

VIVIANA MILIVOIEVICI

**CULTURAL SEQUENCES OF  
BANAT**



*Studies and Researches*

**VIVIANA MILIVOIEVICI**

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**Gutenberg Univers**  
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**Foreword by Thede Kahl**

**Afterword by Vasile Man**

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***TO MY FAMILY,***



## FOREWORD

Banat's diversity is the consequence of the migration processes, especially from the fifteenth to the eighteenth century. In addition to the four main ethnic groups that have made a significant contribution to the success of the regional society – Romanians, Serbs, Germans and Hungarians –, there are many other ethnic groups living in Banat – the Aromanians, the Bulgarians, the Karašovani, the Czechs, the Croats, the Jews, the Rudari Gypsy, the Ruthenians, the Romani, the Serbs, the Slovaks and the like.

In some regions, one can observe a complex ethnic and cultural diversity that could, on one hand, generate political conflicts, and on the other hand, be a model of a harmonious living. After the formation of the national states, the principles of interethnic coexistence, representative to the Habsburg Empire, were abandoned. However, the Banat region includes pre-modern areas in multiple areas, including the identity processes that balance the similar or dissimilar characteristics, the collectivity versus individuality. Therefore, the Banat region is a real focal point for researchers that are won by its population diversity.

Today, when we say *Banat*, the meaning does not imply the historic region of Banat, but refers to the western Romanian counties of Timiș, Arad, Caraș-Severin and Hunedoara. Except the scientific world, only rarely is the historical region of Banat referred to since the historical cross-border unity belongs to the past. The western part, the Serbian Banat, has replaced another spatial perception - Vojvodina - and few are aware of the fact that the two areas (Vojvodina and Banat) overlap and, in fact, we talk about the so-called 'moving spaces'.

The researcher Viviana Milivoievici Ph. D. had the privilege of being born in Banat, in a predominant Romanian culture with mutual connexions with the Serbian world. Her volume mirrors these worlds, whether we talk about the first chapter presenting the cultural personalities of the Banat region, or to the second chapter that includes references to the history of Banat press, or to the last section that comprises book reviews focused on the Romanians in Vojvodina. In the present volume, Viviana

Milivoievici comprises studies and researches presented in different scientific meetings, as well as other articles or book reviews published by specialized journals, focusing on the cultural, literary and journalistic life of the historical region of Banat. The author succeeds to shape 'a cultural portrait of the Banat', as stated in the *Afterword* signed by Vasile Man. The author's studies draw attention on the necessity of interethnic and multidisciplinary research in a multi-ethnic region and lead to a better understanding of the intercultural contacts.

In conclusion, I want to congratulate Mrs. Viviana Milivoievici for these *Cultural Sequences of Banat. Studies and Researches*, expressing my sincere wish that the volume will not limit to address a small circle of researchers but it will be translated in many languages.

**Acad. Prof. Dr. Dr. h.c. Thede KAHL**

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## ARGUMENT

In the era of speed, of the informational rapid movement through various modern channels, the need to be aware of everything that happens around, in all areas of social, economic, political, cultural, scientific life, has led to the development and the continuous improvement of the act of communication, either in the media or in the scientific world.

As has been proven and is already known, communication is the most important characteristic of mankind. It is an important link in building interpersonal relationships, having a key role in all areas of activity.

Using, in this case, the written communication, we choose to include in this volume the various researches undertaken during three years, on some aspects of the cultural, literary and journalistic life of the historical Banat. Literature and the written press have the role of perpetuating the ramifications of culture in the life of a community.

That is the reason why we have gathered together in this volume several studies presented at scientific events, as well as other papers or reviews, published in specialized journals, focused on the Banat topic.

**Viviana Milivoievici**



# **PEOPLE AND PLACES FROM BANAT**



## Eugen Todoran, a Prominent Personality in the Cultural and Academic Space of Banat\*

### Biographical Considerations



Born and raised in Transylvania, but literary consecrated in Banat, Eugen Todoran was and is a model that influenced generations of young people. Now, in the year celebrating the Centenary of the Great Union, we pay homage to an important personality of the Romanian culture and literature.

About his life, he speaks in a short autobiographical fragment<sup>1</sup>, which we reproduce here. He was born on November 21, 1918<sup>2</sup>, in Cornești village, today Târnăveni district, Mureș County, a community ‘where my father was a priest. Orphaned by my father<sup>3</sup>, I was raised by my mother, who until 1949 held various administrative services: storekeeper, housekeeper at the Normal Boys’ School in Cluj. I attended primary school in Cluj, 1925-1929, and then I went to the Military High School in Tg. Mureș, where I joined the lower

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\* Study developed within the Eugen Todoran scientific research project. *Writings*, Critical edition by Viviana Milivoievici, part of the Research Plan of the Romanian Academy, Timișoara Branch, ‘Titu Maiorescu’ Banatological Studies Institute.

<sup>1</sup> Eugen Todoran, *Autobiography [Autobiografie]*, apud. Cornel Ungureanu, *Eugen Todoran: the History of Literature as a refuge [Eugen Todoran: Istoria literaturii ca refugiu]*, in *About the Literary Circle in Sibiu. Timișoara Interval [Despre Cercul Literar de la Sibiu. Intervalul timișorean]*, Timișoara, West University Press, 2004, p. 55-56.

<sup>2</sup> In an interview - *The Confessions of an Eminescologist* - published in ‘Orizont’, no. 2, 1989, on page 3, Eugen Todoran answers: ‘On the day I was born, my grandfather was buried, or as it was said in the obituary: «Ioan Sâmpălean, parish priest, in fulfilling his duty for our national revival, in a painful and unexpected way »’. His grandfather had been shot by a Hungarian teacher living in the same village, on the grounds that he had been chosen to carry the Romanian flag at the Great National Assembly that was planned on December 1, 1918, in Alba Iulia.

<sup>3</sup> In the same interview, the professor says: ‘A few months later my father also died due to a disease caught in jail in Hungary, where were imprisoned those who could become dangerous for future events. These are the dramatic events that marked my childhood ...’

course. After a year of interruption, I followed the 5<sup>th</sup> class at the High School from Năsăud. I passed the baccalaureate exam at Tg. Mureș, in June 1938.

During my education, I was not part of any political organization and I was not active in any party. In 1937, in the 7<sup>th</sup> grade of high school, I was a supporter of the legionary movement. From 1938-1940 I attended the Faculty of Letters in Cluj<sup>4</sup>, and then in Sibiu<sup>5</sup>, between 1940 and 1942, when I took the bachelor's exam in the *History of Romanian Literature and Aesthetics*. During 1942-1944, I completed my military service at the Reserve Officers School in Arad and 96 Reg[iment] Caransebeș infantry, until August 23, 1944, when with the 19<sup>th</sup> Inf[antry] Division, I joined the fight against Hitler's armies in Banat and Hungary, until November 1944, when I was wounded. Evacuated to the country, I was in various hospitals until June 1945.

Since 1945, November 1, I held the position of substitute at Normal School in Cluj, and since 1946, following the aptitude exam, I worked as a full professor of Romanian Language at High School no. 4 from Cluj, until 1950. From 1948 I was employed until 1956. From September 1956 I was employed as a lecturer at the Faculty of Philology in Timișoara (...). ”

The family background had an overwhelming influence on the formation of the future writer's personality. He grew up in his grandparents' house, where the specific ambiance of the Romanian elite before the First World War was present. An ambiance dominated by the aspiration to fulfill the great national ideals. It was a house where he had access to 'the Romanian books of those days, of the Transylvanian and old country writers, as well as some translations from foreign literatures. These were the books of the elders, later adding our books, those who grew up, in a new age of history.'<sup>6</sup> Therefore, he was able to make direct contact with the authentic values of culture, which marked his cultural destiny.

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<sup>4</sup> 'The University of Cluj not only «influence» me but «shaped» me – says the professor during a conversation with George Dinu. All that was added converged in respect for the professors and the devotion to the spiritual atmosphere created in the tradition of the Romanian culture's continuity directly within the space of the European culture, that the University promoted at the highest level.' (*Conversations with Professor PhD. Eugen Todoran*, 'Horizon', XXXIX, 1988, no. 17, p. 3).

<sup>5</sup> 'In Sibiu, the atmosphere has altered as a result of the historical conditions after the surrender of Northern Transylvania, but the orientation to the major culture only enhanced the capitalization of a local cultural background, under the certainty of a axiological criterion.' (*Ibidem*)

<sup>6</sup> 'Thinking of our great writers, we think of ourselves as their legacy, Eugen Todoran interviewed by Titus Crișciu, „Orizont”, XXXIV, 1983, no. 46, p. 3.

## The Journalism Debut

In the last year of high school, at the age of 19, Eugen Todoran made his debut in journalism. It happened in 1937 when he publishes his first article in the ‘Snowdrop’ magazine, „Junimea” Reading Society of Teiuș. For the young author, culture is an achievement of the human spirit in close relationship with the surrounding nature, but also with the soul of the whole people, with all ‘the joys and sorrows of his soul, with life itself.’<sup>7</sup> Here he also writes about Romanianism, emphasizing the ‘authentic idea-force of spirituality’ and veiledly criticizing the destructive press, which he accuses of ‘altering’ the authenticity of purely Romanian realities. His solutions are practical, viable and concrete and he proposes following the principle of ‘cultural unity’ (et al.), funded on respect for the conscience of the nation and country. The fulfilment of this desideratum became possible insofar as a cultural propaganda could be carried out that would scrutinize the Romanian background, from the literary setting, to the scientific and artistic environment.

## The Student Days

The personality of the future university teacher and writer was formed in the midst of great spiritual thinking of the University of Cluj, via the professors who taught and influenced him: Lucian Blaga and D. D. Roșca for philosophy, Liviu Rusu for aesthetics, Sextil Pușcariu for linguistics or Dimitrie Popovici, for literary history. Moreover, these mentors empowered the coagulation of the young emulated phenomenon whose fruits will ripe later: the Literary Circle. This generation manifested itself decisively in our culture after 1960 and contributed to the revitalization of Romanian writing under the sign of aesthetics. As he stated, his generation perceived itself, in time, as an independent generation<sup>8</sup>: ‘Beyond any negative terribleness, which some of us made it famous in journalism for the reconstruction of that era, we must keep in mind that, no matter how mature would have been the formation of some of those who generated the ‘new direction’, the Sibiu generation of the Literary Circle was not possible as a ‘presence’, except in the same Romanian cultural methods of the above-mentioned professors.’<sup>9</sup>

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<sup>7</sup> Eugen Todoran, *National Culture [Cultura națională]*, ‘The Snowdrop’ [„Ghiocelul”]. The Magazine of the «Junimea» Reading Society, Teiuș, I, 1937, no. 1, p. 20.

<sup>8</sup> Eugen Todoran declared about this generation: ‘We brought a new «style», but we did not invent a new culture.’ (*Ibidem*)

<sup>9</sup> Eugen Todoran interviewed by Titus Crișciu, *cited article*, p. 3.

## The Sibiu Literary Circle – a New Generation

This cultural group was founded in 1940, at the initiative of some young people eager to bring Romanian literature back on the established path of a tradition based on authentic values. Eugen Todoran is one of the founders together with Radu Stanca, Ion Negoïtescu, Cornel Regman, Deliu Petroiu, I. D. Sîrbu, Henri Jacquier. The influences on the ‘cerchiști’ (the members of the Literary Circle) originated not only in the academic sphere, but also from external sources, therefore ‘the student theatre seminar of Liviu Rusu and the Literary Circle, under the honorary leadership of Lucian Blaga, were the first forms of forming a special «Circle», that only the meetings with Henri Jacquier had fully shaped’.<sup>10</sup> The role of the latter was to stimulate the classic French spirit and to guide them in search for the shaping model of the French culture. This type of ‘classicism (as an ideal, not as a norm) appears (...) as an alternative to extremist forms of modernism, avant-garde and purism, but also to the old and «actual» current Neo-Sămănătorism.’<sup>11</sup> This outlines the aversion of the young writers of Sibiu in front of ‘the Transylvania’s limited and persistent provincial traditionalism’<sup>12</sup>, an attitude enshrined in the manifesto-letter, published in the daily ‘Life’ [„Viața”] (no. 743, of May 13, 1943), with the title *The Aesthetic Transylvania. A letter to Mr. E. Lovinescu of the Literary Circle from Sibiu*. The letter is signed by the ‘cerchiști’: Victor Iancu, Cornel Regman, Eugen Todoran, Damian Silvestru (pseudonym of Ion Negoïtescu), Radu Stanca, Ion Oană, O. Drimba, R. Dăscălescu, Ștefan Aug. Doinaș. Eugen Lovinescu responds to this manifesto, also in the columns of the newspaper ‘Life’ [„Viața”] (no. 757, of May 27), expressing his hope that young writers could represent ‘Maiorescu’s fourth generation’. The letter was favourably received by the cultural publications of the time: ‘The «Timpul» newspaper, under the signature of Argehezi, Tudor Vianu and Eugen Jebeleanu. (...) Also «Vremea», through George Ivașcu and Pompiliu

<sup>10</sup> *Ibidem*.

<sup>11</sup> Petru Poantă, *The Literary Circle from Sibiu. Introduction to the Original Phenomenon*, Cluj-Napoca, Clusium Publishing House, 1997, p. 41.

<sup>12</sup> Ovid. S. Crohmălniceanu, Klaus Heitmann, *The Emergence; The Activity and the Affirmation of the ‘Literary Circle’; A Turbulent History. 1. Sibiu’s Refuge with the University of Cluj; The Manifesto [Formarea; activitatea și afirmarea „Cercului literar”]; o istorie agitată. 1. Cu Universitatea clujeană, în refugiu la Sibiu; Manifestul*, in *The Literary Circle from Sibiu and the Catalytic Influence of German Culture [Cercul literar de la Sibiu și influența catalitică a culturii germane]*, Bucharest, Universal Publishing House, Synthesis Collection, 2000, p. 26.

Constantinescu, greets the gesture of the young people of Sibiu, to whom the Minister of Culture, Ion Petrovici, sends his congratulations in a discreet way”.<sup>13</sup> It is true that there were various insults and threats in the press but these led to increasing the group cohesion, providing the young people with an indestructible group consciousness, reflected in a mutual aesthetic and ideological platform. Ștefan Aug. Doinaș’ letter sent to Ovid. S. Crohmălniceanu, on August 17, 1995, states: ‘We were, now, united not only by our everyday friendship, but also by the same literary destiny, through a kinship of ideas, and openly confessed, becoming a fact of culture that equally involved everyone.’<sup>14</sup> In addition to those that signed the letter, the Circle also included teachers, as well as intellectual such as: Umberto Cianciolo (director of the Italian Institute), Professor Henri Jacquier, Deliu Petriou, Al. Cucu, Ilie Balea, Ovidiu Cotruș, Lia Jacquier, Radu Enescu, I. D. Sîrbu, Viorica Guy Marica, Nicolae Balotă, Eta Boeriu, Ioanichie Olteanu, Dominic Stanca, Fana Kernbach and others.

