**Abstract:** The subject of this article is the life of Alexandru Bogdan-Pitești, the first Romanian modern art collector, analysed in decadent context.

The evolution of historical context, the political changings during XIXth century, and birth of the modern state impacted on Romanian society which wanted to harmonize its educational system and values of civilization to Western world.\(^1\) Even after the first universities were established, on Western-european models, the intellectual and artistic elite continued to study in universities and academies abroad, above all in France, but also in Germany, Italy or Switzerland. For Romania, France was not a simply political ally but also a source of inspiration for its entire modern culture. At the end of XIXth century the most advanced ideas in arts, theatre, poetry and philosophy became familiar ground for the Romanian elite educated abroad that assumed western values and attempted to transform the ambiance of their native country.

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The life of the art collector Alexandru Bogdan-Pitești (Pitești, July 13th 1871- Bucharest, May 12th 1922), presented in the dictionary *Figuri Contimporane din România*,\(^2\) kept the public attention for several decades. The ingredients of his life recommended him as a *product* of decadent culture. At the origins of his *legend* that perpetuated over generations was an excentric vision of life and taste of self display. Along with politics and literature, art was the favourite background of his performance; starting with the final years of the XIXth century Al. B.-P. was constantly connected to literature and arts as collector, co-organizer of the Secessionist exhibition *Ileana*\(^3\) (1898), art critic, poet and journalist and, not least, as friend of many Romanian artists and writers.

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FIN DE SIÈCLE BIOGRAPHIES: ALEXANDRU BOGDAN-PITEŞTI

Corina Teacă

Theodor Cornel\(^4\) (1874-1911) – who elaborated one of most interesting biographies – created the portrait of a totally non-conformist individual: *La vie de M. Bogdan-Pitești est justement [...] la contradiction de l’utile, respectable et vieille bonne habitude qu’ont les familles roumaines de s’élèver et de se maintenir au niveau des professions d’Etat. [...] Un tel homme est intéressant, surtout chez nous, et à certain points de vue il convient qu’on le suive de près sa vie, car même en admettant en ce qui le concerne que M. Bogdan n’a pas encore dans son passé une œuvre bien accomplie, il n’est pas moins vrai que sa vie ressemble par plus d’un côté à l’existence agitée, tumultueuse et parfois tragique de tous ceux qui, plus ou moins précurseurs, ont signifié quelque chose sur quelque point du monde.\(^5\)

It looks appropriate to suppose that B.-P. agreed with the content of this panegyric the more these pages were written by a friend.\(^6\) In regular circumstances the text would have an objective value. But the contributor’s literary style and his deliberate lack of precision in information, possibly imposed or asked by B.-P. himself, turned the habitual presentation into a subjective portrait. In this characterization some biographical details such as those
related to educational background remain uncertain, thus giving way to speculations.

For obscure reasons a heavy silence surrounds his childhood and adolescence. Apparently he spent a few years in Switzerland where he completed his education. Then he decided to move out to Paris where he lived until 1894 when a political scandal and his links to anarchist circles drew his expulsion from France. Self-taught or formal educated? Nothing testifies his enrolment in a French or Swiss university although there are a few hypotheses in this sense.\(^7\) La vie de M. Bogdan-Pitești est justement [...] la contradiction de l’utile... wrote Th. Cornel at the beginning of XX\(^{th}\) century suggesting a constant opposition to every form of authority. The French ambience could be considered as a true birth place where his personality, rebel views and sense of drama encountered adequate conditions to evolve. In France he lived a Bohemian life in company of famous intellectuals and radical political activists. These two years spent in Paris allowed him to get his own pessimistic vision of the world.

