222</sup>

The Poenaru House was built in 1890-1895 by the Italian company Adotti and belonged to a family that had large estates, Constantin Poenaru.

The family had extensive estates at Căpinteni (Floresti), Upper Poiana, Slamoșa, Leu, Broscari, Dobra (Mehedinți). Following the marriage of the magistrate Constantin Poenaru with the daughter of Nicolae Căncea, Aurora, the domains of the first expanded, adding also the ones from Malu Mare, Cetate, Coșoveni, Calafat, and the buildings from Craiova.

The sumptuous building was built with the help of the architects Ion Mincu, I.D. Berindei and Duiliu Marcu.

Ion Mincu, born in 1852 in Focsani, Vrancea County, where he began his intellectual training, surrounded by an architectural landscape influenced by the Brâncovenian style, characterized by rich ornamented buildings, with external stairs and vaults, such as, for example, Mogosoiaia Palace. A graduate of the National School of Bridges and Roads in Bucharest, the young engineer Ion Mincu decides to go to Paris, where he studies at the School of Fine Arts and is noted for his architectural talent, obtaining the Prize of the Central Society of French Architects.

In the atmosphere of cultural effervescence that was born in Romania, there were two cultural streams: loans from other cultures and the promotion and affirmation of national values. To this latest cultural trend is also Ion Mincu, who decides to return to the country, to promote a new architectural style inspired by specific Romanian elements. The style created

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<sup>222</sup> <https://audiotravelguide.ro/casa-poenaru-craiova/>

and promoted by architect Ion Mincu is called the neo-romanian style, combining mainly elements from:

- rural architecture, from where it takes elements such as the arbour and the balcony
- the old Romanian architecture, from which it takes elements such as rich outer decoration and short columns
- church architecture, from where it takes elements such as the interior courtyard planimetry and the use of stucco works

The building is a monument where (lately) elements of late Baroque (French) and French neoclassical style and late-Rococo styles stand in the interior.

From the Great Hall of Honour, a T-shaped marble stairway leads to the east and west to access the semi-basement. On the left and right of the ladder there are two large mirrors from the crystal of Venice. At the end of this, it was the Hall of Honour, accessed through a wide door in four folds. From here you can pass to the other rooms through ornamented doors.

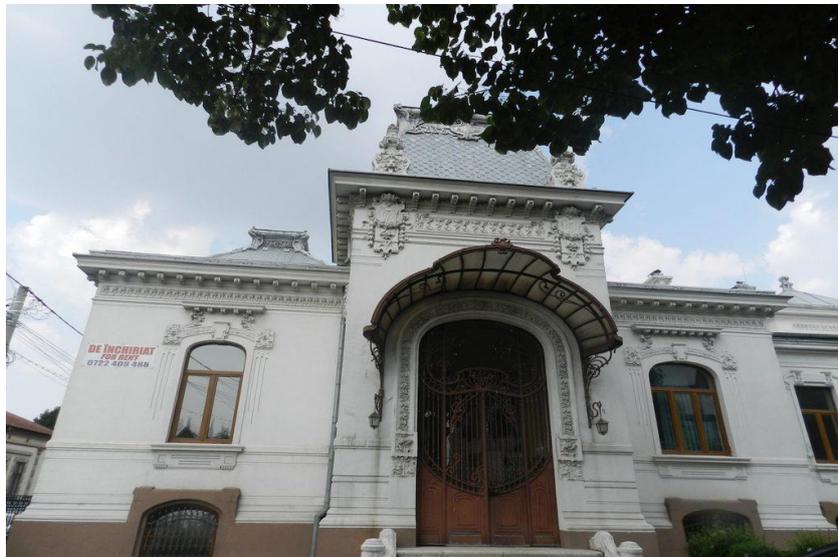


## 80. Mirică House, Craiova

The house was built in 1898, and the architect was Dimitrie Maimarolu, born on August 21<sup>st</sup>, 1859 in Bucharest.

After training in the workshop of Professor Julien Guadet (1834-1908), in August 1881 he entered the Fine Arts School in Paris, obtaining his diploma of architect in 1885 and gaining the right to practice in Romania. Later, he is appointed as an architect at the Interior Ministry, where he will work until February 1892. In 1887 he is advanced, becoming the chief architect.

Between 1886 and 1887, the architect Maimarolu deals with the Tecuci Communal Palace, nowadays being a Cultural House. On May 23<sup>rd</sup>, 1898, he earned the project of the Professional School no. 1 for girls from Bucharest.



## 81. Traian Demetrescu House, Craiova<sup>223</sup>

On November 3<sup>rd</sup>, 1866 Traian Rafael Radu Demetrescu was born in Craiova, being the second child of Radu Dumitru and Ioan Anica. Tradem's family often made donations to St. George's Church, which is now across the street from Craiova's Cultural House, but also noted for its donations to the Independence War. Traian's mother was actively involved in helping with this war, being part of the Committee for the Administration and Surveillance of Hospitals for Wounded Persons. He spent his childhood in Craiova and Caracal, where there were his father's parents.

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<sup>223</sup> <https://audiotravelguide.ro/casa-traian-demetrescu-craiova/>



## 82. Dr. Mendel House, Craiova<sup>224</sup>

The Dr. Mendel House is one of the buildings included in the list of tourist attractions in Dolj County, being built at the end of the XIX<sup>th</sup> century.

The origin of the city's current name is the subject of many controversies and floats in the legend; the only thing that can be said with certainty is that the name comes from the Slavonic "kral" (king, "crai").



## 83. Cănciulescu House, Craiova<sup>225</sup>

Cănciulescu House from Craiova, a historical monument of architecture from the XX<sup>th</sup> century, located at the intersection of Simion Bărnuțiu and 24 January streets, opposite to the "Sf. Arhangheli Mihail și Gavriil" church is an architectural jewel that hides many written stories between her walls.



Source: <http://www.monumenteoltenia.ro/category/dolj/>

<sup>224</sup> <https://audiotravelguide.ro/casa-dr-mendel-craiova/>

<sup>225</sup> <http://www.gds.ro/Local/2015-01-17/istorii-ascunse-intre-pereti-vechi-casa-canciulescu,-o-bijuterie-arhitecturala/>

## 84. Pencioiu House, Craiova<sup>226</sup>

The historic monument, Pencioiu House, was bought during 2003. Located in the central area of the city, near the Adventist Church of Craiova 1 and the former headquarters of the conference, the building in Mitropolit Firmilian 18 Street has proved to be the ideal place which fully answers to the present needs of the Adventist Church in the Oltenia area.

Inside the building D.G. Pencioiu, lawyer, literary critic and Romanian translator lived. He temporarily served as Mayor of Craiova (1918) during the German occupation.



## 85. Gabrielescu House, Craiova<sup>227</sup>

Grigore Gabrielescu House is a historic architectural monument located near the central area of Craiova, on Brândușa Street, at number 14. The building is situated opposite the History and Archaeology Section of the Oltenia Museum (the former Central School for Girls ) and in the immediate vicinity of the Church of St. Nicholas - Brândușa. Built in the middle of the XIX<sup>th</sup> century, the house took over the name of the tenor Grigore Gabrielescu.