In his last interview remembering the ambiance of those years, Eugen Todoran clarified some necessary issues in order to understand the cultural climate of that era: ‘We are talking about the Literary Circle from Sibiu – but the Circle started in Cluj. (...) In ‘38 – ‘39. (...) There is not much talk about this period. As a colleague with them (with Radu Stanca and Cornel Regman – o.n), I was involved in all kinds of activities that were specific to the academic life, not necessarily for an ideology. (...) This could be a chance for us, because there were few events due to the surrender of Northern Transylvania and the University of Cluj moved to Sibiu. Here, in fact, a friendship will emerge ... (...) Radu Stanca was the soul of this movement and the main personality throughout the Literary Circle in Sibiu. We were founded under the influence of Cluj university personalities, but we were us. We had something of our own’.<sup>15</sup>

Moving to Sibiu, this cultural movement needed its own journal. This is how ‘The Literary Circle Review’ [„Revista Cercului literar”] appeared. A monthly magazine of literature, philosophy and art, editor: I. Negoîtescu. The proper cultural environment was thus created to express ideas, attitudes and conceptions of the ‘cerchist’ generation, ‘so we could achieve what our feelings required’.<sup>16</sup> Although the journal had only six

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<sup>13</sup> *Ibidem*, p. 33.

<sup>14</sup> Excerpt from Ștefan Aug. Doinaș’ letter to Ovid. S. Crohmălniceanu, Bucharest, August 17, 1995; cited. Ovid. S. Crohmălniceanu, Klaus Heitmann, *op. cit.*, p. 33.

<sup>15</sup> Eugen Todoran, *Memory and Destiny. The Last Interview*, [Memorie și destin. Ultimul interviu], recorded by Veronica Balaj, „Orizont”, IX, 1997, no. 11, p. 4.

<sup>16</sup> *Ibidem*.

monthly issues during its existence, from January to August 1945 (the last issue was triple in content, covering the months of June, July and August), the publication prevailed in terms of national culture: ‘each issue is a solid construction meant to last and intended for the library, and not for ephemeral consumption. It is still delivered as a living *corpus* of artistic creations and aesthetic ideas of a literary and original group’.<sup>17</sup> The journal brought to light the ideas of the 1943 Manifesto as the founding act, ‘... the authors of ‘The Literary Circle Review’ [„Revista Cercului literar”] are professionals. (...) ... it is conceived as a homogeneous work, with several types of discourses that intercommunicate, constantly reflecting each other. The will to thoroughly build according to a rigorous conception remains obvious’<sup>18</sup>.

Eugen Todoran published a literary chronicle in the first issue of the publication: *A sober critic: Pompiliu Constantinescu*, directing his next articles to the critical reception of several texts. We highlight the essays: *Kant and eternal peace*<sup>19</sup>, *Cogito in Husserl’s philosophy*<sup>20</sup>, *Trends in the evolution of literature*<sup>21</sup> and *Hyperion, demonic*<sup>22</sup>.

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<sup>17</sup> Petru Poantă, *Op. cit.*, p. 70.

<sup>18</sup> *Ibidem*, p. 72.

<sup>19</sup> The article was published in the second issue of ‘The Literary Circle Review’ [„Revista Cercului literar”], I, 1945, pp. 17-34. Eugen Todoran presents an overview of the Kantian philosophical-political considerations, perceiving its ‘transcendental idealism’, where ‘freedom understood in other words as a coordinating spiritual unit of phenomena, turns the natural mechanism into a means of advancing man on the line of purpose established by reason, a means of achieving spiritual unity.’ (p. 20)

<sup>20</sup> ‘The Literary Circle Review’ [„Revista Cercului literar”], I, 1945, no. 3, pp. 54-59. In *The Chronicle of Ideas* section, Eugen Todoran states that Husserl’s most important merit is trying ‘to shatter the wall of Kant, to go beyond the rational by the very reasoning powers. He wants to reach what is the thing in itself, but by pure confidence in the reason, opposing the primacy of practical reason where Kant was forced to stop, to the firm primacy of theoretical reason. Opposing ontology a critical philosophy, he built a system does not impose a point of view therefore his philosophy, far from being a doctrine, is a Cartesian *cogito* method thereby inevitably reaching its central focus.’ (p. 54)

<sup>21</sup> ‘The Literary Circle Review’ [„Revista Cercului literar”], I, 1945, no. 4, p. 14-22. The study analyses ideas and concepts promoted by the classics of French literature, Eugen Todoran including here Montesquieu, Voltaire, Rousseau and Diderot, and claiming that this classicism of Cartesian origin ‘outlines the originality of French Romanticism’. On the other hand, the author of the study emphasizes the intertwining of European cultures and outcome of the contact with the Romanian culture, in Maiorescu’s and Lovinescu’s opinion, as ‘the trend that tries a new literary synthesis between substance and form by solving the problem of object and method, the tendency to give substance to the romantic classical art forms, to the originating elements of our «spirit», to the form of higher culture.’ (p. 22)

Essentially, the journal of the Literary Circle aimed to extract the Transylvanian literature out of provincialism ‘and to free it from the obsolete canons of neo-Sămănătorism, an accomplished objective in a short time’.<sup>23</sup> But their ambition was even greater, asserts the same exegete: ‘In the autumn of ‘45, the University of Cluj returns home, and ‘The Literary Circle Review’ [„Revista Cercului literar”] ceases its publication, later to be published in Cluj, under a title that defines its profile more accurately, «Euphorion»’.<sup>24</sup> It was Ion Negoïtescu’s ambitious plan that foreshadows even the guidelines and content of the first issue.

He reveals his plan in a letter to Radu Stanca from June 3, 1946: ‘As the son of Helena and Faust, the Greek, the Apollonian spirit (the Greek limits, the order) and the modern Faustian of the European merged in Euphorion, meaning the dynamism, the reckless momentum. Predominantly the latter, Euphorion is driven to disaster. In my introduction, I will propose as our objective that initial Euphorion of Goethe, in which the order, the measure, the Greek rule and the Germanic fantastic – romantic were harmonized. All contemporary romantic decay, signs of crisis and disaster, such as naturalism and surrealism, etc., are the consequences of that rupture in the Euphorion. Let us propose the Goethean restructuring. The poetry of the Circle follows the same path. And our boundaries between genres and values have the same meaning.’<sup>25</sup> Finally, Ion Negoïtescu bitterly realizes

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<sup>22</sup> ‘The Literary Circle Review’ [„Revista Cercului literar”], I, 1945, no. 6-8, p. 57-75. ‘The excerpt from the bachelor’s thesis under the supervision of D. Popovici, originating in Lucian Blaga’s text, *Daimonion*, is written in the «cerchist» spirit, revealing influences of the group’s discussions. Let us remember that Ion Negoïtescu also intended to write a study on this topic, and Ștefan Aug. Doinaș had chosen the same subject for his bachelor’s thesis.’ (Gabriela Gavril, *Eugen Todoran – The Monograph [Eugen Todoran – monografistul]*, in *From ‘Manifesto’ to ‘Goodbye, Europe!’*. *The Sibiu Literary Circle [De la „Manifest” la „Adio, Europa!”*. *Cercul literar de la Sibiu*, Iași, ‘Alexandru Ioan Cuza’ University Publishing House, 2005, p. 246). Eugen Todoran’s essay highlights Hyperion’s idea of Titanism, a Titanism that ‘does not consist in a revolt against the Divinity, but in the psychological drama by which he tries to rise above the earthly condition. It is a demonism by which he tries to deify himself by gradually removing the chthonic elements from his structure. Through the chthonic remnants, he maintains a certain adherence to the earthly world which urges him to renounce his divine attribute, to evade the fatality of genius. Not a Satan in battle with the Divinity, but a Demon in battle with his own nature.’ (p. 63)

<sup>23</sup> Petru Poantă, *op. cit.*, p. 79.

<sup>24</sup> *Ibidem*.

<sup>25</sup> Ion Negoïtescu – Radu Stanca, *An epistolary novel [Un roman epistolar]*, Bucharest, Albatros Publishing House, 1978, p. 33.

that this project has failed, despite the fact that ‘« the Euphorionism» is the cultural utopia of « the Literary Circle», but a retroactive, recovering one.’<sup>26</sup>

Even though the members of the Circle later went in separate directions, ‘each went his own way’<sup>27</sup>, their link has been preserved through ‘the epistolary exchanges and the literary chronicles following the official «disappearance» of the group proving the existence of a decades-long dialogue between «cerchiști», the presence of deeper connexions between their writings, beyond the level of programmatic texts.’<sup>28</sup> Some of the letters and dialogues are published in press or recorded in books, remaining to future generations as evidence of integrative thinking and long-lasting friendships.

### Articles of Youth

Since his student years, Eugen Todoran published studies and articles in the journals of the time since his student years, proving first-hand qualities of literary criticism.

The publications that publish his works were: ‘Sparks’ [„Scânteieri”], a students’ journal of Mureș (*The Mioritic Mysticism in the Creation of culture*, 1939), ‘The Courts of Longing’ [„Curțile dorului”<sup>29</sup>] (*Eminescu: Soul and Nature, The Romance Geniuses*, 1941), ‘Literary pages’ [„Pagini literare”] from Turda (*On the Romanian Novel, On the lyrical aspect of Transylvania, On Maiorescu’s Critique, Titu Maiorescu’s Critical Theory, Mihai Eminescu: Knowledge and Pain*, 1940-1941 and ‘The Journal of Royal Foundations’ [„Revista Fundațiilor Regale”], (*The Other Realm, in V. Voiculescu’s poems*, 1942, *Liviu Rebreanu’s Realism*, 1942, *God in Tudor Arghezi’s Poetry*, 1946, *Creangă’s Humor (I-II)*, 1947). The cooperation with the Transylvanian publications meant for him an encouragement of the critical creativity, but its consecration came with the appearance of Eugen Todoran’s name in the prestigious Bucharest journal.

<sup>26</sup> Petru Poantă, *op. cit.*, p. 79.

<sup>27</sup> Eugen Todoran, *Memory and Destiny. The Last Interview*, [*Memorie și destin. Ultimul interviu*], see above, p. 4.

<sup>28</sup> Gabriela Gavril, *op. cit.*, p. 13-14.

<sup>29</sup> On the frontispiece of the publication it is specified: Literature Magazine of Students in Letters and Philosophy from The “King Ferdinand I” University, registered at the Sibiu Courthouse, Section II, no. 152/1940, including the note that the magazine is supervised by Ovidiu Drimba, Ion Maloș-Râpeanu, Radu Stanca and Eugeniu Todoran.

## The Absence Period (1948-1956). Timișoara Interval (1956-1997)

At the time in question, it followed almost a decade of absence<sup>30</sup> from the pages of cultural magazines and publications (1948-1956) that will end with his arrival as a lecturer at the Faculty of Philology of the Pedagogical Institute, where he teaches courses in *Literary Folklore*, *The History of Romanian Literature (The Period of Classical Writers)* and *Literary Criticism*.

Starting with 1957 and until the year of his death, 1997, he collaborated intensely with the most important Romanian periodicals: 'Annals of the University of Timișoara'. Philological Sciences Series [„Analele Universității din Timișoara”. Seria Științe Filologice], 'Amphitheater' [„Amfiteatru”], 'Apostrophe' [„Apostrof”], 'Argeș' [„Argeș”], 'Cahiers roumains d'études littéraires', 'The Contemporary' [„Contemporanul”], 'The Family' [„Familia”], 'Literary Journal' [„Jurnalul literar”], 'Language and literature' [„Limbă și literatură”], 'Romanian language and literature' [„Limba și literatura română”], 'The Morning Star' [„Luceafărul”], 'Horizon' [„Orizont”], 'Literary pages' [„Pagini literare”], 'Journal of Literary History and Theory' [„Revista de istorie și teorie literară”], 'Literary Romania' [„România literară”], 'Romanian Review' [„Romanian Review”], 'The Romanian Speech' [„Rostirea românească”], 'The Banat Writing' [„Scrisul bănățean”], 'The Star' [„Steaua”], 'Literary studies' [„Studii literare”], 'Synthesis' [„Synthesis”], 'Tomis' [„Tomis”], 'Transylvania' [„Transilvania”], 'The Tribune' [„Tribuna”], 'Vatra' [„Vatra”], 'Romanian life' [„Viața românească”], 'Student life' [„Viața studentească”], but also at local journals: 'The Red Flag' [„Drapelul roșu” ] or in periodic volumes such as 'Literary Folklore' [„Folclor literar”].

In some cases, it is about chronicles and reviews of recently published volumes, in others of studies of philosophy, aesthetics, folklore, ethnology, without avoiding the phenomenological exegesis of the great

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<sup>30</sup> 'As for almost all the «cerchist» performers, the period 1947-1957 had been one of successive exclusions. But if Radu Stanca, I. Negoitescu, Șt. Aug. Doinaș could enjoy the support of branchy families, dynamic alliances, with Eugen Todoran things are a bit more complicated. He always crosses an underlined loneliness (...), but a certain distance separates him from the others: he is not too close to Lovinescu! He is not wanted on the stage of literature performances!', observes Cornel Ungureanu, in *The Geography of Romanian Literature Today*, vol. IV Banat, Pitești, Paralela 45 Publishing House, 2003, p. 255.

works of Romanian and universal literature. Most studies and exegesis will be part of the books that were published during this period.

### **Resumed Ideas. Redefined Ideas**

As a result, some of the ideas present in these studies are found developed in extensive research, materialized in books and university courses, such as: *Romanian Drama Between the Two World Wars*, 1966 (with the French version *La dramaturgie roumaine de l'entre-deux-guerres*, 1966); *Course on The History of Modern Romanian Literature*, II. Eminescu, 1970; Eminescu, 1972; *Literary Sections*, 1973; *Romanian Literature Course in the Era of Classical Writers (1860-1900)*. (Titu Maiorescu), 1975; Maiorescu, 1977; *The Romanian Folk Background in the Poetry of Lucian Blaga*, I. *Mythical Geography and The Mioritic Space*, 1980; *The Romanian Folk Background in the Poetry of Lucian Blaga*, II. *Mythical Type, History and Country*, 1981; Mihai Eminescu. *The Romanian Epic*, 1981; *Lucian Blaga. Poetic Myth*, I, 1981; *Lucian Blaga. Poetic Myth*, II, 1983; *Lucian Blaga. Dramatic Myth*, 1985; *Lucian Blaga. Myth, Poetry, Poetic Myth*, 1997; *Why Eminescu?*, 1999 (volume written in collaboration with G.I. Tohăneanu).

Having a serious philosophical and aesthetic training, but also with a precise orientation in the field of rhetoric, poetics, literary history and critique of ideas, Eugen Todoran practiced a literary history focused on 'eidetic, phenomenological reduction', proposing a broad exegetical, thematic, philosophical, psychological, social and, last but not least, hermeneutic approach. 'Phenomenological criticism is associated in Todoran with genetic criticism, imposing on the interpretation a «genetic-archetypal» construction, from the layers of which emerge not only very fine re-evaluations, but also an original methodology and a style of work'.<sup>31</sup> This aesthetic approach from a 'categorical angle' comes from the survey of 'textual archaeology', in which the work is considered as 'the expression of a spirituality'. He proposes, therefore, an interpretation from a theoretical perspective of the 'phenomenology of the poetic', which he prefers to the detriment of other critical formulas, such as the structuralist one. He militates far and wide for highlighting the force of the sensitive word, from the meaning of which derives the expressive poetic image, in successive planes. A phenomenological critique presides over these efforts, the text

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<sup>31</sup> *The General Dictionary of Romanian Literature*, Bucharest, Univers Enciclopedic Publishing House, 2004-2009, s.v.

opens, pours into context, ‘the genesis of poetic thought’ conjugates in a *cogito* (an inner whole of poetic thought), *noesa* (intentionality of consciousness) and *noema* (signals of the work). His laborious attempts find – by reconstructing the stages – the original and unitary structure’.<sup>32</sup>

Thus, the monographic studies, but also the articles spread in the periodicals are distinguished by meticulousness, meticulousness and erudition, offering the reading public original interpretations: ‘His studies are incursions (the prefix retains its meaning of ‘deepening in’), methodical immersions in the genetic layers of creation, able to highlight the fundamental tone of the work’.<sup>33</sup> In Eugen Todoran’s conception, the critical approach aims to rethink this perspective of the ‘essence’ of things and to render it in its own way, as an interpreter of the cultural and spiritual phenomenon, undertaking an integrative research that highlights the ‘convergence plan’.