The French ambience could be considered as a true birth place where his personality, rebel views and sense of drama encountered adequate conditions to evolve. In France he lived a Bohemian life in company of famous intellectuals and radical political activists. These two years spent in Paris allowed him to get his own pessimistic vision of the world. Fără îndoială, Bogdan-Pitești a dus la Paris o viață plină de plăceri, încercând până la vârsta de 23 de ani o largă gamă de experiențe aventuroase, de la cele erotice la cele alegre ale veacului nu se vide nici o dată cea veche a unei vechi experimente de viață libertine. [There is no doubt that in Paris B.-P. had a life of pleasures, exploring until the age of 23 a large range of adventurous experiences, from erotic ones to those dubiously financial and to boisterous shivers of anarchism. His early fondness of refined sensations bordering on morbidity, promoted by the modern poetry and art, his tendency towards symbolism and wagnerism (…) conjoin with libertine experiences.]\(^8\) The aspect has its relevance in understanding the result of a lifetime self-building process that began in Geneve, Switzerland, where the young B.-P. converted to Catholicism. Whatever the motivation of his conversion, that event was the first (and successful) attempt to detach from tradition, deny it; in the further years a complete new man was shaped. Geneve also was an important centre for the development of anarchist movement, and it’s nothing unusual in searching the company of people with similar views in Paris. The links to this medium eventually could explain his vision on sexuality and a part of the options he took.\(^9\) The life in Paris allowed him to reflect and construct his own human ideal. In Cornel’s article, the names of many great French writers like Paul Verlaine, Maurice Barrès, Laurent Tailhade, J.-K. Huysmans, Joséphin Péladan, etc. were given as social and (perhaps) professional connections or friends. Excepting Sâr Péladan, whose presence at Bucharest in 1898 as guest of B.-P. confirms the existence of a certain relation between them\(^10\), the rest of those French connections still remain to be documented. At his arrival in Romania he tried to recreate the atmosphere of emulation he missed. His salon, the exhibition Ileana, his activity as art critic, all these indicate that he had in mind a precise social pattern to follow. In his views, the features of ideal being combined the skills and cultural interests – art and art criticism, journalism, poetry – of educated men he met in France: Fénelon, Péladan and Huysmans. In straight connection to this social image B.-P. shaped a persona: the real man remained an enigma for almost all people around him. He used to be a showman always bluffing and hiding his feelings and every part of his public image was a removable mask. (Ill. 1). A psychological motivation of this versatility – as F. Feifer\(^11\) suggested – offers a partial answer. Maybe the personality of Felix Fénelon (1861-1944), whose name was mentioned by Cornel among his Paris acquaintances, inspired him in constructing his identity.
Terms as *double existence, enigma*, that could define B.-P.’s way of life of are used by J.U. Halperin\textsuperscript{12} to describe F. Fénéon. *Out of the many conflicting aspects of his life and character, he built his own persona. His style, how he spoke, dressed, joked, wrote, made love, was the fruit of his individual imagination. Everything from his anarchism\textsuperscript{13} to his syntax was shaped deliberately. His style of writing was as contrived and composed as his top-hated appearance; often difficult to decipher, sometimes crystalline and always terse, “cuneiform”. Because of a consummate sense of style, he was able to conduct a double or a triple existence with “absolute integrity”. The psychological contradictions remarked equally by friends and enemies could be considered as distinct facets of a complex personality. By playing this mask game he tries, as Fénéon did,\textsuperscript{14} a number of human possibilities.

Another possible source for this development could be found in the decadent literature. Symbolist and decadent authors were well-known to the romanian public which had recognized in this *fin de siècle* literary corpus his own image and sensitivity.\textsuperscript{15} In this regard, a testimony about this relation between fiction and life belongs to Ilarie Chendi who, writing about Maurice Maeterlinck, reveals the echoes of his work in certain Romanian circles.\textsuperscript{16} Zafiu’s study on Romanian symbolist poetry put in evidence the topics of the *fin de siècle* generation not only in literary terms but also seen as social and existential patterns deeply rooted in literature.\textsuperscript{17}**
Beyond the controversial around his non-ethical behaviour – subject never neglected by historians – his contribution to Romanian modernism was essential.\textsuperscript{18} His dwelling place generously opened to friends turned into a crucible where new trends in arts and poetry were melting. The careers of important Romanian painters as Ştefan Luchian (1868-1916), Camil Ressu\textsuperscript{19} (1880-1962) were stimulated not only by his financial support but also by the uninhibited intellectual atmosphere he cultivated at his place\textsuperscript{20} where rough farces, mockery, black humour, irony, licentious speech, even insults, competed with serious debates on arts and literature.\textsuperscript{21} Early sources mention the studio he created in 1898 in his own apartment situated in Bucharest Brezoianu Street,\textsuperscript{22} moved away later in the house of Ştirbey Vodă Street. In that studion, paints, canvases, cartoons, and models were provided for free to young and poor artists. *Addicted to beauty*,\textsuperscript{23} B.-P. was – starting with the final years of the XIX\textsuperscript{th} century – the singular private patron of arts in the Romanian Kingdom.