Source: <http://www.monumenteoltenia.ro>

<sup>226</sup> <https://audiotravelguide.ro/casa-pencioiu-craiova/>

<sup>227</sup> <http://www.monumenteoltenia.ro/casa-grigore-gabrielescu-craiova/>

## 86. The funeral monument, Ulysse Boldescu, Craiova<sup>228</sup>

The funeral monument of Ullise Boldescu, the work of the French sculptor Theodore Riviere, is located in the Sineasca Cemetery in Craiova. Ullise Boldescu has been the mayor of Craiova on several occasions, being responsible for a series of initiatives that have changed the face of the city and improved the living conditions of the people in Craiova.



Source: <http://www.monumenteoltenia.ro/monumentul-funerar-al-lui-ullise-boldescu-craiova/>

## 87. The Sports Hall. The former power plant in Craiova<sup>229</sup>

The former Power Plant, now “Ion Constantinescu” Sports Hall, is an industrial-style building located in the central area of Craiova. It was built in 1896 by the German company A.E.G. (Allgemeine Elektrizitäts-Gesellschaft), which was winning then the exclusive concession of the city's lightening for 40 years. After nearly one year, on 14 (26) October 1896, the Power Plant was put into operation, being leased to A.E.G. of Germany for 40 years. The plant, headed by A. Nicolau B. Stern, was equipped with AEG generators, powered by three steam engines with a total power of 450 hp: the first machinery trained two generators of 60 kW and the other two trained each generator (dynamic) of 100kW. The generators supplied 120 V DC power to illuminate 30 streets, including Unirii, Lipscani and

<sup>228</sup> <http://www.monumenteoltenia.ro/monumentul-funerar-al-lui-ullise-boldescu-craiova/>

<sup>229</sup> <http://www.monumenteoltenia.ro/category/dolj/>

Carol I, through a public lighting network with 636 lamps. The works of verification and commissioning of the entire network were completed on December 28<sup>th</sup>, 1896. At that time, Craiova became the sixth city with its own power plant, after Timisoara (1884), Caransebes (1889), Baile Herculane, Satu Mare (1892) and Sighetul Marmatiei (1894).



### 88. The funeral monument of Jean Mihail, Craiova<sup>230</sup>

Jean Mihail's funeral monument, located in “Ungureni” cemetery in Craiova, near the funeral monument of Mihail family, depicts Ioan C. (Jean) Mihail, whose name is related a huge part of the history of Jean Mihail Palace - today the Museum of Art in Craiova.



<sup>230</sup> <http://www.monumenteoltenia.ro/monumentul-funerar-al-lui-jean-mihail-craiova/>

## 89. The funeral monument of N. Mihail, Craiova<sup>231</sup>

The funeral monument of N. Mihail is a burial vault constructed in 1896 in the Greek Ionian style by the Romanian sculptor Carol Storck. The monument is guarded by two majestic bronze lions, shaped at the Antoine Durenne workshop in Paris. The burial vault houses the bodies of the members of one of the most famous and important families in Craiova in the XIX<sup>th</sup> -XX<sup>th</sup> centuries: the Mihail family. The funeral monument of N. Mihail is located in Ungureni cemetery in Craiova, next to other funerary monuments on the historical monuments list, Jean Mihail's bust and the Vorvoreanu family funeral monument.



## 90. “Florica” Factory, Craiova<sup>232</sup>

Florica factory in Craiova, located at the intersection between Păltiniș and Șerban Vodă streets, is one of the most famous industrial buildings in the city, declared a historical monument. Built over 120 years ago, the factory has produced over time chemicals and agricultural fertilizers, cosmetics and candles that have been marketed all over the country.



<sup>231</sup> <http://www.monumenteoltenia.ro/monumentul-funerar-al-lui-n-mihail-craiova/>

<sup>232</sup> <http://www.monumenteoltenia.ro/fabrica-florica-craiova/>

## 91. Puțoreanu Inn, Craiova<sup>233</sup>

Puțoreanu Inn is a heritage building located in the old historical centre of Craiova, in the Old Square (Elca Square), near major monuments and tourist attractions - the former Central School of Girls (today Oltenia Museum), Madona Dudu Church, Hurezi Inn , Purcar Fountain, the Cathedral of St. Dumitru and the Bănia House. The edifice, built by the merchant Niță D. Puțoreanu, is a wonderful ensemble with XIX<sup>th</sup>-century mansion architecture, unfortunately reached an advanced stage of degradation.



## 92. “Sf. Arhangheli Mihail și Gavriil” Church, Craiova<sup>234</sup>

Located not far from the old shopping centre of Craiova, on Fratii Buzești Street, no. 2 (and opposite to Cănciulescu House), “Sf. Arhangheli Mihail și Gavriil” Church is a place of worship on the foundations of the XVI<sup>th</sup> century when it was built by the members of the Buzești family. Currently, the monument church includes three churches (the “Sf. Arhangheli Mihail și Gavriil” Church, “Sfinții Trei Ierarhi Vasile cel Mare, Grigore Teologul și Ioan Gură de Aur” Church and “Izvorul Tamaduirii” Church) and is one of the most important places of worship in the central area of Craiova municipality.



<sup>233</sup> <http://www.monumenteoltenia.ro/hanul-putoreanu-craiova/>

<sup>234</sup> <http://www.monumenteoltenia.ro/biserica-sf-arhangheli-mihail-si-gavriil-craiova/>

### 93. “Sf. Ilie” Church, Craiova<sup>235</sup>

“Sf. Ilie” Church is one of the most important places of worship in the central area of Craiova and it is a metropolitan chapel. Situated in the immediate vicinity of Lipscani Street, the main shopping artery of the old merchant centre of the city, and the Administrative Palace, the present church was built on the site of an older church, built in the XVIII<sup>th</sup> century by Otetelișanu boyars.



### 94. “Sf. Nicolae” Church – Dorobăntia, Craiova<sup>236</sup>

“Sf. Nicolae” Church - Dorobăntia is an architectural and religious monument in Craiova, located on no. 1, Al. Odobescu street, near “Madona Dudu” Church and the Central School of Girls (today Oltenia Museum). The church, dedicated to St. Nicholas (December 6<sup>th</sup>), is more than two centuries old, being built in the years 1782-1793 and later rebuilt.