### **Titu Maiorescu in the journalism of Eugen Todoran**

Titu Maiorescu occupies a prominent place in Eugen Todoran’s journalism, dedicating many articles to him. Here are a few: *Titu Maiorescu’s Critical Theory*<sup>34</sup>, *On Maiorescu’s Critique*<sup>35</sup>, *Trends in the Evolution of Literature*<sup>36</sup>, *The Nature and Relationship of Values in Maiorescu’s Aesthetics*<sup>37</sup>, *Linguistic Premises of Maiorescu’s Poetics*<sup>38</sup>, *Titu Maiorescu – Today*<sup>39</sup>, *The Permanence of the Values Of Literature. The Youth of The Classics*<sup>40</sup> and so on. In addition, in 1977, he published the volume *Maiorescu*, about which he states in an interview: ‘When it appeared (...), my study (...), we were all in a phase of «recovery» the classical writers of Romanian literature... [...] Maiorescu included the theoretical support of the principles of aesthetic criticism in a conception about the historical development of culture, according to its possible «models» in the «imitation» of the forms of European culture and, at the

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<sup>32</sup> Adrian Dinu Rachieru, ‘*The Philosophical Key*’, ‘The Morning Star’, XXXII, 1989, no. 15, p. 2.

<sup>33</sup> Sorina Ianovici, *Eugen Todoran or About the Archaeology of The Poetic*, ‘Horizon’, XXXII, 1981, no. 20, p. 2.

<sup>34</sup> ‘Literary Pages’, VIII, 1941, no. 1-2, pp. 25-28.

<sup>35</sup> ‘Literary Pages’, VIII, 1941, no. 7-8, pp. 114-118.

<sup>36</sup> ‘The Literary Circle Review’, I, 1945, no. 4, pp. 14-22.

<sup>37</sup> ‘Horizon’, XXV, 1974, no. 6, pp. 4-5.

<sup>38</sup> ‘Language and Literature’, II, 1974, pp. 229-241.

<sup>39</sup> ‘Horizon’, XXVI, 1975, no. 43, pp. 4-5.

<sup>40</sup> ‘The Morning Star’, XXI, 1978, no. 39, pp. 1, 7.

same time, saw the danger of «bottomless forms», i.e. those «forms» which, as imitations from other cultures, threatened its *truth* (s. a.), which consists in the concordance between form and substance, necessitating the rapid inclusion of «forms» of imitation in an organic process of assimilating them in their own structures, specific to the national culture'.<sup>41</sup> According to the critic, in his contemporaneity, unfortunately, 'the inclusion was committed by becoming not only a «fund» that defends itself against «the inappropriate forms», but a « substitute» for the fund'.<sup>42</sup> During his activity, Eugen Todoran confesses, in the same interview, that he would have been tempted to rewrite the study about Titu Maiorescu, following to be 'only a better systematization, on themes and coincidences, of what I wanted to say then. And, especially, I would like to add the final chapters, about the philosophical foundations of the critic's theory, in an adequate argument, which, in the first volume, I had to give up due to lack of typographic space. Although a controversy for Maiorescu's support is useless from the outset, because we would see him in the field of cultural history anyway, he is an obligatory crossing point, as I said, even if we can be angry with his human flaws, as a result of its «complexation» in the feeling of a disguised superiority over people. For a «Maiorescu Complex» was latent in every true critic, visible when the denied phenomenon proves to be a danger only for the collapse of culture in its own homeland and we must recognize it for the future, if we want the nation, in times of «crisis» of culture, not to destroy us in its struggle with the truth.<sup>43</sup> In Eugen Todoran's conception, 'Maiorescu is not only a name, but also a «direction», subsequently an epoch in Romanian literature, in the historical framework of Junimea'.<sup>44</sup>

Unfortunately, the second edition of the mentioned book did not appear, but Eugen Todoran, in his scientific and research activity, wrote extensive introductions to the critic's volumes.<sup>45</sup>

Throughout his career, the critic and man of culture Titu Maiorescu has supported the ideal of originality as an engine of the struggle to maintain Romanian literature at a spiritual and intellectual level according to the

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<sup>41</sup> Eugen Todoran, *A Contemporary – Titu Maiorescu* (interview conducted by Adriana Babeți), 'Horizon', I, 1990, no. 7, p. 8.

<sup>42</sup> *Ibidem*.

<sup>43</sup> *Ibidem*.

<sup>44</sup> Eugen Todoran, *Maiorescu*, Bucharest, Eminescu Publishing House, 1977, p. 7.

<sup>45</sup> Titu Maiorescu, *Critics*, vol. I, Bucharest, Minerva Publishing House, 1973, pp. V-XLVIII; Titu Maiorescu, *From Critics*, Bucharest, Eminescu Publishing House, 1978, pp. 5-33; Titu Maiorescu, *Works*, vol. I, Bucharest, Minerva Publishing House, 1978, pp. VII-XLIX.

demands of the elites, but also of the general public. His critical vision has remained to this day an example of a classical spirit: art (especially literature) must be connected to the social and spiritual realities of the time. On the one hand, it must be expressive and suggestive, and on the other hand, it must have a moralizing spirit. These are the principles that define 'The Age of the Great Classics' in the history of Romanian literature (Mihai Eminescu, Ion Creangă, Ioan Slavici, I. L. Caragiale). Publicly, this generation was supported by 'Junimea', a cultural and artistic society, founded in Iasi, in 1863, by several young people returning from studies at universities abroad: Titu Maiorescu, Petre P. Carp, Vasile Pogor, Iacob Negruzzi, Theodor Rosetti. Their main goal was to bring a new breath to Romanian culture. They were aware of its precarious situation and felt the need for change. The association was well organized, so that, in 1867, they also founded the journal 'Literary Conversations', where the valuable works of the great classics of Romanian literature were published for the first time. The main objective of Titu Maiorescu as a critic was to highlight the progress of Romanian literature and society, respecting a rigorous set of values.

The objectives of the 'Junimea' Society were based on a progressive platform, achieved both theoretically and pragmatically. Its members promoted coherence and adequate critical spirit, fervently supporting the unification of the literary language through Latin spelling. Starting with the sixth decade of the 19<sup>th</sup> century, these are the desideratum of the group of intellectuals from Iași, led by Titu Maiorescu. His critical studies are proof of compliance with the objectives. They are the cornerstone of a new generation, but also a landmark in the formation and guidance of public perception, reaffirming the authentic Romanian values.

Therefore, Titu Maiorescu had a defining role within the 'Junimea' Society, imposing himself as the group's mentor. At the same time, in his time, he was the most prominent cultural and literary guide. The fields of manifestation of the Maiorescian critical spirit are numerous: Romanian language, literature, culture, aesthetics, and philosophy. His studies are of major importance for Romanian literature, and '... Eminescu and Maiorescu, romantic in structure, in terms of the type of culture they tended to, were classics. In them, as in most of the members of Junimea, the Spirit with Nature, the thinking with the existence, the background with the form were perfectly harmonized'<sup>46</sup>, wrote Eugen Todoran.

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<sup>46</sup>Eugen Todoran, *Towards Neoclassicism*, 'The Literary Universe', LI, 1942, no. 23, p. 1.

Also, in the study *Trends in the Evolution of Literature*, Eugen Todoran finds that Romanian literature had many benefits due to his contact with German Romanticism, outlining an edifying moment: ‘The German universities of the time were the environment where the spirit that became «junimism» in the Romanian literature. Its structure includes, first of all, the critical spirit which, as Tudor Vianu states in his chapter in the *History of Modern Romanian Literature*, would produce that principle that Maiorescu tried to lay at the foundations of Romanian culture: respect for truth. ‘Maiorescu’, Tudor Vianu wrote, ‘does not behave as a historian, but as a philosopher. His concept of *truth* and *beauty* postulates these values as absolute, which allows him to use them intransigently in assessing the conditions around him. The science of time remains untrue to him and his poetry ugly, even if historically they could not have been otherwise’ (p. 196). The lack of truth of which he speaks «in the name of the transcendent criteria of absolute value» is attributed to the fact that Romanian literature in its modernization era borrowed its *forms* from French culture only. Due to the preferences of German Romanticism for the object, Junimea’s «new direction» no longer leads to *the way* in which the work of art can be viewed, to the *paths* that lead to it, so that the Maiorescu’s critique, if it admits a point of view in judging the work of art, this is only the aesthetic one. What Romanticism meant by the background of a culture is that «Volksgeist» of Herder, who did not demand, like classical literature, the representation of the human type, but of his individual particularity, so that Maiorescu will admit the particularity of the people’s spirit as a background of art, but only as an idea starting from an «impersonal enthusiasm» imposes universally’.<sup>47</sup>

In the conception of Maiorescu’s criticism, the aesthetic criterion and that of originality / authenticity prevail and have the role of guiding the artistic creation towards the purity of expression and structuring the feelings transmitted by it, and ‘the artist’s inspiration consists in a cohesion of a vision from the impressions he gathered from the experiences of life. A work of art is only the ideal transposition of the artist’s personality, of a soul background dominated by these experiences of the environment’.<sup>48</sup> It can be

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<sup>47</sup> Eugen Todoran, *Tendencies in the Evolution of Literature*, ‘The Literary Circle Review’, I, 1945, no. 4, pp. 14-22; in the volume Eugen Todoran, *Writings. I. Studies and Articles* (1937-1956), Critical edition, established text, introductory study, chronological table, note on the edition and bibliography by Viviana Milivoievi, Preface by Crișu Dascălu, Timișoara, David Press Print Publishing House, 2016, pp. 201- 202.

<sup>48</sup> Eugen Todoran, *On the Critique of Maiorescu*, ‘Literary Pages’, VIII, 1941, no. 7-8, pp. 114.

said that the influences of external factors on the creator can have an overwhelming role on his creation, the critic becoming, from the judge of the work, 'a literary historian who studies the external aspects of the artist's life, according to considerations related only to the work of art...'<sup>49</sup>.

Through his theory in the field of critique of ideas, Titu Maiorescu imposed a new direction in the development of Romanian culture and literature in the 19<sup>th</sup> century. Undoubtedly, even today, his ideas represent a model for Romanian literary criticism. Or, as Eugen Todoran states, 'Following Maiorescu means following these two main guidelines: the fight against lies and the autonomy of aesthetics. Based on the principles of relativism, synchronism and differentiation, he set the lines of modernist criticism'.<sup>50</sup>

Therefore, 'in the spirit of «Maiorescu», it is not only a moment of opposition to the empty imitation that deceives the spectators, but represents a permanence of critical lucidity, a measure of «classicism» applied to «romanticism», for the recognition of truth in cultural history. In the work of writers who, with the pathos of monumental creation, announced «the dawn of a new humanity» and began «a new age», and which generations who take over the task of culture, with the lucidity of historical responsibility, will continue'.<sup>51</sup>

The conclusion reached by Eugen Todoran in his studies dedicated to the critic, highlights the Maiorescu's aesthetic conception, based on the knowledge of absolute metaphysics, according to which, in the ideal world of pure essences, beauty exists and people are meant to seek and contemplate it, beyond the practical aspects of life.

### **Mihai Eminescu in the Journalism of Eugen Todoran**

In professor Eugen Todoran's studies, Mihai Eminescu occupies a significant place<sup>52</sup>, dedicating many articles, analyses and researches to the

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<sup>49</sup> *Ibidem.*

<sup>50</sup> *Ibidem.*

<sup>51</sup> Eugen Todoran, *Titu Maiorescu – Today*, 'Horizon' [„Orizont”], XXVI, 1975, no. 43, pp. 4.

<sup>52</sup> In his volume dedicated to the poet, he notes the following: 'In Romanian literature, Eminescu is, through his poetic thinking, the most obvious example of the romantic poet, for whom poetry was the first of all forms of knowledge'. (*Concepts of Poetic Thinking*, vol. *Eminescu*, Bucharest, Minerva Publishing House, 1972, p. 5).

‘unmatched poet’<sup>53</sup>, but also reviews and chronicles<sup>54</sup> or various scientific communications<sup>55</sup> in conferences, colloquia, debates or round tables<sup>56</sup>. Also,

<sup>53</sup> In chronological order, these articles are: *Eminescu. Soul and nature*, ‘Courts of longing’ [„Curtile dorului”], I, 1941, no. 1, pp. 16-22; *Romance Geniuses*, ‘Courts of longing’ [„Curtile dorului”], I, 1941, no. 2-4, pp. 67-74; *Eminescu. Knowledge and Pain*, ‘Literary pages’ [„Pagini literare”], VIII, 1941, no. 5-6, pp. 68-74; *Demonic Hyperion*, ‘The Literary Circle Review’ [„Revista Cercului literar”], I, 1945, no. 6-8, pp. 57-75; *Eminescu and Arghezi*, ‘The Banat Writing’ [„Scrisul bănațean”], XI, 1960, no. 2, pp. 71-73; *Eminescu. ‘Blue flower’*, ‘The Banat Writing’ [„Scrisul bănațean”], XII, 1961, no. 7, pp. 89-92; *Eminescu. ‘The Morning Star’*, ‘The Banat Writing’ [„Scrisul bănațean”], XIII, 1962, no. 1, pp. 56-59; *Eminescu. Poetic Diorama and the Dialectic of History*, ‘Annals of the University of Timișoara’, Philological Sciences Series [„Analele Universității din Timișoara”, Seria Științe filologice], I, 1963, pp. 138-146; *Eminescu. The Common Comedy*, ‘Annals of the University of Timișoara’, Philological Sciences Series [„Analele Universității din Timișoara”, Seria Științe filologice], III, 1964, pp. 109-157; *Symbol and Allegory in Eminescu’s Poetry*, ‘Horizon’ [„Orizont”], XIV, 1964, no. 3, pp. 58-68; *Nature as a Universe in Eminescu’s Poetry*, ‘Horizon’ [„Orizont”], XIV, 1964, no. 5, pp. 35-47; *Eminescu – The Being of the Universe and the Dialectic of Becoming*, ‘Horizon’ [„Orizont”], XX, 1969, no. 6, pp. 21-27; *Eminescu. The Concepts of Poetic Thinking*, ‘Annals of the University of Timișoara’, Philological Sciences Series [„Analele Universității din Timișoara”, Seria Științe filologice], VIII, 1970, pp. 9-27; *‘The Morning Star’ by Eminescu and ‘The Demon’ by Lermontov*, ‘Horizon’ [„Orizont”], XXI, 1970, no. 7, pp. 3-9; *Eminescu or the Genesis of Poetic Thinking*, ‘Horizon’ [„Orizont”], XXIV, 1973, no. 5, pp. 3; *Eminescu, Romantic and Modern Poet*, ‘Horizon’ [„Orizont”], XXVI, 1975, no. 3, pp. 2; *Eminescu, poète romantique, au-delà du romantisme*, ‘Synthesis’ [„Synthesis”], II, 1975, pp. 5-10; *An Eminescu’s Character under the Sign of Homeland*, ‘Horizon’ [„Orizont”], XXVIII, 1977, no. 32, pp. 3; *‘The Morning Star’ of the Romanian Myth (I)*, ‘Language and Literature’ [„Limbă și literatură”], 1978, II, pp. 207-217; *‘The Morning Star’ of the Romanian Myth (II)*, ‘Language and Literature’ [„Limbă și literatură”], 1978, III, pp. 350-355; *Eminescu and the National Revolution of the Romanians from Transylvania*, ‘Horizon’ [„Orizont”], XXX, 1979, no. 24, pp. 2, 6; *The Philosophy Of Dreaming In Eminescu’s ‘The Morning Star’*, ‘Horizon’ [„Orizont”], XXXIV, 1983, no. 39, pp. 4-5; *The Immortal ‘Morning Star’*, ‘Romanian Language and Literature’ [„Limbă și literatura română”], XII, 1983, no. 3, pp. 27-29; *Eminescu. Poeta vates*, ‘Transylvania’ [„Transilvania”], XI, 1984, no. 1, pp. 30-32; *Eminescu’s Poetic Cosmology*, ‘Transylvania’ [„Transilvania”], XIII, 1984, no. 6, pp. 11-13; *The Morning Star: the Condition of the Poetic Self*, ‘Horizon’ [„Orizont”], XXXIX, 1988, no. 8, pp. 4, 5; *‘Independence is the Sum of Our Historical Life’*, ‘Horizon’ [„Orizont”], XXXIX, 1988, no. 25, pp. 7; *Eminescu’s Poetic Cosmophysics (I)*, ‘The Family’ [„Familia”], XXV, 1989, no. 6, pp. 1; *Eminescu’s Poetic Cosmophysics (II)*, ‘The Family’ [„Familia”], XXV, 1989, no. 7, pp. 10; *‘They will find shelter under my name for my writings’* [A new centennial column], ‘The Red Flag’ [„Drapelul roșu”], XLVI, 1989, no. 13681, pp. 7; (the articles published in this column were gathered in the volume *Why Eminescu?*); *‘The icon of the star that died slowly in the sky rises’*, ‘The Red Flag’ [„Drapelul roșu”], XLVI, 1989, no. 13687, pp. 7; *‘Only the poet passes over the infinity of time’*, ‘The Red Flag’ [„Drapelul roșu”], XLVI, 1989, no. 13690, pp. 7; *‘The stars in the sky ... burn in the distance, until*