The unusual existence in individualistic, shocking sense, shadowed the rest of his actions in spite of plenty magnanimous gestures and involvement in Bucharest’s artistic life – positions that brought him popularity among some artists and intellectuals; his defenders had to fight against the almost general disapproval prevailing in the contemporary judgements. Nobody could ignore his extravagant and cinical behave. The Romanian sculptor Oscar Han (1891-1976), a sharp observer, presented him as a strange individual, dangerously charming, daring to challenge the society and its moral rules.\textsuperscript{24} In general, the descriptions made by contemporary people concord, and in many occasions beyond the blame and disdain it looms out a kind of (somewhat repressed) fascination. It was the case of Han himself whose memories regarding B.-P. reflect not entirely severe criticism but certain acceptance and discrete admiration.\textsuperscript{25} At his turn, the art collector Krikor H. Zambaccian (1889-1962)\textsuperscript{26}, seemed to be the victim of a similar seduction.\textsuperscript{27} For strong reasons his circle saw in him not a comedian or a crook, but human energy led by rules derived from *fin de siècle* literature, where life itself is worshiped as a real masterpiece.

The amplitude of the controversy regarding his outrageous attitude could be seen in the fact that at a short while after B.-P.’s death, the literary critic Eugen Lovinescu (1881-1943) disputed publically the subject with Benjamin Fondane (1898-1944) in one of the most influential literary magazine *Sburătorul literar*.\textsuperscript{28} It’s not a coincidence that Fondane, a friend, speaking about him, amplified the leit-motif of life as a supreme embodiment of genius. *Bogdan-Piteşti şi-a pus geniul în viaţă. A fost unul dintre puţinii convivi vrednici de banchetul lui Platon; prezenţa lui între Aristofan şi Agathon ar fi sporit comoara puţină a cuvintelor inefabile. În conversaţia despre dragoste ar fi spus, poate, cu o neclătinată linişte, cele mai uimitoare paradoxuri. Nu, desigur, nu era Socrate: nu gusta, nu putea gusta elevaţia morală: era un simplu Alcibiade, zvelt, orgolios şi cinic; dar dacă nu era un Socrate, putea fi slăbiciunea unui Socrate.*\textsuperscript{29} In Fondane’s words, the life of A. B.-P. represented a lively amoralism in the line of the writings of W. H. Pater (1839-1894): *Not the fruit of experience, but the experience itself, is the end. [...] To burn always with this hard, gemlike flame, to maintain this ecstasy, is success in life. In a sense it might even be said that our failure is to form habits: for, after all, habit is relative to a stereotyped world, and meantime it is only the roughness of the eye that makes any two persons, things, situations, seem alike.*\textsuperscript{30} Forcing the limits of common sense, ignoring deliberately the moral principles or even breaking the law, B.-P. did nothing else than remain faithful to his instincts: *To be good is to be in harmony with oneself [...] Discord is to be forced to be in harmony with others. One’s own life – that is the important thing.*\textsuperscript{31} These sentences
from *The Picture of Dorian Gray* by Oscar Wilde (1891) explain solely a constant rebel attitude. A similar point of view was developed by the German philosopher Friedrich Nietzsche just few years before (1888): *Every mistake (in every sense of the word) is the result of a degeneration of instinct, a disintegration of the will: one could almost equate what is bad with whatever is a mistake. All that is good is instinctive — and hence easy, necessary, uninhibited. Effort is a failing: the god is typically different from the hero.*

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To the amoral perspective of life must integrate the chapter of his homosexual/bisexual option (true or imaginary). Mateiu Caragiale (1885-1936) – a versatile and caustic commenter of B.-P., made him in his diary a contradictory portrait: *he used to be a pretty cheap clown [...] pretending to be the same time anarchist and Catholic, boaster pederast despite he was sexually impotent and handicapped [...].*