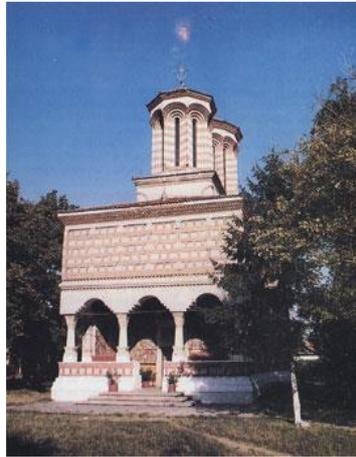
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<sup>235</sup> <http://www.monumenteoltenia.ro/category/dolj/page/3/>

<sup>236</sup> <http://www.monumenteoltenia.ro/biserica-sf-nicolae-dorobantia-craiova/>

## 95. “Sf. Apostoli” Church, Craiova<sup>237</sup>

“Sf. Apostoli” Church is an architectural and religious monument of outstanding value in Craiova, located near the central area, on no. 1, Sf. Apostoli Street,. The church, dedicated to the Apostles Peter and Paul (June 29<sup>th</sup>), is one of the oldest in the city, being built in the XV<sup>th</sup> century - the beginning of the XVI<sup>th</sup> century and later restored. The present appearance, in a unique architectural style, traditionally mountainous, dates back to the mid-XIX<sup>th</sup> century.



## 96. Schina House , Craiova<sup>238</sup>

Schina House in Craiova, nicknamed "The Little Louvre", is a historic architectural monument located near the central area of the city. The building is located on no. 70 Calea Unirii, near Feraru House and opposite to Teodoru House. Built at the end of the XIX<sup>th</sup> century in the Renaissance style, the house belonged to Dr. Constantin Schina, who is said to have been the chief physician of Craiova.

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<sup>237</sup> <http://www.monumenteoltenia.ro/biserica-sf-apostoli-craiova/>

<sup>238</sup> <http://www.monumenteoltenia.ro/>



### 97. Căncea House, Craiova<sup>239</sup>

Căncea House is a historic architectural monument in Craiova, on no. 74, Calea Unirii. The edifice, built in the middle of the XIX<sup>th</sup> century, is located on the right side of the street, according to the direction of travel (descending from New York Hotel to Nicolae Romanescu Park).

The building takes its name from the rented family Nicolae Căncea, who owned it over time (we do not know for sure whether the edifice was built by the Căncea family). Nicolae Căncea came from a family of lessees, he and his brother, Vasile, receiving in 1893 an inheritance from their father, Teodor Căncea, the estates of Cetate and Ulm, a house in Craiova (Abundenței Street, no. 9), a house in Calafat and the mill from Cetățuia. Over the years, Nicolae has increased his fortune, being the tenant of the Sumășul estate (Lower Coșoveni, Dolj) and having large estates in Mehedinți (Slașoma, Broscari, Dobra, Balta Verde, Bălăcița-Vardinița, Voloiac ) and Dolj (Malu Mare, Cetate, Coșoveni, Glod-Vârâți, Livezi, Leu, Secui, Ghindeni, Fărcaș, Sălcuța) and real estates in Craiova and Calafat.

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<sup>239</sup> <http://www.monumenteoltenia.ro/casa-cancea-craiova/>



## 98. The Englishman “Englezu” House, Craiova<sup>240</sup>

The Englishman “Englezu” House, a historic edifice near the central area of Craiova, on no. 80, Calea Unirii, was built in the XIX<sup>th</sup> century. The building is located on the right side of the street, in the direction of the traffic (descending from Mântuleasa Church to Nicolae Romanescu Park), just before the summer garden of Patria Cinema. As well as a large number of houses in the centre of Craiova (Eskenazy and Zwillingger houses on Calea Unirii, Eskenazy House on Șterbei Voda street, Dr. Mendel house on Simion Bărnuțiu street), the Englishman “Englezu” House belongs to the civic heritage built by the influence of the Jewish community that flourished in Craiova in the second half of the XIX<sup>th</sup> century and the first half of the XX<sup>th</sup> century.



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<sup>240</sup><http://www.monumenteoltenia.ro/casa-englezu-craiova/>

## 99. Boicescu House, Craiova<sup>241</sup>

Boicescu House, an edifice located in the centre of Craiova, on no. 44, Calea Unirii, was built at the end of the XIX<sup>th</sup> century. The building is located on the right side of the street in the direction of the traffic (coming down from the New York Hotel to the Mântuleasa Church), attached to the Eskenazy House and opposite to the Diamantopol House.



## 100. Eskenazi House, Craiova

Owned by the Eskenazy family, the Eskenazy House was built at the end of the XIX<sup>th</sup> century in the centre of Craiova, and it is located at no. 42, Calea Unirii. The building is located on the right side of the street, in the direction of the traffic (coming down from the hotel New York to Mântuleasa Church), opposite to Diamantopol House.

The Eskenazy House is part of a series of closed-loft houses, similar or identical structures built right and left on a common wall after a symmetrical plane. What is specific to this construction is that it was erected by and for two owners, as the plaques indicate that it houses two historical monuments: on the right, at number 42, is the Eskenazy House, and on the left, at number 44, there is Boicescu House.



<sup>241</sup><http://www.monumenteoltenia.ro/casa-boicescu-craiova/>

# III. The architectural specificity of the Dolj county.

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## *At the borders of the great empires*

The thoughts and their symbolism have perpetuated across the different countries over time. Even if politically speaking, Dolj county, like the whole country, did not enjoy freedom, however, this hope is found by linking to the culture of influential countries in a certain pattern and being symbols of progress, democracy and freedom. Thus, the emergence of new.

The circumstances that favor the emergence and propagation of the Baroque art, which contributed to the transformation of the Renaissance style in order to make it to slip to the Baroque, are historical, psychological and aesthetic. In the first half of the XVI<sup>th</sup> century there is the reformation movement of the Church, amid the atmosphere of religious anxiety that dominates the end of the Middle Ages and the inability of the clergy to manage it. The Baroque appears in Italy from where it spread to the rest of Europe, adapting to the public taste, local peculiarities and the temperament of artists. The name of the Baroque artistic style comes from a term of Iberian origin, which designates asymmetric pearls. The term was first used to designate architectural constructions characterized by lines of symmetry, equilibrium, and then extending to all artistic creations made in this style. The name, used in a pejorative manner, appears in the XVIII<sup>th</sup> century, at a time when the sympathies of the aestheticians were directed towards the classical style and served to highlight the contempt for the works of the XVII<sup>th</sup> century.

Rococo or rocaille appears in France in the first half of the XVIII<sup>th</sup> century in response to the style of Ludovic the XIV<sup>th</sup>, dominated by rigor and some pompous stiffness. The style's name appears in the XIX<sup>th</sup> century and is used in a pejorative way to point out the lack of consideration of the previous-day creations that contravene the principles of classical art. This style affected less the architecture, faithful to the classic taste, and more the decoration whose twisted lines reminded of the shells of the clams. The paintings on the wardrobes in the salons abound with arabesques, garlands or exotic landscapes, and the furniture appears curved and the sculptures get a theatrical look. The period in which it manifests itself was considered a transition, with certain characters of the earlier epochs preserved, but new experiments and new ideas that will reach maturity in the coming period are being preserved.