*they perish...*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, no. 13693, pp. 7; *‘Education is the Culture of Character, Culture is the Education of the Mind’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13705, p. 7; *‘And your own life ... will others try to understand it?’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13711, p. 7; *‘Where are you, childhood, with all your forest?’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13717, p. 7; *‘We gladly open the columns of our journal...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13723, pp. 7; *‘Do you still think about the years when we dreamed in academies...?’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13729, p. 7; *‘All nations must be brought to their own value’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13735, p. 7; *‘We are Romanians, we want to remain Romanian’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13741, p. 7; *‘I remain what I was, romantically’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13747, p. 7; *‘Mountains of Eternal Thoughts Raising...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13753, p. 7; *‘The World and the World of Imagination’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13758, p. 7; *‘A moment between yesterday and tomorrow... Do you know what you are asking for?’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13764, p. 7; *‘Shall I sing of love?’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13770, p. 7; *‘Oh, geniuses, what with thy shadow sanctify the earth...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13776, p. 7; *‘What a sad and meaningless soul ... that he still hopes in vain?’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13782, pp. 7; *‘Oh, the extinguishing of the smoking torch life ...!’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13788, p. 7; *‘A morning star ceased to shine, a light went out ...!’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13794, p. 7; *‘They will search your life to find many smudges...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13800, p. 7; *‘Of course, they will applaud the thin biography...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13812, p. 7; *‘Holy visions, what made the wave sing, what made the star fly...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13818, p. 7; *‘Gone is Pan, Pepelea’s son, the clever one as a proverb’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13824, p. 7; *‘Cantemir planning his plans with knives and glass...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13836, p. 7; *‘The past is in me and I am in the past...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13842, p. 7; *‘Your eye sees a palace in the world of icons’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13848, pp. 7; *‘Let me ask for your gifts, my knees and forehead I do not bend...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13859, p. 7; *‘... for in reconciled peace, I regain eternal peace’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13865, p. 7; *‘It was a dream or not, that’s the question!’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13871, p. 7; *‘I feel the demon in me waking up’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13877, p. 7; *‘Dreaming that everyone listened to my word...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13883, p. 7; *‘The Triumphant Proud Horn of Decebalus’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13889, p. 7; *‘Country Founders, Law and Customs Makers...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13895, p. 7; *‘You look at a whole country of woods and hills...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13901, p. 7; *‘Let’s make the bull of Moldova on his forehead to wear three crowns...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13913, p. 7; *‘The love of the land is a wall...’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13943, p. 7; *‘Thus my people, in you is your power...!’*, 'The Red Flag' [„Drapelul roșu”], XLVI, 1989, 13949, p. 7; *Eminescu, the Country and Bessarabia*, 'Horizon' [„Orizont”], II, 1991, no. 34, pp. 9; *Eminescu’s Myth in the Signs of Time*, 'Horizon' [„Orizont”], IV, 1993, no. 1, p. 8.

these studies and researches are resumed, developed and added, in his volumes about Eminescu or in revised volumes and coordinated publications.<sup>57</sup>

Professor Eugen Todoran's critical studies are characterised by meticulousness and thoroughness. The whole Eminescu work is filtered by the materialist and phenomenological theory, the critic deepening the commentary of some poetic images and ideas, of some specific motives and symbols, in order to prove the unity of creation, as a whole. 'The fundamental concepts of Eminescu's poetry' – the critic notes – 'are those of rational thinking, as in any judgments by which man expresses his conception of the world and existence: *universe, world, life, death, nature, becoming, unity, infinity, absolute, time, space, history, creation, nothingness, genius, etc.*, but the revelation of their meanings according to the principles of poetic logic is done by substituting them with ideas-images, corresponding in concrete thinking to the fundamental concepts of abstract thinking, as poetic ideas: *horizon, chaos, light, flames, sky, ocean, etc.*, or others for the expression of human aspirations: *dream, desire, longing, etc.*'<sup>58</sup>

<sup>54</sup> *M. Eminescu: Political Work*, 'Literary Studies' [„Studii literare”], I, 1942, pp. 232-234; *Eminescu and Leopardi*, 'Horizon' [„Orizont”], XXXI, 1980, no. 28, pp. 3; *Eminescu's 'Time'* (I), 'Horizon' [„Orizont”], XXXVII, 1986, no. 12, pp. 3; *Eminescu's 'Time'. The Romanian Pantheon*, 'Horizon' [„Orizont”], XXXVII, 1986, no. 22, pp. 7; *Eminescu and the German Romanticism*, 'Horizon' [„Orizont”], XXXVIII, 1987, no. 22, pp. 7; *The Ontological in the Philosophy of Eminescu's Poetry*, 'Horizon' [„Orizont”], XL, 1989, no. 33, p. 8.

<sup>55</sup> *Praise to the Language*, 'Romanian Language and Literature' [„Limba și literatura română”], IV, 1978, no. 3, pp. 30-31; 'Eminesciana '78', Arad, 1978 (Activities within The National Festival 'Song of Romania', The 'Mihai Eminescu' Literature Contest, The Hungarian Literature Contest, The German Literature Contest, final stage, Arad, April 7-13, 1978); *Eminescu in Rome*, 'Horizon' [„Orizont”], XXXVI, 1985, no. 2, pp. 8-9 (*Eminescu Colloquium on: Aspects and Problems of Understanding the Literary Work. The Eminescu Moment* – organized by the University of Rome, in collaboration with the Romanian Academy, Rome, 3-5 December 1984); *The Axial Functions of the Poetic Meaning [Poetry of M. Eminescu]*, 'Literary Romania' [„România literară”], XVIII, 1985, no. 3, p. 13, 14-15 (Communication held in Rome, during the Colloquium: *Aspects and Problems of Understanding the Literary Work. The Eminescu Moment*).

<sup>56</sup> *Eminescu* (debate on the volume *Eminescu*, by Eugen Todoran. Presentation by Victor Iancu. Participants: Nicolae Țirioi, Simion Mioc, Andrei A. Lillin, Marcel Pop-Corniș, Ion I. Popa, Vasile Crețu, Ion Neață, Ovidiu Cotruș, Eugen Todoran), 'Horizon' [„Orizont”], XIV, 1973, no. 11, pp. 4-5.

<sup>57</sup> *M. Eminescu. I. Creangă. Studies*, Editors: Eugen Todoran, Ștefan Munteanu, Ionel Stan, Timișoara, University Printing House, 1965.

<sup>58</sup> Eugen Todoran, *Eminescu, Op. cit.*, p. 10.

The first stage of approaching the Eminescu universe is related to the age of adolescence, more precisely, the high school period, when he comes into contact with the poet's writings, but also with the critical studies of the time. In an interview from 1989, he confesses: 'I had a teacher of Latin and Greek, a remarkable teacher (Traian Diaconescu – o. n.), who had a great influence on me. He belonged to the longstanding exponents of the Transylvanian school. He also wrote a remarkable work on *Eminescu and Greco-Latin Classicism*. As he did not have the patience to write, he dictated. He dictated many of his works to me. It was an important moment to know Eminescu. The second stage is related to D. Popovici's seminars ... (...) A third stage begins with my teaching activity in Timișoara. I wanted a full [understanding of] Eminescu. The concepts of poetic thinking tried to show something other than the old interpretations, which emphasized the opposition between metaphysics and dialectics in Eminescu...'<sup>59</sup>

In order to be able to understand Eminescu's work, Eugen Todoran proposes the philosophy of dialectical and historical materialism. Through these concepts conveyed in his critique, he highlights the setting of historical conditions, by reference to contemporaneity. Thus, he believes that we must 'start from the *realization* that if we speak of the understanding of a poetic work we also admit that there is *poetic thinking*, as there is *philosophical thinking* or *scientific thinking*, and that in the process of poetic thinking are expressed certain *poetic ideas*, distinct from *philosophical ideas* or *scientific ideas*, although they are all thought ideas. And precisely these delimitations are necessary, if we want to penetrate the meaning of the poetic work, where it is built in a process of poetic thinking as we recognize it in Eminescu's poetry'.<sup>60</sup>

In other words, it can be said that the hermeneutic interpretation of Eminescu's texts is based on Hegel's dialectic, the triad proposed by the German philosopher being obvious, as Ioana Em. Petrescu observes and notes in an interview with the professor in 1989. Eugen Todoran's answer is self-evident: 'I observed the poetic universe in the light of Hegelian dialectics, with extensions to Heraclitean dialectics, in parallel with Schopenhauer's metaphysics, with extensions to Eleatic metaphysics, first with a philosophical motivation: to take the poet out of the traditional

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<sup>59</sup> *The Confessions of a Researcher on Eminescu*, Eugen Todoran interviewed by Valeriu Ganea, 'Horizon' [„Orizont”], XL, 1989, no. 2, pp. 3; see also in the volume Vasile D. Țăra (coord.), *Eugen Todoran. 1918-1997*, Timișoara, Mirton Publishing House, 2002, p. 143.

<sup>60</sup> Eugen Todoran, *Concepts of Poetic Thinking in Eminescu's Work*, 'Annals of the University of Timișoara'. Philological Sciences Series [„Analele Universității din Timișoara”. Seria Științe Filologice], VIII, 1970, p. 10.

«Schopenhauer’s approach», based on a double argument, one that comes from the idealism of philosophical romanticism, in which metaphysics alternates with dialectics, and the other that comes from the mythical sources of poetic thought, since archaic myths include in their vision a spontaneous, naive dialectic, starting with romanticism, towards the original mythical sources. And, secondly, with a poetic motivation: this alternation of metaphysics with dialectics is visible in Eminescu’s poetry, possible to be deduced from the images that receive a philosophical significance in this double relationship’.<sup>61</sup>

Therefore, the philosophical basis of the interpretation of Mihai Eminescu’s work can be seen in his romantic themes, with a mythical substratum. This is the key to Eugen Todoran’s critical vision of the creation of ‘The Morning Star’ in Romanian poetry. The interpretation consists of philosophical and theoretical arguments to highlight not only the didactic character, but also that of a famous researcher of Eminescu: ‘... the poet’s work was not only of information, but also of formation in a spirit of European culture, in the space literary and philosophical of his time...’<sup>62</sup>

Obviously, it can be stated that this ‘Eminescu’ spirit’ has predominated and will continue in the entire Romanian culture. Or, as Professor Eugen Todoran pointed out, every time he was asked: «Eminescu’s spirit», understood not in form but in spirit, is transmitted by other names: Blaga, Barbu, to which others can be added in different degrees. If we can talk about a major historical presence of Romanian culture in the future, Eminescu will be recognized as the foundation of the temple, and the stone at the top of the corner will always remain an open space. When we think of Eminescu, in this possible opening, he remains for us a living symbol of the Romanian Thought, for whose Idea, the languages of his perception can always be different’.<sup>63</sup> This is, in fact, an exhortation of the professor for the Romanian literary criticism, to probe other unsuspected ways of interpreting the vast Eminescu creation.

In conclusion, Mircea Eliade’s written notes, a prominent personality of Romanian and universal literature, seem to us more than eloquent: Mihai Eminescu. [...] For us, Eminescu is not only our greatest poet and the most brilliant genius that the Romanian land, waters and sky gave birth to. He is,

<sup>61</sup>*The Concepts of Poetic Thinking*, Eugen Todoran interviewed by Ioana Em. Petrescu, ‘The Star’ [„Steaua”], XL, 1989, no. 6, p. 9.

<sup>62</sup>Eugen Todoran, ‘*I remain what I was, romantically*’, in the volume *Why Eminescu?* (in collaboration with G. I. Tohăneanu), Reșița, Timpul Publishing House, 1999, p. 49.

<sup>63</sup> *A Great Researcher of Eminescu about Romanian Culture, Today*, Eugen Todoran interviewed by Gheorghe Secheșan, ‘Horizon’ [„Orizont”], III, 1991, no. 24, p. 13.

in a way, the incarnation of this heaven and this earth, with all the beauties, pains, and hopes that grow from them. [...] Reciting Eminescu, we return home, as if in a sweet sleep. We have our entire Universe in these few dozen pages, which a diligent hand has printed and scatters today in the four corners of the world, everywhere the wandering has scattered us. Keep them safe, it's all we have left untainted from our waters, from the sky and from our Romanian land'.<sup>64</sup>

### **Folklore in Eugen Todoran's Journalism**

*'Our folk culture is first and foremost a heritage...'*<sup>65</sup>

Eugen Todoran

Eugen Todoran's studies and articles dedicated to folklore<sup>66</sup>, published in specialized or cultural journals, formed the basis of university

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<sup>64</sup>Mircea Eliade, *Foreword*, Paris, September 1949, *Poems. Mihai Eminescu*, preface by Mircea Eliade, Freiburg, Germany: Romanian Library, 1949; reproduced in the volume Mircea Eliade, *Against Despair. Journalism in Exile*, edited by Mircea Handoca, with a preface by Monica Spiridon, Bucharest, Humanitas Publishing House, 1992, pp. 55-56.

<sup>65</sup> Eugen Todoran, *The Mythological Tradition and the Local Background in the work of Lucian Blaga*, in 'Romanian Life' [„Viața românească”], XXVIII, 1975, no. 5, pp. 8.