During the years his sexuality seemed to evolve into bisexuality and later in homosexuality. The women had an ephemeral presence in his life. They represented transitory options and their identities – except for his mother and sister, and towards the end of life, his wife – remain unknown. For some years the official option was his wife, Mica. One can say that it was only a conventional relationship able to hide his real sexual orientation. But what kind of person was Mica? They knew Bogdan-Pitești met her in sordid circumstances while she was a singer. She sometimes used to wear man suits, and short cut hair. This is the way Camil Ressu portrayed her. Her youth presence irradiated a masculine air and her figure seemed to be a counterpart of the male ideal. A possible (and certainly partly) suggestion for his choice could be given by the decadent (Villiers del’Isle Adam, Joris-Karl Huysmans, Rachilde, Joséphin Péladan and so on) as well as feminist literature, both of them touching the dialogue between masculine and feminine, the force balance of these principles. Rudolf Lothar detected at that age a feminine will of power who took over some of the male atributs, and the reverse phenomenon, the weakness of the man.

In the same period an entire production of books on the subject of gender’s nature and sexual deviations was published. It was the case of J. Chevalier who in 1893 published an exhaustive work on the *sexual inversion* seen as a psycho-physical disease. He describes it as: *À l’état normal, [...] la sexualité toute entière, consonnante et stable, est déterminée par l’organe, elle vient d’en bas, il y a action du physique sur le moral; ici, la portion variable de la sexualité est déterminée par le centre cérébral, elle vient d’un haut. Purement psychique au début, la déviation s’organise consécutivement, non par une métamorphose de l’appareil génital, mais par une modification quelquefois remarquable des formes extérieures. C’est là un effet du moral sur le physique. La personnalité de l’individu subit une profonde atteinte par cette sorte d’hermaphrodisme immatériel; l’unité du moi est détruite: deux sexes dans un. A vrai dire, un troisième sexe est né.*

In the personal album of B.-P. is saved a drawing representing a young male nude, having below the picture’s frame a couple of lines from Baudelaire’s poem, *La Beauté.* (III. 2) His ambiguous presence, his feminine passive pose might be an allusion to the collector’s presumed homosexuality. It looks like a shift of roles in the terms of J. Chevalier. Oscar Han remembered a desgusting scene he assisted in his studio when B.-P. introduced to him his boyfriend (Aurel Brătășanu, the author of drawing) for an over-sized nude portrait. Han uses the word *degenerate* in his describing the young man, a term which indicates equally the character of this relationship, the devitalized nature of this model and at the same time – although maybe unwillingly – a cultural référence. One could consider these facts as matters of pure psychology.
But they really were just that? Even his bi/homosexuality – as a complete experience of the sexuality could be aesthetically interpreted, as eagerness for ideal beauty: we find the confirmation in the article of Gabriel Dona resuming the question of ideal in the work of Joséphin Péladan: Idealul frumuseţei omenesci pentru dansul [for Péladan] este acest tip, în care sexul nu apare, androgynul, fiinţa în căutare de adolescenţi, care reuneşte graţia, ovalul şi sentimentul femeii cu forţa, musculatura şi inteligenţa bărbatului. More again Oscar Han’s records offers us a precious documentary source which confirms that supposition. In the same text he includes an short anecdote which lets us know the collector’s opinion on human physical beauty, his full admiration for masculine anatomy.

Notes

1 Lucian Boia, Istorie şi mit în conştiinţa românească, Bucureşti, 1997.
2 (Coord.) Theodor Cornel, Figuri Contemporane din România, Bucureşti, 1909.
3 Bucharest, 1898.
4 Pseudonym of Toma Dumitriu.
7 According to F. Feifer, he studied the Medicine in Montpellier and later in Paris the Letters and Law. Florian Feifer, art. cit; on the other side, Sandra Miller in her article on Paciurea’s Chimeras mentions B.-P. as a former student at École des Beaux-Arts in Paris: The former [B.-P.], who managed to get himself expelled from the École des Beaux-Arts in Paris, where he befriended Săr Joséphin Péladan… online: http://www.thefreeclibrary.com/ Paciurea’s Chimeras