Classicism has contributed to the propagation of state-related values and the noble principles rediscovered through the reading of ancient authors. Classical morality,

preoccupied with unity, as a consequence of the impact of rationalist philosophy characterized by the promotion of universal spirit and rigor, is based on honor, soul qualities and availability for sacrifice. Originally inspired by the moral values of knights and aristocrats, classicism addresses the spirit of the whole of society, regardless of the social category and religion, trying to impose a universal morality. In contrast to the rococo style asymmetries and rich ornaments, classicism is an alternative, stimulated by the rediscovery of the harmony of Italian works of art with which artists come in direct contact, by visiting Italy or indirectly by researching the works of the Italian masters.

Classicism in aesthetics represented the tendency of simplicity, clarity, logic, and balance, in which every man, wherever he may be, can be recognized. In classical work unnecessary complications, powerful contrasts, excesses, multiple details are avoided, which could have made it harder to receive the artistic message. Classicism sets its sources of inspiration in antiquity, the classical conception, which claimed to be the expression of the study of all mankind, responding to the desire for universality of the survivors of the second half of the XVIII<sup>th</sup> century.

The artistic flow of the first half of the XIX<sup>th</sup> century, which claimed values and concepts contrary to those promoted by classicism, was the romanticism, whose home is represented by France. After the era in which artistic productions had to conform to order, discipline, reason, clear ideas that formed the foundation of classicism, romanticism brings freedom of expression of sensitivity, emotion, emphasis on the role of imagination.

The current name belongs to the XVII<sup>th</sup> century and is of English origin; initially, the term did not apply to literature and romantic art, but it meant the aspects of nature that impressed by their tragic character and by their predisposition to sadness. The elements that define romanticism did not appear with the XIX<sup>th</sup> century, the revenge of sentiment on reason, the freedom of expression of passions, the cult of nature and of ruins being present at the end of the XVIII<sup>th</sup> century at the time of classicism. Moreover, very strict delimitations between the two styles cannot be made because the same artist (eg Ingres, Delacroix) finds the existence of classical and romantic elements at the same time in the same work.

The return to religious sentiment, to love for nature, to the predilection for tense forms, reminds of the tumultuous character of the baroque, to which romanticism adds new valences, materialized in the preponderance of color in relation to the form and predominance of the imaginary to reality. This is where the dream, the fantastic and the romantic tendency to escape into a slightly idealized past, represented by the Middle Ages. Together with the differences between European peoples and the rest of the world, the romantics lean on the geography of the less known lands, to the morals of primitive or non-civilized nations, including in the painting thematic elements belonging to Asia, Africa, and the two Americas.

Romanticism, an artistic current that did not have the same intensity on the continent and wore different forms of expression, attracted by exaggeration and passion for freedom, the refusal of the XIX<sup>th</sup> century bourgeoisie, which does not want to turn into consuming such products art. In fact, the second half of this century brings important changes that are also reflected in the number of artistic creations, now reduced, when the bourgeoisie, taking over political power, shall not initially engage in arts support. The regress of the great patron, along with the decline of the aristocracy and the reduction of the importance of the princely courts, coupled with the sporadic involvement of the bourgeoisie in the management of artistic activities, have led to the limitation of such events, which are seen as a period left to the government and public institutions.

Funding for art is limited to the payment of state orders and prizes awarded by professional academies. Towards the end of the century there is even a tendency for the industrial production of art objects, which become a commodity like any other.

The anti-romantic reaction takes the form of realism, which emerged after 1850 in countries where the industrial revolution was premature. The founder of the realistic French school, **Gustave Courbet** (1819-1877), a painter of social scenes, completes his technique by studying the paintings of the Dutch, Spanish and XVII<sup>th</sup> century Italians who were exposed to the Louvre Museum. His bands, an eloquent example for works that do not conform to the rules imposed by the Academy, are illustrations of real life, familiar to the artist. Inspired mainly by the villagers living in Ornans, his place of birth, Courbet refuses to paint the mythological scenes or the choices agreed by the Academy, wondering, "How can I paint angels when I have never seen one?" In this situation it is not surprising that his works (*The Meeting*, *The Spring*, *Marine*, *The Workshop*) were refused in the Official Salon and the Universal Exhibition of 1855.

In spite of the reserves with which the works are received, Courbet has the merit of not giving up the original way of interpreting the scenes and of demonstrating that any subjects, even those taken from the most humble life, can be treated with prestige, passion and the pictorial attributes encountered only in the historical genre. Thus, the subject became a secondary element in a work of art, the artist's understanding being the condition of the quality of a work.

The avant-garde movement should not be seen as a whole, a homogeneous and uniform whole. There are several different, sometimes opposite, currents, but some common things emerge in the light even if any new current ends up being considered at some point conformistic and overcome. Perhaps the most visible common denominator is the critique, often despicable, angry and destructive, made to the bourgeois society and its art academies, juries, exhibitions and established awards.

Impressionism, the artistic stream which was ending the XIX<sup>th</sup> century, which had intended to overcome the conventions imposed by the Art Academies, was the target of accusations by critics and art consumers. They believed that through new ways of approaching topics and innovative techniques, Impressionism destroyed the forms, the ultimate result being the extreme color analysis and the reproduction of tonal light. The artistic trends of the XX<sup>th</sup> century (cubism, fauvism, etc.) attempted to innovate conceptions, pictorial technique, subject approach and compositional themes in accordance with the changes of the era, and some of the elements introduced by them contradicted the proposed ones of impressionists, even appearing as reactions to this artistic stream.

Curentul Art Nouveau reprezintă stilul francez de la 1900, care descria toate formele de artă de la granița secolelor XIX-XX. Este o chintesență a vervei intelectuale și spiritului francezesc, impunând în arhitectura publică decorațiunea veselă, dinamică și deschisă, indiferent dacă era vorba despre cafenele, restaurante, hoteluri, teatre, cazinouri etc.

Art Nouveau (the new art) quickly surpassed France's borders. The movement had two main irradiation centers: Paris and Nancy. The first polarized and diffused the French art and not only, while in Nancy was created a true school of architecture, furnishings and decorations.

The general traits of this architectural and artistic flow are found in the elegantly handwriting curved lines, with a formal repertoire inspired mainly by the vegetal world and with the tendencies of symbolism. The last feature is almost indelible in all forms of Art Nouveau expression. The main organiser of the 1900's art was Siegfried Bing, somehow involved in its development and dissemination. Even the name of the current comes from the name of his company, and the pavilion at the Paris universal exhibition wore this name, which crowned him as an organiser of this artistic stream.

But the most prominent representative of 1900 Parisian architecture was Hector Guimard from Lyon, who decorated both Beranger Castle and Paris subway stations with motifs of metal flowers, opalescent glass and light. Other important architects of this trend were Jules Lavirotte, Jean Baptiste Larrivé, etc.