<sup>66</sup> These studies and articles, noted in chronological order, are: *The Mioritic Mysticism in the Creation of Culture*, 'Sparks' [„Scânteieri”], II, 1939, no. 1-2, pp. 6-13; *The Popular Foundations of Romanian Literature in Transylvania*, 'Literary pages' [„Pagini literare”], IX, 1943, no. 9-12, pp. 210; *Hyperion, demonic*, 'The Literary Circle Review' [„Revista Cercului literar”], I, 1945, no. 6-8, pp. 57-75; *The Reflection of the Historical Reality in Folklore*, 'The Banat Writing' [„Scrișul bănățean”], IX, 1958, no. 11, pp. 68-74; *Folklore and Current Events*, 'The Banat Writing' [„Scrișul bănățean”], XII, 1961, no. 9, pp. 71-76; *Time in the Romanian Fairy Tale*, 'Language and literature' [„Limbă și literatură”], VI, 1962, pp. 1-25; *The Myth of Zamolxe in L. Blaga's Theatre*, 'Literary Folklore' [„Folclor literar”], I, 1967, pp. 25-38; *The Romanian 'Meșter Manole' Myth in L. Blaga's Theatre*, 'Literary Folklore' [„Folclor literar”], II, 1968, pp. 5-37; *The Mythological Tradition and the Local Background in the Conception of Lucian Blaga*, 'Horizon' [„Orizont”], XIX, 1968, no. 9, p. 16-21; *Mythical Thinking and Poetic Symbolism in the Work of L. Blaga*, 'Literary Folklore' [„Folclor literar”], III, 1972, pp. 11-45; *The Myth of 'Meșter Manole' in L. Blaga's theatre*, 'The Tribune' [„Tribuna”], XVII, 1973, no. 45, pp. 13; *The Mythological Tradition and the Local Background in the Work of L. Blaga*, 'Romanian life' [„Viața românească”], XXVIII, 1975, no. 5, pp. 4-8; *Water Disorder' - Folkloric 'Heresy' in L. Blaga's Theatre*, 'Literary Folklore' [„Folclor literar”], IV, 1977, pp. 23-48; *The Living Myth in the Art of Storytelling*, 'Horizon' [„Orizont”], XXXI, 1980, no. 45, pp. 2; *Myth, Philosophy, Mitosophy in the Work of Lucian Blaga*, 'Yearbook of Ethnology, Art, History, Linguistics' [„Anuar de etnologie, artă, istorie, lingvistică”], I, Timișoara, University Printing House, 1981, pp. 1-25; *Methodological Preliminaries in the Folkloristic*

folklore courses, held during the period when he was a full professor of folklore in the Faculty of Philology of the University of Timisoara. As a professor, as a man of letters, as a literary historian, Eugen Todoran was permanently involved in the Romanian spirituality of the time. In his activity as editor and editor, he edited (together with Gabriel Manolescu and then with Vasile Crețu) the series of volumes ‘Literary Folklore’, [„Folclor literar”] 1983-1988), ‘Yearbook of Ethnology, Art, History, Linguistics’ [„Anuar de etnologie, artă, istorie, lingvistică”] (1981), ‘Annals of the University of Timișoara’. Philological Sciences Series [„Analele Universității din Timișoara”. Seria Științe filologice] (1965-1985).

Folklore has always been an interest core in a community, no matter how small. As Tache Papahagi states in his 1947 reference work, *A Small Folk Dictionary*: ‘Folklore is the living image, the faithful mirror of a people’s soul, the mirror that reflects the whole animate or inanimate world, real or imagined, in the middle under the influence of which he lives’.<sup>67</sup> Or, as I. A. Candrea notes, in the work *Speech, Customs, Beliefs* in 1936: ‘Folklore is a sum of interpretations «given by the people to the phenomena of nature and in general to all those seen, heard and felt...»’.<sup>68</sup>

Being a good connoisseur and, at the same time, researcher of folklore, Eugen Todoran wrote numerous studies on the myths and traditions of Romanian popular culture. He studied the local background highlighted in the conception of the great Romanian writers, such as Mihai Eminescu, Lucian Blaga, Ion Creangă, Mircea Eliade, Vasile Voiculescu, Tudor Arghezi, Mihail Sadoveanu, but also in the popular consciousness, as it exists in the popular creations: *Miorița*, *Meșterul Manole* or *Toma Alimoș*. Mircea Eliade observed in a study: ‘These two myths – *Meșterul Manole* and *Miorița* – are all the more interesting as Romanians cannot be called «mystics» in general. They are a faithful, but human, natural, vigorous, optimistic people, who disregard any kind of frenzy and any sickly exaltation of so-called «mysticism»’.<sup>69</sup>

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work of Mircea Eliade, ‘Literary Folklore’ [„Folclor literar”], V, Timișoara, University Printing House, 1983, pp. 23-36.

<sup>67</sup> Tache Papahagi, *A Small Folk Dictionary*, Bucharest, Minerva Publishing House, 1979, s.v.

<sup>68</sup> Apud. Ionela Mengher, *Preface*, in Sima Petrovici, *Studies of Romanian Literary Folklore from Serbian Banat*, Zrenianin, ICRV Publishing House, Banat Folklore Library, Research Collection, 2014, p. 5-6.

<sup>69</sup> Mircea Eliade, *The Two Myths of Romanian Spirituality*, in the volume Mircea Eliade, *Meșterul Manole. Studies of Ethnology and Mythology*, edition and notes by Magda Ursache and Petru Ursache, introductory study by Petru Ursache, Iași, Junimea Publishing House, 1992, pp. 41-42.

In his articles on folklore, Eugen Todoran starts from the premise that it is imperative to know, first of all, how historical reality is reflected in folk creation, in order to determine the role of folklore in the history of our people.

He believes that 'folklore, like any artistic creation, reflects the historical and political reality in *artistic images* (o.u.), considered by materialist aesthetics as forms of knowledge of the objective world, as valid as the scientific and logical forms, both to render an absolute and objective truth...'<sup>70</sup> The objectification comes from the reflection of the historical process over time, which has as a consequence the transformation and evolution of society, supported by the primary historical sources, which, in turn, are based on folklore as a historical document. The folklorist conceives his study starting from the landmarks identified in the Romanian works, emphasizing the fact that 'many attempts were made to discover the historical testimonies in popular poetry, identifying many episodes attested in the documents of the time'.<sup>71</sup> However, even if these popular creations abound in history, 'even the witnesses of most of the facts mentioned in them, were not satisfied with their documentary value'<sup>72</sup>, concludes the writer of the article. Testimony are the statements preserved in the documents of the time, recorded by notable personalities of the Romanian people: Stolnicul Cantacuzino, Ion Neculce (the one who 'draw his readers attention on the historical value of the legends in *A Count of Words* [*O seamă de cuvinte*]: «for those who want to believe, good will be for them, and for those who will not believe, the same good will be on them: do as your wish tells you to do. For many foreign historians of other countries do not know all that is done in another land. The natives know better than the foreigners, but they know stories from their lifetime and not old and forgotten stories. These ancient stories are better known to historians not because they are heard but because they have their written records»<sup>73</sup>), Nicolae Iorga, B. P. Hasdeu, A. Philippide, N. Densușianu, D. Xenopol etc.

In conclusion, the author believes that 'through such a reflection of reality, folk creation expresses the pains and hopes of the whole people, reveals social reality in all its depth, in its historical essence, like any true artistic creation. Expressing in a particular form the people's conception of the world and life, it combines the direct character of living contemplation

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<sup>70</sup>Eugen Todoran, *The Reflection of the Historical Reality in Folklore*, in 'The Banat Writing' [„Scrisul bănățean”], IX, 1958, no. 11, p. 68.

<sup>71</sup>*Ibidem*.

<sup>72</sup>*Ibidem*.

<sup>73</sup>*Ibidem*, pp. 69.

with the generality of mediated, abstract thinking. But because the people in their attitude towards the particular facts of life, look at the whole disfigurement of the historical process, the folk creation is not only a realistic expression of its social consciousness, but also a progressive one, since it renders in a particular form, the truth of life in its continuous movement and evolution. This is not only the meaning of the folklore of consciousness of the participation of the people in the history of their country, but also its active role in the transformation of society based on the laws of history. In order to respond to this ethical need, the people, in their creations, constantly adapt, update the traditional categories of their conception of life to the concrete, particular aspects of the historical reality. In other words, through the dialectical character of its artistic creation, the people give to the ancient productions a new content, always current, matching history'.<sup>74</sup>

Eugen Todoran, the folklorist, centres his studies on the ideas of dialectical and historical materialism, stating that this is the basis from which the scientific explanation regarding the appreciation of the artistic and social value of folk productions starts. The birth process of the folk creation is carried out by an entire community, through procedures specific to its artistic expression, always following an ancient pattern that is perpetuated in the new creation. 'Folk art is a collective creation,' observes Eugen Todoran, 'in the study of its creation we must not go from individual to society, but from society to individual, not from innovation to tradition, but from tradition to innovation'.<sup>75</sup> Thus, the whole process of folk creation permanently encompasses the two factors of the creative act, both the individual and the community.

On the other hand, it can be stated that the entire folk creation of a people is embodied in myths<sup>76</sup>, in the form of legends and fairy tales, or

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<sup>74</sup> *Ibidem*, pp. 73.

<sup>75</sup> Eugen Todoran, *Folklore and Current Events*, in 'The Banat Writing' [„Scrisul bănăţean”], XII, 1961, no. 9, pp. 73.

<sup>76</sup> Eugen Todoran gives a definition of myths in a youth study: 'Myths are the first manifestations of a culture and detached from the stylistic core of a people, bear the stamp of determinants, «its abysmal categories» (o. u.), and mysticism is the echo of a nostalgia for heaven, a revolting tendency to ascend to the horizon of the divine air that it struggles in the depths of these categories, in balladic swirls, as if recounting a boundless longing to contemplate the pincer aspect of life lost in halo lights to which the prayer of our soul rises on the transcendent vertical of the Mioritic aspiration.' (*Mioritic Mysticism in the Creation of Culture*, 'Sparks' [„Scânteieri”], II, 1939, n. 1-2, p. 13. Signed by Eugeniu Todoran. See also in the volume Eugen Todoran, *Writings. I. Studies and articles (1937-1956)*. Critical edition, established text, introductory study, chronological table, note on the edition and

ballads<sup>77</sup>, they represent the ‘kernel’ from which the whole both the popular and the cult culture is formed. In the conception of the folklorist Eugen Todoran, history plays an important role in popular creation, because the latter has a dialectical character, and ‘the social function of folklore is all the greater as it does not reflect so much the immediate moments of life, but their design in the course of history to the point where time is lost in legend, if by legend we mean the expression of artistic fiction which encompasses the very meaning of history in all its development’.<sup>78</sup>

In other words, folk creation is always up to date, changing and adapting to the evolution of historical events. ‘The popular muse, out of the silence of the forest, will not be shy to sing the new life of the people...’<sup>79</sup>, notes Todoran. At the same time, the folk creation of a society will be permanently in a continuous adaptation, constituting ‘a production still alive in the popular heritage’.<sup>80</sup>

### **Studies, Interviews, Debates, Surveys, Communications, Colloquia, Conferences**

Eugen Todoran’s activity also included other forms of his literary and scientific research, materialized in collective volumes (*M. Eminescu. I. Creangă. Studies; Studies of Romanian literature and folklore; Studies of comparative literature; History of Romanian literature, II. Methodology of history and literary criticism; Eminescu after Eminescu; Group portraits with Ioana Em. Petrescu; Eonul Blaga* etc.).

He was interviewed by numerous cultural personalities, such as Valeriu Ganea, Titus Crișciu, George Cușnarencu, Nicolae Iliescu, Grațian Jucan, Mihai Ungheanu, Doina Pașca, Nicolae Rotund, George Dinu, Ioana Em. Petrescu, Adriana Babeți, Ion Opreșan, Gheorghe Secheșan, Cornel Ungureanu, Emil Vasilescu, Brîndușa Armanca, Mircea Mihăieș, Veronica Balaj.

He responded to reviews published in ‘The Chronicle’ [„Cronica”], ‘Horizon’ [„Orizont”], ‘Journal of Literary History and Theory’ [„Revista de istorie și teorie literară”]; he participated in debates and round tables on

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bibliography by Viviana Milivoievici, Preface by Crișu Dascălu, Timișoara, David Press Print Publishing House, 2016, p. 51).

<sup>77</sup> ‘The ballad is a boiling pot of revolt lost in the flashes of aurora, woven in the cloth of longing, a crucible of flames in the stop to God.’ (*Ibidem*, art. cit., p. 6; vol. cit., p. 40).

<sup>78</sup> Eugen Todoran, *Reflection of Historical Reality in Folklore*, art. cit., p. 74.

<sup>79</sup> Eugen Todoran, *Folklore and Current Events*, art. cit., p. 76.

<sup>80</sup> *Ibidem*, p. 72.

topics of literary history and folklore, published in ‘Literary Romania’ [„România literară”], ‘Horizon’ [„Orizont”], ‘Amphitheater’ [„Amfiteatru”]; he presented a large number of scientific papers at national and international colloquia and conferences, which were later published in the journals ‘Life’ [„Viața”], ‘Language and Literature’ [„Limbă și literatură”], ‘Romanian Language and Literature’ [„Limba și literatura română”], ‘Horizon’ [„Orizont”], ‘Literary Romania’ [„România literară”], ‘Tomis’ [„Tomis”].

Last, but not least, he signed homage or commemorative articles about personalities of the Romanian literary and university environment, in ‘The Star’ [„Steaua”], ‘Annals of the University of Timișoara’. Philological Sciences Series [„Analele Universității din Timișoara”. Seria Științe Filologice] or the ‘Horizon’ [„Orizont”] series.

### **Editor, Editor and Preface**

Another ‘stage’ of his scientific activity can be studied as Eugen Todoran, editor, publishing supervisor, line editor or prefatory writer. He edited the volumes Titu Maiorescu, *Critics* [*Critice*] (I) (1973), *From Critics* [*Din Critice*] (1978), *Works* [*Opere*] (I) (1978), prefaced the volume signed by Dorian Grozdan, *Crystal Shadows* [*Umbre de cleștar*] (1974), edited (together with Gabriel Manolescu and then with Vasile Crețu) the series of volumes ‘Literary folklore’ [„Folclor literar”], (1983-1988), ‘Yearbook of ethnology, art, history, linguistics’ (1981), ‘Annals of the University of Timișoara’. Philological Sciences Series [„Analele Universității din Timișoara”. Seria Științe Filologice] (1965-1985).