8 Theodor Enescu, Sciri despre artă, II, București, 2003, p. 34.
9 They [anarchists] saw the liberation of sexuality as taking place not within the totality of society but in small local units such as families, communes, or partnerships. Some anarchists practiced alternatives to conventional sexual institutions, such as Lillian Harman’s (1869–1929) “autonomous marriage” in 1886; however, the total refusal of institutionalized relationships seems to have been the most common answer. Etc. Hiram Kümper, Anarchism and sexuality on-line: http://www.blackwellreference.com/public/

10 Idem, p. 269. According to Th. Enescu B.-P.’s library contained the complete works of Péladan (mentioned in the inventory of 1923). J. Péladan signed and dedicated a copy of his Babylon (1895) to B.-P.: Votre idéal est ici exprimé mon cher Bogdan… etc.

11 Feifer, art cit., p. 251.
Fénéon and Bogdan-Pitești had in common anarchist views. For some observations on J. U. Halperin’s book see Hilton Kramer Art, anarchism & Félix Fénéon in The New Criterion, May 1989, online: http://www.newcriterion.com/articles.cfm/Art--anarchism--F-linx-F-n-on


Societatea noastră ca și cea din alte capitale, e predispusă a îmbrățișa pe Maeterlinck cel de astăzi, devenit mai clar și mai artist subtil, ci și ca gânditor, și nu atât pe predispusă a îmbrățișa pe Maeterlinck nu numai ca (patologic) al lui. În legătură cu această degenerare... un enervat. Acesta e principalul semn fiziologic Art, anarchism & Félix book see Hilton Kramer anarchist views.

Bogdan-Pitești. E adevărat că mecenatul era cam necunoscuți, a găsit mult sprijin și încurajare la 1965, p. 419-420: nu oferău nici măcar atât; sărac. Dar fără el ar fi fost mult mai rău, fiindcă alții și complexul periferiei, București, 2007, the chapter al primului modernism autohton. Poetica despre artă, II: Artă și context cultural în România primelor decenii ale secolului XX, București, 2003 (edition coordinated by Ioana Vlasiu); the chapter Primul muzeu de artă românească modernă: colecția Alexandru Bogdan-Pitești. See also Paul Cernat,

See *Sburătoul literar* no. 35 and 37, 1922.


31 Oscar Wilde, *The Picture of Dorian Gray* (first published in 1890), Hertfordshire, 1992, p. 64: *To be good is to be in harmony with oneself* [...] *Discord is to be forced to be in harmony with others. One’s own life – that is the important thing.* See for comparison the endnote 6. See also a letter of André Gide to his mother from January 30, 1895 apud Jonathan Fryer, *Andrè & Oscar. Gide, Wilde şi arta de a trăi gay*, București, 2002, p. 123.

32 Friedrich Nietzsche, *Twilight of Idols* [1895]; text prepared from the original German and the translations by Walter Kaufmann and R.J. Hollingdale.

33 Era un farsor, destul de ieftin, dacă nu stereotip, pretinzând că e în același timp anarhist şi catolic, fanfaron de vițiu împotriva naturii, cu toate că neputincios şi înfrînt, amator de arătă foarte indocilnic și defel cunoscător și mai presus de toate escroc, dar un escroc groșolan și naiv", etc. în Mateiu Caragiale, *Opere*, București, 2001, p. 361. This opinion did not prevent him to dedicate to Bogdan Pitești the poem *Dregătorul* preserved in B.-P.’s personal album; this album contains a number of portraits made by various artists of the time but also poems and letters from his friends.

34 Alexandra Colanoski (Polish, born in 1894 in Basarabia) married Alexandru Bogdan-Pitești on April 12th 1917.

35 This portrait realized in 1913, is now in K.H. Zambaccian collection; see also Theodor Enescu, *Camil Rescu*, București, 1958.


40 *The ideal of the human beauty is for him this type of no sex, the androgyn, a being in the search of adolescence, melting delicacy, oval forms and female’s feelings, with the force, muscles and man’s intelgence,* Gabriel Dona in *Vieţa nouă*, no.2, 15 Febr. 1898, p. 15.