The Art Deco style, found in many heritage buildings in Craiova in the early XX<sup>th</sup> century, is a decorative movement, also known as "Style 1925", which ranged from 1910 to 1930 in Europe and USA, a large number of branches, from architecture to furniture, to fashion and shows. The Art Déco style lies between the end of 1900's art and the period of affirmation of geometric pluralism, purged of any ornamentation, such as Bauhaus or Le Corbusier. It is in fact a last form of 1900 art survival, disposed on two main directions, profoundly contradictory. The first continues at a higher level the functionalism, geometric expression, on the lines of Vienna or Glasgow architecture school, while suffering the influences of cubism. This orientation was particularly illustrated in France in the works of

architects and decorators Pierre Chareau, René Herbst, Marcel Dufresne or Francis Dourdain, as well as those of the jewelers and goldsmiths Raymond Templier and Jean Puiforçat, etc. The second direction, ultimately, was a kind of travesty of Cubism of 1900 floral style. It was very plasticity formulated in the 1925 exhibition manifesto "... a useful object needs to be decorated ...". The exacerbation of this trend created a decoration loaded with cumbersome motifs and emerged from cornice-scale flowers or huge stone fruits, placed directly on the structure of the architecture or the object. The main springs of the style were in Vienna, both in the architecture and decoration of Otto Wagner's students, and especially in the work of Viennese Workshops that Giulia Veronesi considered "absolutely the real and symbolic center of the movement." The German sources influenced the architecture, the decoration, the advertising graphics and the epoch design, bringing to the attention the German applicative spirit.

In trying to outline a modern and national architectural style, starting with the second half of the XIX<sup>th</sup> century, Ion Mincu and his descendants sought to create a specific Romanian style inspired by traditional architecture. This approach proved to be difficult due to the uncorrelation of the old, traditional forms with the contemporary requirements of modern architecture. The development of the Romanian cities and localities did not mean the medieval limitations of the constructions, relatively simple and with a rather low height regime. Thus, the neo-romanian style was very well suited to villas, schools, galleries with a maximum size of a Brâncovenian palace. High, large edifices built from reinforced concrete with high ground floor, with one or more floors, made from the Art Nouveau or Jugendstil models, combined the various types of decoration, the traditional ones finding their place and use for sure.

The old architectural achievements in the Dolj area, with specific local and Byzantine notes, fit into the vast cultural and political ensemble consistently promoted by the Romanian rulers on the borders of the Islamic world.

The architecture of those times, feudal, designed and realized in a traditional cultural horizon, was influenced by the European trends: Byzantine, Romanesque, Gothic.

The first civilian, rural and urban constructions that arrived to us date back to the XVII<sup>th</sup> century. The oldest have disappeared both because of the perishable construction materials (mainly wood) and the destruction to which they have been subjected. Today, from medieval buildings, better preserved are the religious ones, protected by the whole society, and in front of which the Tatars also had a superstitious fear.

One of the most important functions of the city, that of a shopping center - craftsmanship, was closely linked to the roads followed by the merchants and by the big periodic fairs. These historical circumstances, added to other factors, amid an appreciable demographic increase in the XVII<sup>th</sup> century, led to the development of rural settlements in

Oltenia towards the city stage. This specificity was noticed by Nicolae Iorga, who talks about the genesis of Romanian cities, distinguishing "a third type, that of the Oltenian fairs" that evolved "in the middle of the villages together", where some country merchants have drawn up the shops in peasant houses <sup>242</sup>.

The state of the cities throughout the XVII<sup>th</sup> - XVIII<sup>th</sup> centuries, the semi-agrar one, can be emphasized by the fact that in Craiova, is the largest urban center in Oltenia. The neighborhoods have been preserved until the XIX<sup>th</sup> century completely isolated from one another by lands, vines, and greenfields.

The economy of the region and of Craiova recorded in the XVII<sup>th</sup> and XVIII<sup>th</sup> centuries many traumas due to unfortunate historical events. The demographic balance suffered at the end of the XVIII<sup>th</sup> century due to the transformation of the city into a theater of war due to epidemics and fires. We can recall here the destruction and the repeated invasions of the "pasvangii" bands across the Danube (the soldiers of the head of Vidin, Pazvan-Oglu) in 1799, 1800, 1801). The oldest neighborhoods appeared in the rural area around the city, where it acquired the necessary products for the market. For this territory, the term "land or estate" has been used in this document. The perimeter of this Craiova estate was settled in the years 1761, 1855 and 1890 <sup>243</sup>.

Within him, the expansion of the city was a continuous process. The old core of the settlement was, until the end of the XVII<sup>th</sup> century, around "Sf. Dumitru" Church, then expanded to the northeast.

Towards the end of the XVII<sup>th</sup> century, the streets, the market (the bazaar and the vaults), the place of the bargain and of the fair, the center of which being circumscribed in the area of the Houses of "Bănia" and of the great inn, known as the inn of Hurez monastery <sup>244</sup>.

These two large secular buildings are the oldest examples of urban architecture of Craiova. There are several famous old fountains, including:

- Popova Fountain (also known as Basarabesti Fountain). It has existed since the beginning of the XVII<sup>th</sup> century, a fact revealed by a document dating back to 1613. Today it appears as an edifice on the square, with columns in the four corners, with three large niches in which they are fixed the writings of 1615 and 1915 and other small niches in the form of trilobite arches and shingles. This construction is an admirable synthesis of secular and church architecture of the XVII<sup>th</sup> - XVIII<sup>th</sup> centuries.
- Jianu Fountain, located in the Botanical Garden, built around 1800 by the boyar Hagi Stan Jianu, the uncle of Iancu Jianu. It is one of the most important tourist attractions in Craiova, which in the past was a stop for the cartmen who were feeding their

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<sup>242</sup> Nicolae Iorga - Towns in Oltenia and especially Craiova on the New Year's Eve, Scrisul Românesc Publishing House, Craiova, 1925

<sup>243</sup> *Great book of Craiova*, Sitech Publishing House, Craiova, 2007, page 521

<sup>244</sup> *Ibid*

animals, and from here the water carriers took the water that they sold to the city until the years 1904-1905.



### **Jianu Fountain in the past and in 1975**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

- Purcar Fountain was built in 1818 by the pig merchandiser Pavel Teodor and Kir (the sirrah) Marin Bulucbasa. Under the inscription there is a stone on the wall of which there is the symbol of death and which is supposed to have come from another construction.



**Purcar Fountain**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

The extent of the city was reflected in the shaping of the street and the multiplication of neighborhoods, inns, pubs, cellars, hotels, etc.

Urban architecture of the XVIII<sup>th</sup> century in Craiova was perpetuated in the first decades of the XIX<sup>th</sup> century. A division may be do, either according to the social structure of the people in the city or according to the functionality. As in other cities of the country, three groups of architecture are distinguished: the boyars' houses, the merchants' houses and the peasant houses<sup>245</sup>.

The analysis of the selected buildings shows that the most representative buildings of Dolj County are of French inspiration, Renaissance, Baroque, Rococo, French academician, Art deco, neoclassical, eclectic, neo-romanian, etc. The Brâncovenian and Classical

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<sup>245</sup> *Ibid*, page 524

Romanian styles have not been forgotten, and in some cases Byzantine influences can be observed.

The Brâncovenian style or Brâncovenian art characterizes the Romanian historiography of architecture and fine arts in Wallachia during the reign of Constantin Brâncoveanu (1688-1714). Because this era has decisively influenced later developments, the term is used extensively and to describe works of art from the time of the first Mavrocordat families until 1730.