### **Correspondence**

Over the years, Professor Eugen Todoran was involved in a lively exchange of letters with his literary friends. His archive includes the letters received over time from various personalities of Romanian and universal culture: Ion Negoïtescu (letters from Sibiu, dated March 2, 1943, March 30, 1943, April 12, 1943, May 2, 1943, May 21, 1943), Ion Breazu (Cluj, 23 May 1957 and 15 July 1957), academician Iorgu Iordan (Bucharest, 12 December 1962), Ștefan Augustin Doinaș (16 October 1963 and 13 February 1971), I. C. Chițimia (Bucharest, 28 May 1965, 19 June 1965), December 13, 1965), Ion D. Lăudat (Iași, November 20, 1965, January 10, 1973), Mircea Zăciu (Cluj, November 23, 1965, April 1, 1967, June 18, 1984), Constantin Ciopraga (Iași, December 4, 1965 and a still undated letter, supposedly from 1965), Eugen Tănase (Cluj, September 16, 1966),

Iosif Cheie-Pantea (Bucharest, December 21, 1967), univ. prof. dr. doc. Al. Dima, director of The ‘G. Călinescu’ Institute of Literary History and Theory, corresponding member of the Romanian Academy (Bucharest, August 25, 1970), Vasile Fanache (two letters from Cluj, undated), prof. B. Cazacu, vice-rector of the University of Bucharest and director of summer courses and scientific colloquia language, literature, history and art of the Romanian people (Bucharest, March 17, 1971), Laurențiu Fulga, vice-president of the Writers’ Union of S. R. of Romania (Bucharest, October 20, 1973), Ovidiu Papadima (Bucharest, May 22, 1974, July 26, 1974, November 23 1982), Gheorghe Anca (December 4, 1974), Mario Ruffini (Turin, May 7, 1975), Ion Olteanu (Bucharest, November 12, 1976), Liviu Rusu (Cluj, September 23, 1977), Constantin Dinischiotu, director of the ‘Mihai Eminescu’ Theater in Botoșani (January 17, 1877), Gheorghe Ivănescu (Iași, December 24, 1980), Ioanichie Olteanu (December 31, 1980), I. D. Sîrbu (Gary) (Craiova, September 24, 1982, January 14, 1983, March 10, 1984), Corneliu Mircea (April 14, 1984), Nicolae Rotund (two letters, Constanța, 1985), prof. Luisa Valmarin, Department of Romance Studies, University of Rome (March 15, 1986), Petrică Irimescu (Rm. Vâlcea, September 22, 1986), Ștefan Munteanu (March 31, 1987), Aurel Petrescu (Bucharest, March 28, 1988), Arlette Chemain, Department of Modern Languages – Comparative Literature, ‘Sophia Antipolis’ University of Nice (April 5, 1991, 28 November 1994), Nicole Otto, French Cultural Centre in Timisoara (January 14, 1993), Walter Biemel (March 11, 1995), Nicolae Dinu, director of the Department of Archives and Diplomatic Documents, within the Romanian Ministry of Foreign Affairs (Bucharest, April 7, 1995), prof. Alexandru Niculescu, course manager at the University of Udine (October 26, 1995), prof. Dumitru Nica, general school inspector, prof. Dumitru Lazăr and prof. Nicolae Drăghici, specialized school inspectors, School Inspectorate of Olt County (June 17, 1996), etc.<sup>81</sup>

### **Founder of Philological School and University Library**

Eugen Todoran was rightly called a ‘founder’ with ‘a vocation as a teacher and a special man’.<sup>82</sup> He was part of the elite group that created the university philological education in the Banat cultural space, founding a real school of literary exegesis. Thus, it significantly changed the direction and

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<sup>81</sup>The letters are published in the homage volume coordinated by Vasile D. Țăra, *Eugen Todoran. 1918-1997*, Timișoara, Mirton Publishing House, 2002, pp. 197-257.

<sup>82</sup> Vasile D. Țăra, *The Founder*, in *Op. cit.*, p. 5.

evolution of the Faculty of Philology in Timișoara, establishing new sections and departments, facilitating the access of talented young people to university careers.

He headed the Department of Romanian Literature, within the Faculty of Philology (1963-1977), a fruitful 14 year-time frame from a scientific point of view for all its members.

Later, between 1990 and 1996, when he was elected rector of the University, he set out to structurally reform the institution, bringing it together with European universities. In an interview published in ‘Horizon’ [„Orizont”], (October 1992), Eugen Todoran makes the following statement, with strict reference to his new term as re-elected rector: ‘We reorganized the profile of the Humanities University, with new faculties and departments, with an increased number of students, with interuniversity exchanges and beginnings of cooperation with foreign universities’.<sup>83</sup> This fact was due to his passion for knowledge, but also to his extended academic experience, as assistant of Professor Dimitrie Popovici, at the University of Cluj-Napoca. He established numerous and fruitful collaboration relations with prestigious universities in France, Germany, Holland, England, Austria, Hungary, Spain and initiated various intercultural programs, which could be accessed by both personalities of the university environment of Timișoara and the European cultural space.

In his teaching activity, but also in that of rector of the University of Timișoara, he adapted the European model, keeping the specificity of university education from its beginnings. ‘The professor established and re-established, in a very short time, six new faculties and created the premises for the foundation of others. He showed a special concern for humanities education, founding, since the academic year 1990-1991, the departments of philosophy and classical languages, without which one cannot imagine the in-depth research of language and literature. But let’s not forget that, at the end of his term as rector, the Western University had nine faculties with 52 specializations and over 8000 students. If we refer to the year 1989, when the University of Timișoara had only four faculties and approximately 2500 students, the jump is more than significant. At the same time, the number of teachers has tripled’.<sup>84</sup>

On the other hand, regarding the teaching profession, the professor himself states: ‘I never had reasons to doubt it. For years, I had the

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<sup>83</sup> Eugen Todoran, *Dialogue in October*, interview recorded by Cornel Ungureanu, ‘Horizon’ [„Orizont”], IV, 1992, no. 18, pp. 3.

<sup>84</sup> Vasile D. Țâra, *The Founder*, loc. cit., p. 6.

satisfaction of a full audience at classes, with no other control than the interior space that I forced myself to create in the minds of the auditors. Some found the road difficult, but once opened, it could in turn produce satisfaction for those who believed that ideas were «learned» and not «thought». I did not want to reduce literature to philosophy, as I have sometimes been reproached with, but every great literary work, at least for the writers I dealt with in classes, involves a philosophical dimension, which we must understand from deep structures of the «text» of the work, as we like to say today, if well understood, someone knows where the «text» begins and ends'.<sup>85</sup>

As a professor, as a man of letters, as a literary historian, Eugen Todoran was permanently involved in the Romanian spirituality of the time. The humanist message he sends to young intellectuals can be seen in the following lines: 'As a professor of literary history, I had the necessary framework of involvement since the establishment of the Faculty of Philology in Timișoara, for a study of Romanian literature and the requirements of contemporary science. To what I had learned from the old school about the science of explaining the literary phenomenon was added the historical relationship established by dialectical materialism. We understood historical materialism as a general method of explaining phenomena through their dialectical relationship, in a direction that did not exclude special methods for defining the specifics of spiritual methods, as values, including the literary phenomenon as an artistic value. For the interdependence of society and art, in the forms of social consciousness, we took into account the axiological criterion of aesthetic judgment, historically motivated by the stages and forms of poetic writing of the writer, which keeps us in the specifics of his work as an artistic product. We avoided positivism and sociology in literary history, even when those tendencies seemed inevitable'.<sup>86</sup> It can be said that, both in his teaching career and as a man of culture, he approached an objective critique, the exegete probing 'an archaeology of the poetic', the way in which the 'core' of the word, as bearer of the 'national spirit' resonates in the consciousness of generations over time. Thus, 'this approach to the text – the critical act being, from the chosen perspective, a process of continuous recovery – leads to thorough scrutiny of the mythical-philosophical, archaic and genetic substratum and, at the same time, to confronting these primary deposits with

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<sup>85</sup> Eugen Todoran, '*Thinking of our great writers, we think of ourselves in their heritage*', interview by Titus Crișciu, 'Horizon' [„Orizont”], XXXIV, 1983, no. 46, pp. 3.

<sup>86</sup> *Ibidem*.

the layers of modern culture'.<sup>87</sup> At the same time, one can adhere to the appreciation that 'the critical spectacle in which Professor Todoran practices is called monumentality'.<sup>88</sup>

Throughout his entire university career, Eugen Todoran has always been involved in the cultural and scientific life of the University and the Banat area. Together with G. I. Tohăneanu, he laid the foundation of the Central University Library. As dean of the Faculty of Philology, he made numerous efforts for the library to have the right of Legal Deposit.

The former director of this library, Vasile D. Țăra affirms: 'In 1990, he proposed to the Ministry of Education to transform the Central Library of the University of Timișoara into the fourth Central University Library in Romania. In 1992, when, not being a national library, our institution lost a very important TEMPUS program, which was to lead to the computerization of the library on the model of the University Library of London, at the initiative of the Professor, we resumed the proposal to the Ministry of Education for Central University Library status. This time the result was positive. By *Order of the Minister of Education* no. 6237, of September 14, 1992, the Library of the University of Timișoara, became, starting with October 1, 1992, the Central University Library of Timișoara, an institution of national interest, with legal personality'.<sup>89</sup> As a sign of deep gratitude, today, the name of Professor Eugen Todoran is on the frontispiece of this important institution.

In an interview for Emil Vasilescu on the day of the institution's inauguration, Eugen Todoran proudly stated: 'In a large university, with a completely remade profile, the Library is exactly the heart that maintains the normal pulse for the functioning of the entire body of the institution'.<sup>90</sup> Also in the same interview, he mentioned: 'The book that is in front of the eye conveys the idea of a true thought, a high feeling and only the contact with the book gives us the certainty of a natural evolution of current generations and those to come'<sup>91</sup>, because 'the library is the home of the intellectual's soul. You can leave a library with nothing but richness'.<sup>92</sup>

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<sup>87</sup> *The General Dictionary of Romanian literature*, the mentioned edition, sv

<sup>88</sup> Mircea Mihăieș, *Blaga – the Dramatic Myth*, 'Horizon' [„Orizont”], XXXVII, 1986, no. 3, p. 2.

<sup>89</sup> Vasile D. Țăra, *The Founder*, loc. cit., p. 7.

<sup>90</sup> Eugen Todoran, 'The library and the book give us the certainty of a natural evolution', interview by Emil Vasilescu, 'The Library' [„Biblioteca”], 1993, no. 3-4, pp. 20.

<sup>91</sup> *Ibidem*, p. 21.

<sup>92</sup> *Ibidem*.

Eugen Todoran was a brilliant professor, a man with a vast culture applied in his works, a remarkable educational founder, a vocation that can be recognized in the work of his many students, who now belong to ‘Timișoara’ school of history and criticism literary’.

## CHRONOLOGICAL TABLE

**1918, November 21:** Eugen Todoran is born in Cornești, Mureș County. The father, Nicolae Todoran, a priest, died in 1919, and the mother, Victoria Todoran (born Sâmpălean), a civil servant, raised alone her two sons, Liviu and Eugen.

**1922, August 24:** Deliu Petroiu is born in Nădlac, Arad County.

**1925-1933:** He attends the elementary school in Cluj.

**1934-1938:** He attends secondary school at the Military High School in Târgu-Mureș, at The ‘George Coșbuc’ Border High School in Năsăud and at The ‘Papiu-Ilarian’ High School in Târgu-Mureș.

**1937:** He makes his journalistic debut with an article of literary criticism, in the journal ‘The Snowdrop’ [„Ghiocelul”]. ‘Junimea’ Reading Society Journal, Teiuș.

**1938:** He gets the baccalaureate diploma at The ‘Papiu-Ilarian’ High School in Târgu-Mureș, then he enrolls in college.

**1938-1940:** He studies at The ‘King Ferdinand’ University of Cluj, Faculty of Letters and Philosophy.

**1940-1942:** He continues his studies in Sibiu, where the University of Cluj moved after the transfer of Northern Transylvania, as a result of the Vienna Dictate.

**1949, August 30:** The Vienna Dictate was signed.

**1940:** The Sibiu Literary Circle is founded.

**1941:** The journal ‘The Courts of Longing’ [„Curțile dorului”] appears, under the direct guidance of Lucian Blaga. The editorial staff includes Radu Stanca, Ion Negoïtescu, Ovidiu Drimba, Cornel Regman, I. D. Sîrbu, Eugen Todoran.

**1942, February 12:** The inauguration of The ‘Octavian Goga’ Student Literary Circle takes place in Sibiu.

**1942, February 20:** The ‘O. Goga’ Literary Circle organizes in Timișoara, a literary session where Eugen Todoran, Radu Stanca, Ion Negoïtescu, I. D. Sîrbu participate.

**1942:** He is awarded a bachelor’s degree in *The History of Modern Romanian Literature and Aesthetics*, with the thesis *Hyperion, Demonic*, under the guidance of Professor Dimitrie Popovici.

**1943, May 13:** ‘*The Aesthetic Transylvania. A letter to Mr. E. Lovinescu of the Literary Circle from Sibiu*’ is published by ‘Life’ [„Viața”], number 743, under the collective pseudonym Damian Silvestru. The actual signatories are: Victor Iancu, Eugen Todoran, Cornel Regman, I. Negoïtescu, Ovidiu Drimba, Ion Oană, Radu Stanca, Romeo Dăscălescu, Ștefan Aug. Doinaș. Other members of the Literary Circle are: Deliu Petroiu, Radu Enescu, Ovidiu Cotruș, I. D. Sîrbu, Ioanichie Olteanu, Dominic Stanca, Eta Boeriu, Nicolae Balotă.

**1942-1944:** He attends the School of Reserve Officers in Arad.

**1944, September-November – 1945, May:** He participates as a combatant lieutenant, in the Second World War, on the Western Front, in Banat and Hungary; he is injured and demobilized.

**1944, December 30:** Decree-Law no. 660, regarding the establishment of the University of Timișoara. It was to function for the academic year 1944-1945, with: the Faculties of Law, Sciences, Medicine (human and veterinary), Pharmacy, Theology and the Faculty of Letters and Philosophy. The enforcement of the Decree-Law was abandoned, except for the establishment of the Faculty of Medicine.

**1945-1946:** He works as a substitute teacher of Romanian language and literature at the Normal School in Cluj-Napoca.

**January 1945:** The first issue of the 'The Literary Circle Review' [„Revista Cercului literar”] appears. Editor-in-Chief: Ion Negoïtescu, who signed 'The Perspective' program article.

**1946:** The 'Euphorion' journal appears in Sibiu.

**1946-1948:** Full professor at the Orthodox High School in Cluj-Napoca.

**1948-1956:** Full professor at the Pedagogical School in Cluj-Napoca, and school inspector for a time-period.

**1948, August, 3:** The foundations of the Pedagogical Institute are laid, through the Faculty of Mathematics-Physics.

**1949:** Assistant at the Faculty of Letters and Philosophy in Cluj-Napoca, Department of Modern Romanian Literature, led by Professor Dimitrie Popovici.

**1956:** The Faculty of Philology is established within the Pedagogical Institute, with five specializations (Romanian, French, English, German, and Russian).

**1956:** He starts his teaching activity at the Faculty of Philology, in Timișoara, as a lecturer. He teaches courses in *Literary Folklore*, *History of Romanian Literature (the classical writers)* and *Literary Criticism*.

**1959:** Deliu Petroiu becomes a lecturer at the Faculty of Philology, teaching art history courses.

**1962, September 27:** The 5-year Pedagogical Institute is transformed into the University of Timișoara.

**1963:** Associate professor.

**1963-1977:** Head of the Department of Romanian Literature, within the Faculty of Philology of the University of Timișoara.

**1965-1968:** Dean of the Faculty of Philology, University of Timișoara.

**1967:** President of the Scientific Circle of Folklore within the University of Timișoara and coordinator, together with Gabriel Manolescu, of the series ‘Literary Folklore’ [„Folclor literar”].

**1968:** Doctor in philology at the University of Bucharest, with the thesis *Lucian Blaga. The Poetic and Dramatic Myth*.

**1969:** University professor.

**1970:** *Course on the History of Modern Romanian Literature II. Eminescu* is published, Timișoara, University Printing House.