41 *Nudul bărbatului, care e clădit pe două coloane, în care mușchii se desfășoară în toată plinătatea, susținând bazinul, ca să se ridice în sus cu toracele și pieptul, pieptul întins ca o lespede. Brațele se desprind de corp, desenate și ornamentate de mușchi și forme. [...] și în natură bărbatul își păstrează pieptul, pectorali lui nu cad iar când se dezvolă, sunt compași... Mon cher, ută-te la cea mai frumoasă femeie, cu sânul cel mai frumos și în momentul admiirației, vei simți curând cum cade. [...] sexul bărbatului este o compoziție.* etc. Han, op. cit., p. 490.
ici exprimé mon cher Bogdan

Florian Feifer, http://www.thefreelibrary.com/Paciurea's Chimeras

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8 Thodor Enescu, Scrieri despre artă, II, Bucureşti, 2003, p. 34.

9 ...they [anarchists] saw the liberation of sexuality as taking place not within the totality of society but in small local units such as families, communes, or partnerships. Some anarchists practiced alternatives to conventional sexual institutions, such as Lilian Harman's (1869–1929) “autonomistic marriage” in 1886; however, the total refusal of institutionalized relationships seems to have been the most common answer. Etc. Hiram Kümper, Anarchism and sexuality on-line: http://www.blackwellreference.com/public

10 Idem, p. 269. According to Th. Enescu B.-P.’s library contained the complete works of Péladan (mentioned in the inventory of 1923). J. Péladan signed and dedicated a copy of his Babylon (1895) to B.-P.: Votre idéal est ici exprimé mon cher Bogdan... etc.

11 Feifer, art cit., p. 251.


13 Fénéon and B.-P. had in common anarchist views.


16 Societatea noastră ca şi crea din alte capitale, e predispusă a îmbraţişa pe Maeterlinck nu numai ca artist subtil, ci şi ca gânditor, şi nu atât pe Maeterlinck cel de astăzi, devenit mai clar şi mai viguros în toată opera sa, ci şi pe creatorul încercărilor filozofice Trésor des humbles şi La sagesse et la Destinée... [...] în general, întreaga atmosferă mistică din lucrările aceste trebuie să placă mult unei societăţi obosite, senzitive şi incapabilă de emoţii mai puternice, cu voinţă şi cu capabilitatea va reumătarea. Cel puţin aşa îmi închipui, că Maeterlinck nu este numai poet, ci chiar filozoful pentru care o parte a societăţii noastre fatal trebuie să se enzuziasmeze. Şi dacă nu-l înţelege, îl simte cel puţin, cum simţiră orice scriere cu al cărei fond sufletesc eşti înrudit

17 Thodor Enescu, Scrieri despre artă, II: Arta şi context cultural în România primelor decenii ale secolului XX, Bucureşti, 2003 (edition coordinated by Ioana Vlasiu); the chapter Primul muzeu de artă românească modernă: colecţia Alexandru Bogdan-Piteşti. See also Paul Cernat, Avangarda românească şi complexul periferiei, Bucureşti, 2007, the chapter Alexandru Bogdan-Piteşti: a animator controversat al primului modernism autohton.

18 Victor Efimiu, Portraitet si amintiri, Bucureşti, 1965, p. 419-420: Camil Ressu ca şi alţii pictori tineri, necunoscuţi, a găsit mult sprijin şi încurajare la B.-P. E adevărat că mecenenul era cam meschin, că profita de nevoia artistului debutant şi sârac. Dar fără el ar fi fost mult mai râu, fiindcă alţii nu oferau nicăieri să mărac atât; B.-P. Cel puţin le crea un cadru artistic, îi stimula, îi recomanda, le făcea la dispoziţie vopseau, pensule şi cartoane, îi poftea la masă, le dădea şi sfaturi în casa lui călduroasă şi amicală. Multe prietenii s-au legat acolo, mulţi oameni au prins curaj; pictori să lucreze, colecţionari să adune.