In this period rulers such as Șerban Cantacuzino, Constantin Brâncoveanu, Nicolae Mavrocordat, metropolitans such as Varlaam, Theodosie, Antim Ivireanu, bishops like Ștefan Mitrofan, superior such as archimandrite Ioan of Hurezi, Ilarion of Cozia and scholars like Greceanu, Radu Popescu, Constantin Cantacuzino at the same time, performs a vast work of updating the Byzantine tradition. A real Byzantine renaissance took place at the royal courtyard.

Brâncovenian style represents a syncretism between local artistic traditions, Wallachian, Byzantine and other oriental influences and Western forms of Renaissance, such as the Italian school.

The architectural style of Brâncoveanu is recognized today as the "first Romanian style". The main features of the style are: artistically crafted stones; the relief emphasized by the "à jour" technique both in the carving of the stone and in the artistic processing of the wood, predominates the vegetal motifs: the acanthus, the haulm, the grapes, the sunflower.

Art historians sometimes characterize style by analogy with Western renaissance due to its clear, rationalist structures, but its decorative exuberance also allows the make use of the term Brâncovenian Baroque. Remarkable examples of the style are palaces built in the Brâncoveanu era, especially near waterfalls, within rectangular enclosures. The gate and the annexes are located on the opposite side of the residence, which is organized on 2 levels, above high-rise cellars. The base of the buildings usually includes the ground floor. The palaces have an arbor on the side of the courtyard with a ladder on the side of the lake. Equipped with water additions, bathrooms and sanitary groups, the royal residences offer comfort never seen before. The whole art of the XVII<sup>th</sup> century and the beginning of the eighteenth century bears the seal of Brâncoveanu style.<sup>246</sup> The synthesis between the Romanian traditional art, the Byzantine and Venetian elements is concretized in a specific architectural style and with its own identity. This style was used both for the construction of churches and for the construction of some dwellings. In the first case, the special care for the perpetuation of the ancestral faith is found in the periodical restoration and renovation of churches, regardless of the cruelties of the times. Thus the churches preserve the classic

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<sup>246</sup> Georgescu, Titu, Bărbăcioru Constantin, Firan Florea (coord.), History of Craiova, Scrisul Românesc Publishing House, Craiova, 1977, p. 28

style of the past, even though numerous changes have been made over time. The emblems that give identity are: floral ornaments, balconies supported by columns, Byzantine eagle, etc. Several places still preserve the traditional identity: the churches "Sf. Ilie", built in 1720 by Ilie Otetelișanu and the great merchants of the city; The Church of All Saints, dating back to 1700; "Sf. Gheorghe" Church built in 1730 or "Obedeanu: Monastery built in 1747."<sup>247</sup> The stylistic analysis of these buildings highlights that famous masters of time, such as Vucașin Caragea-craftsman and Pîrvu Mutu- painter, have combined a rich coloristic range "in overlaying secular and religious images in spatial dimensioning of characters (in sculpture individual characters are presented in increased proportions compared to the Brâncovenian sculptures in general)."<sup>248</sup> The maintenance of the Brâncovenian style can be interpreted as a form of resistance to the Austrian occupation. In an attempt to replace Orthodoxy, the Austrians built between 1718 and 1720 a Catholic church in Craiova. Also, the rise of tradesmen and small craftsmen makes the preferences for Romanian classical style to be a form of opposition to the great boyars under Phanariot influence. Thus, the architecture of a certain type had the role of conveying the hostility of the locals to any form of domination. The emergence and formation of the middle class towards the end of the XVII<sup>th</sup> century became apparent also in terms of architectural preferences. At a slow pace the modernization of the city started somewhere in 1780. The wealthy people of the city (boyars, shopkeepers, craftsmen, clerks) contributed with money and a handful of work in arranging streets with beam bridges and extending the network of fountains to provide drinking water.

Afterwards<sup>249</sup> activities were started to assure the public lighting with fuel oil. In 1811 the post office was established. During this period "Obedeanu" Hospital is also built, which attracts good quality professional doctors appreciated by the foreign visitors of the city<sup>250</sup> such as "Russian officer and historian Dimitrie Bantas, a distant relative of Dimitre Cantemir, who was in 1808 at the Military Hospital in Craiova and treated by a local doctor."

The aristocracy made up of the traditional nobility of the city, supplemented by the middle class, economically ascending and socially and culturally aspiring, become the main social driving forces of the reforms. The development of "trade and cultural relations with the West, the dissemination of the ideas of the French Revolution, the presence of foreign consulates and refugees, especially the French, exerted a potent influence in the intellectual and political formation of many representatives of Craiova."<sup>251</sup> According to the same source, we find out that towards the end of the XVIII<sup>th</sup> century, a French emigrant who visited Craiova mentioned that the boyars speak French, but keep the port and the games of the

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<sup>247</sup> *Ibid*

<sup>248</sup> *Ibid*

<sup>249</sup> *Idem*, p. 29

<sup>250</sup> *Ibid*

<sup>251</sup> *Ibid*, p. 30

Eastern society. Historical sources recall the beginning of the XIXth century, characterized by an increase in the number of French who will be responsible for the education of children and merchants. French culture is also strongly promoted through literature.

The evolution of the city was recorded by time travelers. Thus, for Chesarie from Râmnic, a famous scholar of the time, "the city is an important demographic and continuity nucleus, despite the fact that in its era there were the tendencies of economic and political domination exerted by the great empires of the time". The ecclesiarch Dionisie - another great scholar - copied old documents in the churches of Craiova, and in his chronicle reveals numerous episodes in the history of the city during the Russo-Austro-Turkish wars and Turkish invasions, so that his work is a source of special information precious for the history of the city."<sup>252</sup>

We find that in the history of the city there have been development stages with cyclical duration. The Ottoman invasions have affected the city several times, which was destroyed by robberies and fires. But every time the city has regained its vitality through the population's effort to get it over. The existence of elites, initially the boyars, who played important military and political roles over time, subsequently sustained by the emergence and development of the social class of tradesmen and craftsmen, guaranteed the resumption of development cycles after the destruction of the city. Thus, architecture can be considered a form of protest and expression of the feelings of the city's inhabitants and a symbol of their aspirations.

However, the architecture of the religious objectives was preserved due to the quality of the initial constructions and the involvement of their restoration following the destruction or degradation due to the passing of time. These have become messages over time for today's generations. The monumentality of the edifices built under the great conditions is a constituent part of the Romanian identity, perpetuated over time by generations of forerunners. Orthodox faith remained a support of Romanian spirituality, and the sacredness hosted by the Romanian churches was the shield that the Romanians needed in times of restraint. Considering the specificity of the Romanian sacred art we consider that no presentation of the monumental objectives in Dolj County is needed.