**1972:** The *Eminescu* volume is printed at Minerva Publishing House, Bucharest.

**1973:** He publishes *Literary Sections*, Timisoara, Facla Publishing House.

**1973:** He becomes member of the Romanian Writers’ Union.

**1973:** He is awarded the Writers’ Union Prize, Timișoara Branch.

**1977:** He publishes *Maioreescu*, Bucharest, Eminescu Publishing House.

**1981:** The volume *Lucian Blaga the poetic Myth*, I, is published. Timișoara, Facla Publishing House.

**1981:** He publishes *Eminescu. The Romanian Epic*, Iași, Junimea Publishing House.

**1981:** Writers’ Union Award, Timișoara Branch.

**1983:** He publishes *Lucian Blaga. Poetic Myth*, II, Timișoara, Facla Publishing House.

**1984:** He retires. He continues his university activity as a consulting professor and doctoral supervisor.

**1984:** Romanian Writers’ Union Award and Romanian Academy Award.

**1985:** He publishes *Lucian Blaga. The Dramatic Myth*, Timișoara, Facla Publishing House.

**1990-1992:** He returns to the academic life as rector of the University of Timișoara.

**1991:** He is awarded The ‘Lucian Blaga’ Grand Prize of the Writers’ Union.

**1992:** The University of Timișoara changes its name in the West University.

**1992, September 14:** By Order of the Minister of Education no. 6237, the library of the University of Timișoara becomes the Central University Library.

**1992-1996:** He is re-elected as rector of West University.

**1997:** He published *Lucian Blaga. Myth, Poetry, Poetic Myth*, Bucharest, Grai și Suflet – Cultura Națională Publishing House.

**1997, August 9:** He departs this life.

**1998:** *Eugen Todoran. In memoriam* is published at Marineasa Publishing House, in ‘Studies of Romanian and Comparative Literature’, XIV-XV.

**1999:** The volume *Why Eminescu?* is published, Timpul Publishing House in Resita (in collaboration with G. I. Tohăneanu).

**2000, February 8:** The Central University Library from Timișoara receives the name of ‘Eugen Todoran’ Central University Library.

**2002:** Mirton Publishing House, Timișoara, publishes the homage volume *Eugen Todoran: 1918-1997*.

**2006:** *The Book of My Friends*, by Deliu Petroiu, is printed posthumously at the West University Publishing House.

**2016:** David Press Print Publishing House, Timișoara, publishes Eugen Todoran, *Writings. I. Studies and articles (1937-1956)*, Critical edition, established text, introductory study, chronological table, note on the edition and bibliography by Viviana Milivoievici, Preface by Crișu Dascălu.

**2017:** The above-mentioned publishing house publishes the second volume of the critical edition dedicated to the professor: Eugen Todoran, *Writings. II. Studies and articles* (1957-1966), Critical edition by Viviana Milivoievici, Preface by Crișu Dascălu.

**2018:** The third volume of the critical edition is published: Eugen Todoran, *Writings. III. Studies and articles* (1967-1976), Critical edition by Viviana Milivoievici, Preface by Crișu Dascălu.

## Sever Bocu and the Banat Issue\*



More than 140 years ago, on November 19, 1874, in Şiștarovăț, near Lipova, Sever Bocu, the future politician, economist and journalist, was born.

He attends the primary school in his native village, then the secondary schools in Lipova, but also at the Hungarian High School in Arad and even before attending the baccalaureate exam 'he was expelled from this institution because he refused to wear the ribbon with the colours of the flag Hungarian. At the age of 18, he endured

the first repressive measure of a regime of national oppression'.<sup>1</sup>

In 1892, he became an official at Transylvania Bank in Sibiu and editor of the „Tribuna” newspaper from the same city. He took part in various conferences organized by the National Liberal Party, thus getting to know the leaders of the memorandum movement.

Later, between 1893 and 1898, he continued his studies in Vienna and Paris, and in 1899 he became editor of the „Tribuna poporului” in Arad, the newspaper being founded in 1897.

At the beginning of the new century, in 1904, Sever Bocu is accused of provoking riots and dangerous threats that would have aimed at upsetting the Hungarian government in the free exercise of its mission. He is subjected to the first press trials, in the following period being sued no less than thirty such lawsuits, for some of them being imprisoned.

Between 1909 and 1910, Sever Bocu was the editor and co-owner of the newspaper „Tribuna” (between 1904 and 1912, the journal was named

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\* Communication held during *December 1 - National Unity Day* National Conference, organized by the Timiș Teaching Staff House, in partnership with the Timiș County Council, West University of Timișoara, Faculty of History, Banat National Museum, November 28, 2016.

<sup>1</sup> Ioan Munteanu, *Sever Bocu (1874-1951)*, Timișoara, Mirton Publishing House, 1999, pp. 7-8.



„Tribuna poporului”). Unfortunately, in 1912, the newspaper ceased publication.

At the age of 42, in 1916, he volunteered for the Romanian army, working at the intelligence office at the Army Headquarters 1.

A year later, in Iași, ‘The Committee of 12’ was formed as an organisation that included famous names of the Romanian politics at that time: Sever Bocu, Vasile Lucaciu, Octavian Goga, Ion Nistor, Zaharia Bârsan and others. On behalf of the Transylvanian refugees, they symbolically declare war on the Austro-Hungarian Empire. Together with other leaders from the Transylvania and Bukovina, Sever Bocu became involved in organizing legions of volunteers, consisting of

the Romanian prisoners who were in the Russian camps. In this regard, he sends several memoirs to the King and the government.

After a period in which he was quite seriously ill (he suffered from typhoid fever), he decides to go to Odessa, ‘where he is waiting for an answer to the request addressed to the Minister of Interior, Alexandru Constantinescu, to approve the trip to Kiev to edit a newspaper destined for Romanian prisoners’.<sup>2</sup> He finally arrived in Kiev on July 15, 1917. About this city, but also about his objective Sever Bocu notes in his *Memoirs*: ‘Kiev is a beautiful city, the mother of Russian cities, as it is called, laid on the shores of the Dnieper river. I founded a Romanian newspaper in this city and turned its destiny to be part of the union struggle. [...] We were in revolution and in the third year of the war, still in immense growth of abundance and wealth, here. Lives, the theatres, the opera performed normally as in the good times and we now enjoy this opulence that the war had forbade us’.<sup>3</sup>

<sup>2</sup> *Ibidem*, p. 13.

<sup>3</sup> Sever Bocu, *Roads and Crossroads. Memories [Drumuri și răscruți. Memorii]*. Edited by Cornel Ungureanu and Viorel Marineasa. Introduction and chronological table by Viorel

In a very short time, on July 20, 1917, he printed the first issue of the newspaper „România Mare”, ‘a propaganda newspaper for the enrollment of the volunteers’<sup>4</sup>, in 5000 copies. He prints 22 issues. Nicolae Capețianu, PhD., a former volunteer, writes about Sever Bocu’s mission in Kiev. According to him, Sever Bocu intended ‘to organize the press inside the corps and the means of propaganda outside and to represent the corps in the common political unity of all the legions’.<sup>5</sup> Obviously, ‘Sever Bocu from Banat fulfilled this historic mission in a glorious way’<sup>6</sup>, so that the publication he led, „România Mare”, served ‘the purpose of awakening the Bessarabians and strengthening them’<sup>7</sup>, and he was looked upon with respect in this community. All the newspaper’s editors were constantly concerned with highlighting and supporting pro-Entente groups in the Kingdom. They wrote memoirs after memoirs asking for support from the Romanian authorities so that the ranks of volunteers could multiply. That is why ‘the journalists of «România Mare» also understood the need to be transparent and to be read by the prisoners scattered on the vast plains of Russia, assuming the confidence that they had engaged in an action destined for success and the sacrifice of returning in the midst of the dangers and misery of the front’.<sup>8</sup>

This tumultuous episode of Sever Bocu’s biography is captured in the pages of the researchers of this scholar’s work. For example, in his work dedicated to the Banat personality, the writer Vasile Bogdan thinks that this life fragment represents ‘his most important activity of those years’<sup>9</sup>: ‘His contribution to the Great Union, the volunteers and then his efforts for the prosperity of the Banat region are the pinnacles of a life that he understood to be lived at the highest tension, rectilinear, without sparing and

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Marineasa. Word before Vasile Bogdan. Preface by Cornel Ungureanu, Timișoara, Marineasa Publishing House, 2005, p. 216.

<sup>4</sup> *Ibidem*, pp. 213

<sup>5</sup> Nicolae Capețianu, *Sever Bocu and the Volunteers [Sever Bocu și Voluntarii]*, in the Calendar „Voința Banatului” for 1935, compiled by Dr. Ciorman, Timișoara, 1935; apud. Ioan Munteanu, *Op. cit.*, p. 93.

<sup>6</sup> *Ibidem*.

<sup>7</sup> *Ibidem*.

<sup>8</sup> Ioan I. Șerban, *Gazeta „România Mare”, Press Organ of the Romanian Volunteer Corps from Russia (July-December 1917) [Gazeta „România Mare”, organ de presă al Corpului Voluntarilor români din Rusia (iulie-decembrie 1917)]*. Accessible at: [http://diam.uab.ro/istorie.uab.ro/publicatii/colectia\\_auash/annales\\_8/21%20%20serban.pdf](http://diam.uab.ro/istorie.uab.ro/publicatii/colectia_auash/annales_8/21%20%20serban.pdf)

<sup>9</sup> Vasile Bogdan, *A Troubled Destiny. Sever Bocu [Un destin zbuciumat. Sever Bocu]*, Timișoara, Augusta Publishing House, 1999, p. 102.

compromising'.<sup>10</sup> In the middle of the war, Sever Bocu was always connected to events, writing memoirs addressed to the government, in order to draw attention to the benefits that volunteers bring, through the support offered to the Romanian army. Also in his later *Memoirs*, he notes: 'During my activity in Kiev, I acted continuously; I took initiatives that could bear fruit. In Kiev we were in the spring days of a revolution of great hopes, of grandiose, generous ideas'.<sup>11</sup> In all his actions, shortly before and even during the war, Sever Bocu reveals himself as a remarkable personality, who 'had the chance to be involved, at least in the first part of his life, in the construction of history'.<sup>12</sup> In his opinion, Romania's entry in the war was a poor choice. 'The moment chosen by the Romanians to enter the war, – Sever Bocu observes – is known, it was the most unfortunate for them, but this was the last possible choice. Therefore they had no choice; but, with their eyes closed, they threw themselves into a whirlwind with a zeal and self-sacrifice that imposed respect for their gesture even on their enemies'<sup>13</sup>.

All these pertinent observations, as well as the articles published in the columns of the newspaper „România Mare” had a special echo at the time. The various events and manifestations in which the volunteers participated, led by Sever Bocu, found their place in the newspaper, but also later, in his *Memoirs*. Information on political rallies and public events is therefore mentioned. We include a significant fact from his notes: 'As a volunteer, I also attended two public events in Kiev. I presented myself at the Congress of Nations in Russia, a Congress in which 36 Nations were represented. I greeted them on behalf of Transylvania. My intervention caused a great sensation. After all, these nations knew as much about us, that is, nothing, as we knew about them. New horizons have opened up for us, which we don't even suspect'.<sup>14</sup> Subsequent, we include an excerpt from Sever Bocu's speech, given in French, in front of 2.000 delegates, on the occasion of the Congress of the Ukrainian Army, which was held on October 20, 1917: 'We, representing an army born of the same great and fruitful principle, we rejoice with all our hearts in this new victory of the

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<sup>10</sup> *Ibidem*.

<sup>11</sup> Sever Bocu, *Roads and Crossroads...*, *Op. cit.*, p. 219.

<sup>12</sup> Vasile Bogdan, *Op. cit.*, p. 107.

<sup>13</sup> Sever Bocu, *The Banat Issue. The Romanians and the Serbs [Problema Banatului. Români și sârbi]*. Preface by Crișu Dascălu. Edited and translated by Doina Bogdan-Dascălu. Chronological table by Ioan David. Addenda by Vasile Bogdan, Timișoara, David Press Print Publishing House, Humanities Studies and Research Collection, History and Cultural Studies Series, 2013, p. 72.

<sup>14</sup> Sever Bocu, *Roads and Crossroads...*, *Op. cit.*, p. 224.

national idea. Fate has connected us in many other respects. First, fate gathered us together. Almost the same vicissitudes of history that have befallen us have befallen you. I have known the same barbarian invasions. The equal conditions of existence gave us the same religion'.<sup>15</sup> Sever Bocu mentions in his speech that in the face of imminent dangers, the alliance is necessary to fight for the same goal and ideal. He expressed confidence that the army would march along the volunteers to withstand 'the cruel Austro-Hungarian oppression'.<sup>16</sup>

Despite all these vicissitudes and obstacles, the newspaper „România Mare”, led by Sever Bocu, was distributed free of charge in most camps with Romanian prisoners, but was also sent to Romanian and foreign personalities who were in Russia or even Iași.

Even today, the publication arouses a keen interest, Vasile Bogdan, one of the researchers of Sever Bocu's life and activity, observing: 'the newspaper is of interest, it is read, its encouragements stir the souls, touching and planting nostalgia in the lonely hearts of Romanians scattered in that wilderness, generating gestures, causing a movement that grows from a simple stream a huge river'.<sup>17</sup> In his later articles, Sever Bocu states: 'in these 22 issues that I published in Kiev of the newspaper «România Mare», I find caring, splendid, honourable, patriotic evidences, among those thousands of letters I received from the prison camps, to which I replied to all, through the newspaper, letters from simple people, some expressed in lyrics, feelings not always personal, but collective, public'.<sup>18</sup>

This issue of volunteering deeply affected Sever Bocu even after the war. He always resumed it, and in 1933, he published the booklet '*Eight Months in Kiev*' [*Opt luni la Kiev*], fervently claiming that 'volunteering was an admirable means of selection. It was the thermometer of the national consciousness...'<sup>19</sup>, his articles always emphasizing this desideratum, in his articles praising this phenomenon of volunteers' participation in the war for national reunification.

Sever Bocu's personality is captured in the consciousness of his contemporaries. He was permanently connected to the turbulent events of history, being a prominent figure in Romanian journalism: 'talented speaker, journalist with a percussive verb, politician who pathetically supported his

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<sup>15</sup> *Ibidem*, p. 225.

<sup>16</sup> *Ibidem*.

<sup>17</sup> Vasile Bogdan, *Op. cit.*, p. 110.

<sup>18</sup> Sever Bocu, apud. Vasile Bogdan, *Op. cit.*, p. 110.

<sup>19</sup> Sever Bocu, apud. Ioan Munteanu, *Op. cit.*, p. 15.

beliefs, (...) created a real popular current of sympathy and appreciation that will often propel him into the position of a true «tribune» of Banat'.<sup>20</sup> As a testimony to the posterity, his words form the portrait of an imposing man, worthy of respect among his colleagues: 'Mr. Sever Bocu always presents the right request that he supports, with an imposing, dignified tone, which does not disturb in any way the obligatory attitude of a son of Banat.

A thoughtful rich mind and a warm soul.

Like the heroes, destined to a tragic fate, Mr. Bocu created and suffered. He felt the thrill of the joy of intellectual creation, but he also tasted the cup of pain'.<sup>21</sup>

In „Vestul” journal, the former minister, Octavian C. Tăslăuanu<sup>22</sup>, wrote that he was 'a fighter who had victories and defeats, who knows the charm of uninterrupted intellectual work for a goal and the bitterness of the stumbling blocks caused by human wickedness and envy. [...] *Sever Bocu's creative spirit knew neither rest nor sacrifice. He was and remains a man who wastes away his energy for the interests of the community*' (o. u.).<sup>23</sup>

Undeniably, even after the war, Sever Bocu channelled his forces in both the journalistic and political fields, militating for the interests of his people. Peter Georgescu, Sever Bocu's nephew, confesses: 'Sever Bocu lived for freedom and against oppression. He stood upright in front of those who tried to impose their will on ordinary people, people who are the backbone of any nation. Sever Bocu fought for honour and for the truth.