19 Alexandru Macêndoski, Alexandru Bogdan-Piteşti, în Literaturor, 5 April 1899, p. 4-5.

20 Twenty two years after B.-P.’s death, a friend and frequent visitor of his house, the woman-painter Cecilia Cătucescu-Storck (1879-1969) explains in her biography in what exactly consist of the importance of this figure. Bogdan-Piteşti a jucat rolul unui Mecena animator, creând un cennacul unic în felul lui la noi, întrunind artiştii la lungi discuţii şi teorii interesante de artă, împrejurul unei mese copioase. Cecilia Cătucescu-Storck, Fesca unei
viță, București, 1944, p. 222. See also Petre Oprea, Colecționarul mecenă Alexandru Bogdan Pitești, București, 1999, p. 17.
27 Victor Eftimiu, op. cit., p. 420: Într-o epocă burgheză cu preocupări mărunte, între oameni mulți mai bogăți decât el, Bogdan-Pitești era un îndragostit de frumos, un cinic sentimental care-și exagera și averea numai fanfaronată și care poate că plătea puțin fiindcă nu avea mai mult nicăieri...
28 Oscar Han, Dălți și pensule, București, 1970, p. 483.
29 Zambaccian was one of the organizers at the auction (1924) which sold in very obscure circumstances the art collection of Alexandru Bogdan-Pitești.
32 Some people remembered his spirit, others only the imorality and convictions. I will always praise him as the most excited entertainer of the Romanian art, an art collector in whose house reputations and passions were born, some of them officially recognized as Ressu and Tudor Arghezi.
33 Victor Eftimiu, op. cit., p. 420: Într-o epocă burgheză cu preocupări mărunte, între oameni mult mai
34 Alexandra Colanoski (Polish, born in 1894 in Basarabia) married Alexandru Bogdan-Pitești on April 12th 1917.
35 this portrait realized in 1913, is now in K.H. Zambaccian collection; see also Teodor Enescu, Camil Ressu, București, 1958. See also Janet Carton, Camil Ressu, București, 1958.
36 see Janet Carton, (first published in 1890), Hertfordshire, 1992, p. 64: To be good is to be in harmony with oneself [...]. Discord is to be forced to be in harmony with others. One’s own life – that is the important thing. See for comparison the endnote 6. See also a letter of André Gide to his mother from January 30, 1895 apud Jonathan Fryer, André & Oscar. Gide, Wilde and arta de a trăi gay, București, 2002, p. 123.
37 Friedrich Nietzsche, Twilight of Idols [1895], text prepared from the original German and the translations by Walter Kaufmann and R.J. Hollingdale.
38 Era un farsoar, destul de ieftin, dacă nu stereotyp, pretinzând că e în același timp anarhăȘt Și catolic, fanfonat de vitez făptivă naturii, cu toate că neputincios și inflăm, amat de artă foarte înăoiehnic și defel cunoscutor și mai presus de toate escroc, dar un escroc grosal și naïf", etc. în Mateiu Caragiale, Opere, București, 2001, p. 361. This opinion did not prevent him to dedicate to Bogdan Pitești the poem Dregătoral preserved in B.-P.’s personal album; this album contains a number of portraits made by various artists of the time but also poems and letters from his friends.
39 Alexandra Colanoski (Polish, born in 1894 in Basarabia) married Alexandru Bogdan-Pitești on April 12th 1917.
40 see Janet Carton, (first published in 1890), Hertfordshire, 1992, p. 64: To be good is to be in harmony with oneself [...]. Discord is to be forced to be in harmony with others. One’s own life – that is the important thing. See for comparison the endnote 6. See also a letter of André Gide to his mother from January 30, 1895 apud Jonathan Fryer, André & Oscar. Gide, Wilde and arta de a trăi gay, București, 2002, p. 123.
41 The ideal of the human beauty is for him this type of no sex, the androgyn, a being in the search of adolescence, melting delicacy, oval forms and female’s feelings, with the force, muscles and man’s intelligence.] Gabriel Dona in Viața nouă, no.2, 15 Febr. 1898, p. 15.
frumos și în momentul admirației, vei simți curând cum cade. [...] sexul bărbațului este o compoziție. etc. Han, op. cit., p. 490.