"Jitianu" Monastery is located on the left side of the Craiova-Calafat National Road, in the perimeter "Balta Verde". The church of the monastery is built between 1654-1658 and is considered to be an edifice of Constantin Șerban. It was built on the ruins of a small church attributed to Mircea cel Bătrân, rebuilt in the XVI<sup>th</sup> century by the lady Maria of Obeda. According to other sources, this was a foundation of Mrs. Bălașa, the wife of voivode

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<sup>252</sup> *Ibid*, p. 30

Constantin Basarab Cîrnul. The church was restored in 1717 by Petre Obedeanu, a descendant of the founding family.<sup>253</sup>



### **The inner ensemble of Jitianu Monastery**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

According to Paul de Alepp's presentation, which has made one of the earliest representations of the church, the following descriptions are retained: "The façade of the church has two rows of blind bays, separated by a median toothed girdle. Ocnity and pillars are framed by red brick, giving rhythm and voices to the facade."<sup>254</sup> The architectural value is also complemented by historical events. Over the years "Jitianu" monastery housed troops dedicated to the defense of the city, and the ecclesiarch Dionisie lived here during the time he wrote the terms of Jitian, Bucovăț and Obedeau, as well as the "chronograph of

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<sup>253</sup> Firan, Florea, Firescu, Alexandru, *Craiova*, Sport Turism Publishing House, Craiova, 1982

<sup>254</sup> *Ibid*, p. 74

Wallachia". Today, inside the monastery is housed a rich museum collection, with pieces of exceptional historical, artistic and documentary value.



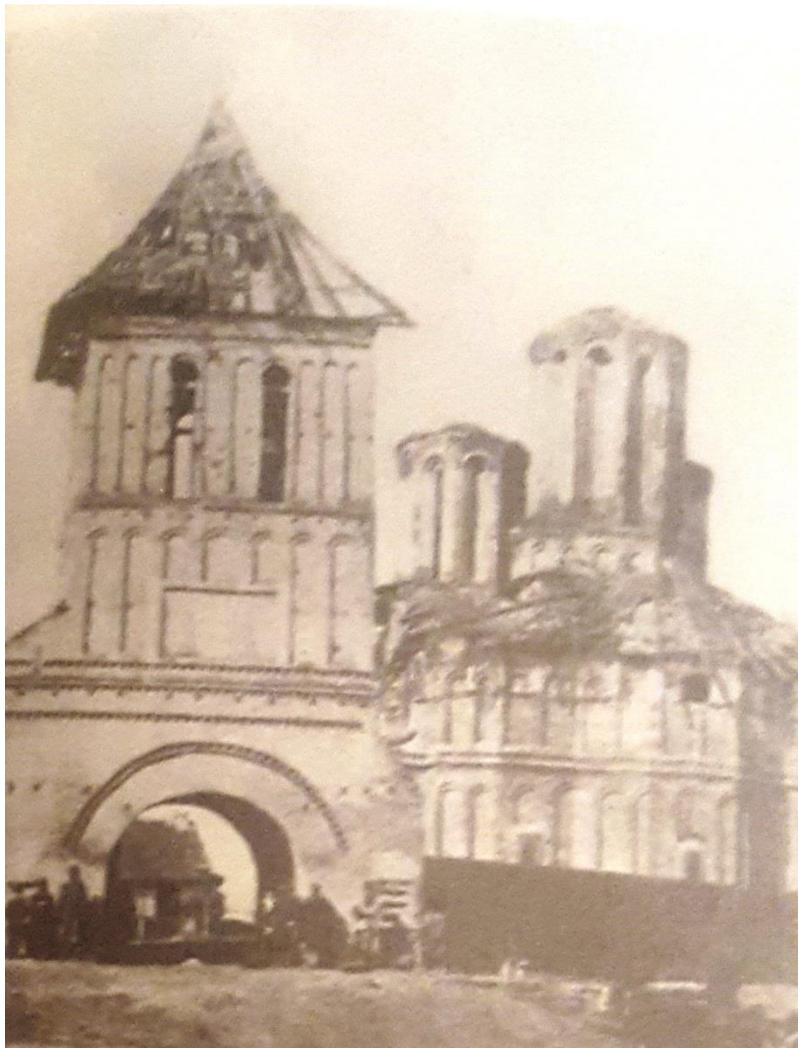
**Jitianu Monastery**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

“Sf. Dumitru” Church is the main religious landmark of the city. Called the Princely Church in the past or “Baneasa”, it is near the “Bănia” House. It has a long history and architectural achievement is remarkable. Regarding this settlement, Ion Heliade Rădulescu

appreciated that "The city of Craiova and "Băneasa" Church are nodes that do not let go of the thread of history."<sup>255</sup>

According to some historians, the first religious building that has been built on this place dates back to around 1000 BC. This conclusion was due to the vestiges found in the old foundation. The name "Băneasa" favors the idea that the older church dates from the time of Barbu Craiovescu. In the writings of 1652, it is reported that Matei Basarab restored almost completely a ruined church, which shows that the current construction is overlaid over an older one. Prince Constantin Brânovceanu "rebuilds the windows according to the style of time; Constantin Obedeanu restores it in 1723, and the boyars of the Argetioanu family in 1774."<sup>256</sup>



**"Sf. Dumitru" Church before the renovation carried out by André Lecomte de Noüy**

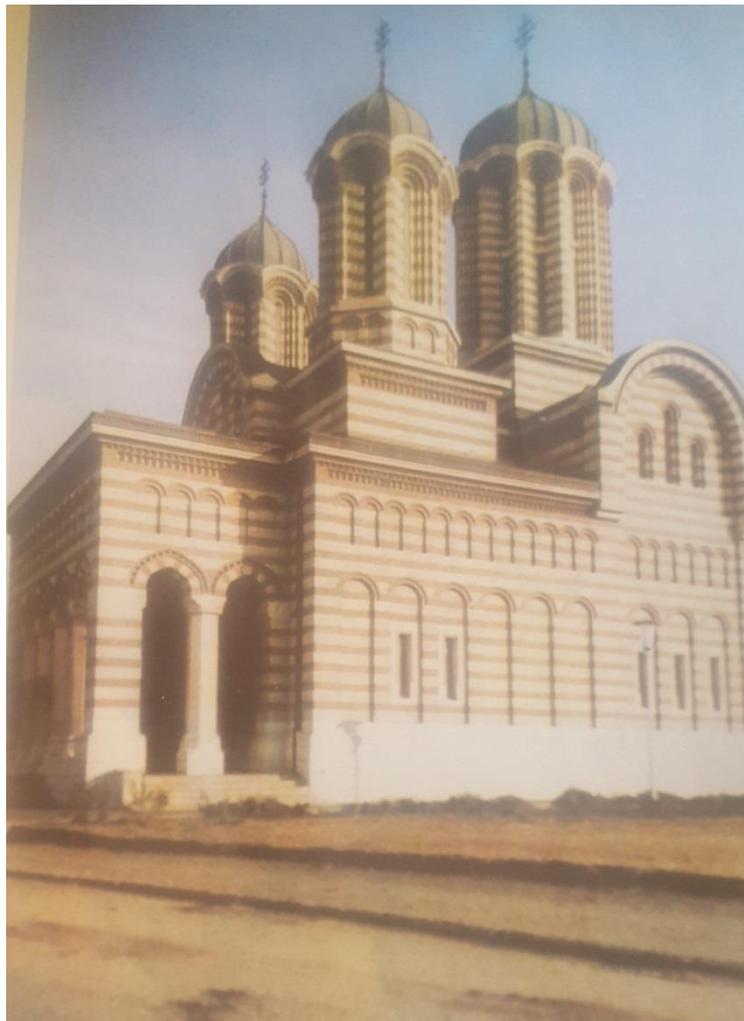
Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

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<sup>255</sup> *Ibid*, p. 74

<sup>256</sup> *Ibid*, p. 74

The 1840 earthquake severely damaged the church, which was closed down until 1889. The restoration works were resumed in 1889 under the leadership of the architect André Lecomte de Noüy, who rebuilt the entire building by giving it the form it has now, without respecting the old style. The same architect was the one who dealt with the renovation of the churches of “Curtea de Arges” and “Trei Ierarhi” in Iasi. The painting of the church lasted quite long, being finalized in 1933 after a three-step process. This was done by the French painters Menpiot and Boriès. The old church still has a pen and a fresco medal in the custody of the Oltenia Museum.<sup>257</sup>



**„Sf. Dumitru” Church**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

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<sup>257</sup> *Ibid*, p. 75

The Church of the Emperors Constantine and Helena, also called “Obedeanu” Church, was built by Constantine Obedeanu and his son, the cavalry commander Petre Obedeanu, between 1748-1753. The architectural details include the trilobate plane with enlarged pronaos, closed porch and two turrets. Several changes have been made over time. In 1840-1841 the Brâncoveanu motif was destroyed, changing the appearance of the church. The interior painting was made by Pătru Zugravul under the guidance of Constantin Lecca. Over time, the church has undergone restoration works in varying degrees of depth, suffering varying changes in accordance with periods of intervention.<sup>258</sup>

“Obedeanu” Church was part of an initial ensemble that indicated the area as an essential landmark of the city: there were a monastery and cells of the monks, an asylum, a hospital, and later the first Romanian school in Oltenia.<sup>259</sup>



**Obedeanu School and Church**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

“Mântuleasa” church was built of stone and brick by the treasurer Barbu Știrbei, together with the tailor’s “rufet” (craft). It was built on the site of a wooden church built by Despina, the wife of Stormbeau. The architecture is of the Gothic style, and the painting is Renaissance, due to Ostin Petrescu.<sup>260</sup>

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<sup>258</sup> *Ibid*, p. 75

<sup>259</sup> *Ibid*, p. 75

<sup>260</sup> *Ibid*, p. 76

The church “Sf. Nicolae Belivacă” was built between 1786-1794 by the merchants Hristea Belivaca and Mihai Socolescu. It was built on the site of an older wooden church. The Byzantine painting is still preserved. As a specific of the place, on the southern wall is painted Tudor Vladimirescu, dressed in a costume specific to Oltenia in equestrian posture. The church has been repaired several times over time, keeping the original line. Tudor Vladimirescu's painting is probably the oldest one and the only one made during the period when the head of the revolution of 1821 lived in Craiova.



**„Sf. Nicolae Belivacă” Church**

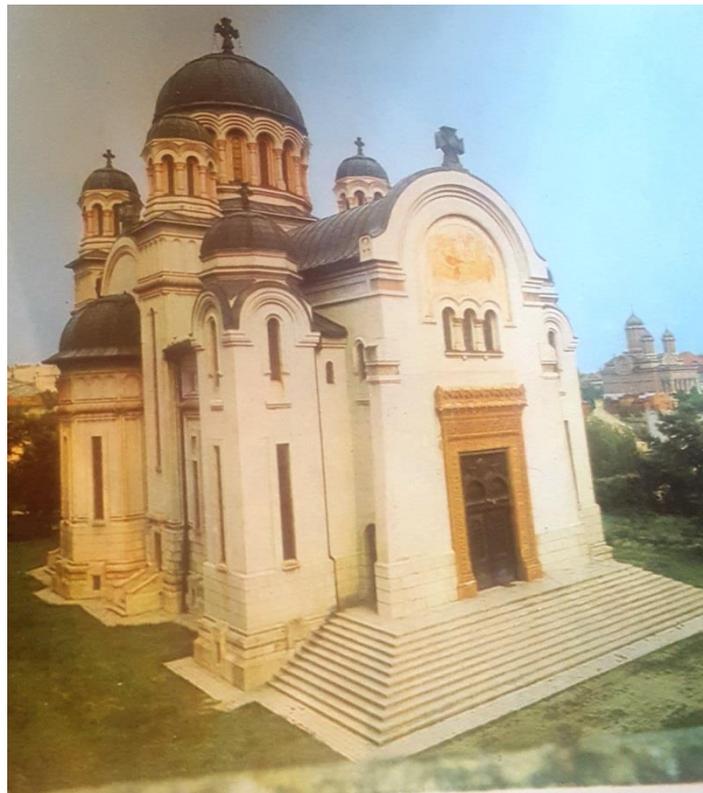
Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

“Sf. Ilie” church was built in 1720 by the master of ceremonies Ilie Otetelişanu. It was rebuilt over time and was severely damaged by the earthquake of 1838. Between 1840-1841 it was painted by the painter Constantin Lecca in Craiova. It was restored in 1893 following the plans of the architect Springher. Oil painting belongs to Gh. Tatarescu, and the portraits of the founders are made by C. Ioanid.<sup>261</sup>

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<sup>261</sup> *Ibid*, p. 77

“Madona Dudu” Church, which also bears the name "Maica Precista de la Dudu" due to the legend of its building. This says that in a mulberry tree, which exists on the altar of the current church, an icon of the Virgin Mary was found. Here the old school from Obedeauu became a central school since 1826. The first church was rebuilt at the initiative of Hagi Gheorge Ion and Constantin Fotescu between 1750 and 1756. In 1801 it partially burned, in 1831 it was affected by the earthquake and rebuilt in 1844. The painting was made by Gh. Tăttărescu. It was demolished in 1913 and rebuilt between 1928-1938 according to the plans of the architects Ion Traianescu and Sterie Becu.



**„Madona Dudu” Church**

Source: Craiova 1975- Reverential album made 500 years after the first documentary attestation of Craiova (archive image)

Church architecture and the involvement of local elites in the construction and maintenance of churches prove the existence of characteristic values. Moreover, although in some cases there have been cases of total destruction of churches, most of them made of wood, they have been rebuilt from more durable materials. The interventions made represent the interest of the founders in improving the quality of the settlements with each intervention. The involvement of renowned architects and famous painters is proof of the entanglement of the faith of the ancient inhabitants of the city with patriotism. Although the invasions and destruction were periodic, the people from Craiova, however, have always built new edifices

representative for the city, or restored the old ones, proving an exceptional community spirit, regardless the cruelties of the weather.

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