Sever Bocu was a man of principles. He was good and understanding as a man, but harsh and unforgiving in the face of aggression'.<sup>24</sup>

Immediately after the First World War, Sever Bocu will militate for the reunification of Banat, 'will mobilize (...) energies and people'.<sup>25</sup> At the

<sup>20</sup> Ioan Munteanu, *Op. cit.*, p 71.

<sup>21</sup> Iosif B. Simianțu, in „Calendarul Vestul”, 1939; apud. *The Library of the 'West' Study Circle, The Banat Tribune. 60 years Since the Death of Sever Bocu [Biblioteca Cercului de Studii „Vestul”, Tribuna Banatului. 60 de ani de la moartea lui Sever Bocu]*, Timișoara, West University Publishing House, 2011, p. 9.

<sup>22</sup> He fought in the Romanian army as an intelligence officer during the First World War. In Alexandru Averescu's government, he was Minister of Industry and Commerce (March 13 – November 16, 1920) and then Minister of Public Works (November 16, 1920 – January 1, 1921).

Accessible at: [https://ro.wikipedia.org/wiki/Octavian\\_C.\\_T%C4%83sl%C4%83uanu](https://ro.wikipedia.org/wiki/Octavian_C._T%C4%83sl%C4%83uanu)

<sup>23</sup> Octavian C. Tăslăuanu, *Sever Bocu*, in „Vestul”, V, 1934, no. 1266, Dec. 29, p. 1; apud. Ioan Munteanu, *Op. cit.*, p. 97.

<sup>24</sup> Peter Georgescu, in the book *The Library of the 'West' Study Circle*, op. cit., p. 11.

same time, he published two pamphlets in French – *Les légions roumaines de Transylvanie. L'irrédentisme roumain*, Paris, 1918 and *La question du Banat. Roumains et Serbes*, Paris, 1919 – works in which he presents economic, social, political, ethnic and demographic arguments in favour of the integrity of the historical Banat. The latter work, the author's foreword, dated in Paris, January 1919, specifies that 'for two thousand years, geography and history have known that Banat is a distinct individuality'<sup>26</sup>, and that 'this Banat is our small homeland, which we know in all its details, almost every village to the other and every nationality'.<sup>27</sup>

A representative figure in the geographical area of Banat after the war, as mentioned in the press of the time, Sever Bocu is a 'leader among the leaders of Banat' and 'was destined to always be the authorized spokesman of the people of Banat. (...) Whoever heard him in a speech cannot call him anything other than the Tribune of Banat'.<sup>28</sup> According to a contemporary historian, Mircea Rusnac, 'the ideas of this Banat representative from the first half of the twentieth century have remained current even today, when so many new phenomena occur on the continental level'.<sup>29</sup>

In January 1920, he attended the Paris Peace Conference, but this caused him deep disappointment. 'In the Romanian delegation, the attitude towards Banat was not unitary – observes Mircea Rusnac. Ionel Brătianu supported the annexation of the entire Banat to Romania, and Take Ionescu leaned towards a division of the region between Romanians and Serbs. As the two sides did not reach an agreement, the issue was taken over by the Territorial Commission of the Peace Conference. It decided to divide Banat after an English project, which was rejected by both Romanians and Serbs. Brătianu refusing any discussion on this topic, the French version was finally adopted, corresponding broadly to the current border'.<sup>30</sup> The idea strongly supported by Sever Bocu was that 'the Romanian people are not

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<sup>25</sup> Lucian-Vasile Szabo, *Sever Bocu – Historical Challenges (III). Guilt, Betrayal and Devastating accusations*, in 'The Ark' [„Arca”], Year XXIV, no. 7-8-9 (280-281-282), 2013. Accessible at: <http://www.revistaarca.ro/arhiva/arhiva.htm>.

<sup>26</sup> Sever Bocu, *The Issue of Banat...*, Op. cit., p. 21

<sup>27</sup> *Ibidem*, p. 22.

<sup>28</sup> „Calendarul Vestul”, 1939; apud. Flavius Boncea, *Preface*, in the book *Sever Bocu, The Fight for Banat*, Timișoara, West University Publishing House, 2011, p. 9.

<sup>29</sup> Mircea Rusnac, *The Actuality of Sever Bocu's Ideas*, Accessible at:

<https://istoriabananatului.wordpress.com/2012/05/25/mircea-rusnac-actualitatea-ideilor-lui-sever-bocu/>

<sup>30</sup> *Idem*.

imperialist and, in the common sense that is characteristic of them, they perfectly take into account realities and possibilities. Therefore, at the present time of the claims, he bears the consequences of this state of affairs and does not come to present either historical titles or sentimental reasons.<sup>31</sup> Even though he made considerable efforts to defend his ideas and his firm position on the Banat issue, he realizes that he is defeated, as he himself confesses: ‘I returned home, to the places of my childhood, where I started. For me, my small country, Banat, was alone, excluded from a banquet of nations, all of whom were celebrating their resurrection. The only one who laughed with one eye, cried with another, and now needed the help of its sons’.<sup>32</sup>

After these events that marked him, Sever Bocu continues to militate for the establishment of the natural borders of the Banat territory. In 1921, he was elected deputy in the Parliament of Greater Romania from the Romanian National Party. Also this year, he edits the weekly „Voința Banatului”, periodical of the Romanian National Party printed in Timișoara (December 1, 1921-1923; 1926-1945).

On January 12, 1923, he was elected president of the Timiș-Torontal Organization of the Romanian National Party and on any occasion, he stated his disapproval concerning the dismemberment of Banat region. In his speech, he characterized it as a cruel ‘monstrosity’, stating: ‘Banat, gentlemen, was a permanent theatre of war in Europe. Only the last two hundred years, years of peace for Banat, which spared it as a kind of revenge for the past, allowed the region to know the progress of today, which turned it into a Canaan. The Hungarians called him their granary, the granary of Hungary’.<sup>33</sup> In 1926, after the fusion of the Romanian National Party with the Peasant Party, Sever Bocu became president of the National Peasant Party, Timiș-Torontal Organization, holding this position until his arrest, in 1950, by the communist authorities.

In addition to his political activity, Sever Bocu permanently focused on his activity as a journalist, following career for which he attended the journalism courses at the School of Advanced Studies in Paris. In 1930, on January 13, he founded in Timișoara, the daily „Vestul”, a real ‘tribune of Banat dignity’, published until May 5, 1945.

In the next period, he became more and more involved in the social, political and cultural life of the geographical area of Banat. In the fifth

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<sup>31</sup> Sever Bocu, *The Banat Issue. The Romanians and the Serbs*, mentioned edition, p. 26.

<sup>32</sup> Sever Bocu, *The Fight for Banat*, the mentioned edition, p. 20.

<sup>33</sup> *Ibidem*, p. 55.

chapter – *History* – of his reference work – *The Banat Issue. The Romanians and the Serbs*, he presents the representative figures of this space of ethnic and cultural interference. We mention: Paul Chinezul, who, in 1479, was ‘a representative figure of the Romanian people and son of Banat, who remained legendary in the memory of the people’<sup>34</sup>, defeating the Turks at the Mierla Plain; Eugene of Savoy, the prince who, in 1716, ‘conquered Timișoara and the whole Banat, at the same time as northern Serbia and he even conquered Belgrade’<sup>35</sup>; Paul Iorgovici, the scholar who ‘initiates the propaganda, verbally and in writing, of the Romanians’ Latinity’<sup>36</sup>; Dimitrie Țichindeal, ‘the fabulist of Banat’<sup>37</sup>; Constantin Diaconovici Loga, ‘the immortal organizer of the national schools in Banat’<sup>38</sup>. In Sever Bocu’s conception, the influence of these ‘apostles’ – as he named them – is immense, leaving its prints on Romanian civilization. He also mentions Alexandru Mocioni and Coriolan Brediceanu, ‘two great personalities (who) created a prestige that went beyond the borders of the province’<sup>39</sup>; Victor Babeș, bacteriologist; I. D. Sârbu, author of the most complex study about Mihai Viteazu; George Popovici, Banat historian; Ion Vidu and Tiberiu Brediceanu, eminent composers; Iosif Popovici and E. Trăilă, philologists; Victor Vlad Delamarina, poet; Ion Popovici-Bănățeanul, short story writer; Aurel C. Popovici, publicist; Emanuil Ungureanu, philanthropist,<sup>40</sup> and others. He initiated the action to erect statues in honour of important people of Banat, such as the bust of Dimitrie Țichindeal from Becicherecu Mic, Alexandru Mocioni and Vinčențiu Babeș in Timișoara, Corilan Brediceanu in Lugoj. At the same time, he succeeded to bring and bury the remains of Vinčențiu Babeș from Budapest to Hodoni, and of Eftimie Murgu, in Lugoj.

In 1937, in Timișoara, a conference was held pledging for the founding of the Western University, on which occasion Sever Bocu made the following statement: ‘Unfortunately, in Banat, in the west, the national soul processing workshop is missing. A university is missing’.<sup>41</sup> He campaigned for the founding of the University, but also for the re-establishment of the Metropolitan Church of Banat.

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<sup>34</sup> Sever Bocu, *The Banat Issue. The Romanians and the Serbs*, edition mentioned, p. 58.

<sup>35</sup> *Ibidem*.

<sup>36</sup> *Ibidem*, p. 63.

<sup>37</sup> *Idem*.

<sup>38</sup> *Idem*.

<sup>39</sup> *Ibidem*, p. 65.

<sup>40</sup> *Ibidem*, pp. 66-67.

<sup>41</sup> Sever Bocu, apud. Ioan David, Chronological table, in the volume *The Banat Issue. The Romanians and the Serbs*, mentioned edition, p. 17.

During 1938-1940, Sever Bocu was appointed governor of Timiș County, being actively involved in the political life of the country, holding various conferences on historical topics and, especially, related to the rights of Romanians in lost territories. He especially defended the rights of Romanians in his native region, claiming in a conference: ‘It has been stated lately that Banat no longer gives talents and the secular mine would be exhausted, dried up. I say, it cannot give talents as long as this irrational exploitation of it lasts, as long as the Banat soul is squeezed, weakened, we get out of it more than it can give back, – this is the main cause of the decrease in birth rate – according to me, no matter how much I run after others. For a century this land has generated values after values, more than any other region. But these values sprang from a happy atmosphere, from a rich, favourable environment. Oh, and the nightingales flee from a desolate grove. ‘Doina’ [a Romanian folk song] grew on our holds because it was bursting from a feeling of contentment, abundance, happiness, I might say. Ion Popovici-Bănățeanul emerged from a working-class environment in Lugoj. Where is that environment? Is it or are the talents missing? It is this environment that is missing! Vidu, Brediceanu, Drăgoi emerged from the ambiance of singing, of the ‘doine’ [Romanian folk songs] from the meadows of Timiș and the valley of Mureș. Not by chance. Logical, natural, necessary. Mocioneștii, Babeșii, Bredicenii, Aurel C. Popovici, we can all explain and describe them ... But is there another life, public, in Banat? Where is the Banat ideal, in a mutilated, abandoned, betrayed Banat... Where is Andrei Mocioni’s Banat, for which he sacrificed all his earthly goods, as long as we, for earthly goods, we sacrificed Banat!’<sup>42</sup>

Throughout his activity, Sever Bocu fervently supported his ideas, even if they were challenged by many. He was accused in the communist press of being ‘a Nazi agent, a collaborator with the Antonescu regime’ (in ‘The Banat Fighter’ [„Luptătorul bănățean’’]). Precisely for these reasons, on the night of 5 to 6 May 1950, Sever Bocu was arrested by the security organs, and on January 21, 1951, he died in the Sighet prison.

Therefore, the man, journalist and politician Sever Bocu represents a prominent personality of Banat, having a special influence in various events both before and after the wars.

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<sup>42</sup> *The Library of the ‘West’ Study Circle, The Banat Tribune. 60 years Since the Death of Sever Bocu [Biblioteca Cercului de Studii „Vestul”, Tribuna Banatului. 60 de ani de la moartea lui Sever Bocu]*, Timișoara, West University Publishing House, 2011, pp. 34-35; apud. <http://www.banatero.eu/romana/rusnac-mircea-o-carte-asteptata-despre-sever-bocusi-regionalismul-banatean>

## Sorin Titel and the Passion of Reading\*

„ He who reads lives thousands of lives before he dies.  
The man who never reads lives only one.”  
(George Martin)



Reading has for each of us a completely different meaning, depending on several existential factors, but also of personality. There are a lot of reasons why we read. From our perspective, reading is synonymous with having access to culture, discovering the world, discovering new horizons. Reading should be one of the most common passions of people at any stage of life.

Reading is one of the essential means of human spiritual growth. The various opinions about reading are focused on several general principles and norms: selectivity, reading at the right time, assimilation of the books and knowledge, the ability to discern values, reading check. 'It is not about reading bad or mediocre books, and not reading the good ones at the wrong time. People who have not discovered the pleasure of rereading [...] cannot say that they know what the art of reading actually means'.<sup>1</sup>

The process of assimilating the text is based on the memorization of the subject or on the transfer of spirit, thought and aesthetic emotion: 'The great issue of reading remains, of course, the assimilation of the read books.

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\* Communication held during the 'Sorin Titel – 80' International Symposium, organized by the Romanian Academy, Timișoara Branch, 'Titu Maiorescu' Institute of Banat Studies and the Encyclopedic Society of Banat, October 16, 2015; published in *Sorin Titel*, coordinated and preface by Crișu Dascălu, Romanian Academy, Timișoara Branch, 'Titu Maiorescu' Institute of Banat Studies, Timișoara, David Press Print Publishing House, 2016, pp. 49-58.

<sup>1</sup> Mircea Eliade, *The Art and Technique of Reading [Arta și tehnica lecturii]* (August 24, 1935), in *50 Radio Conferences, 1932-1938*, Bucharest, Humanitas Publishing House, Casa Radio Publishing House, in collaboration with the Romanian Broadcasting Society, 2001, p. 151. (Mircea Eliade made such a statement on Radio Romania just in the year of Sorin Titel's birth).

There are people who, reading, assimilate the substance of the book so that they no longer memorize it. [...] They remember a book as a song; they preserve only the state of mind provoked or precipitated by reading. Other people read and remember; it is not about their *memory*, but about the joy they discovered in the read books. [...] And there are other readers who know less about a book, and yet can say admirable things about this book'.<sup>2</sup>

There are also those readers who 'forget the books'. They seem to be the most precious, given the fact that ,such readers succeed in transforming this difficult function of reading into an organic, natural function, imitating the gesture of nature; for, as is well known, nature never preserves the contours and forms of assimilated objects, their memory, but continually transforms substance. The whole technique of reading consists in this virtue of the transformation of the substance of books'.<sup>3</sup>

We have the possibility to get closer to nature through reading, a fact we often do not understand: 'of course, each of us feels the mystery of the great vegetal awakening. But how significant would this feeling become if we could decipher its emblems, symbols, its universal, absolute meanings. [...] Reading could therefore become a technique by which man would learn rhythms and seasons.'<sup>4</sup>

On the other hand, we also distinguish a mystical function of reading, which consists in establishing contacts between man and the Cosmos, in order to be able to remind to the short and limited memory of man about the vast collective experience from the beginning of times.

About this 'mystification' of reading and about the close connection between the Creator and his Work, between the Writer and the Reader, Sorin Titel<sup>5</sup> writes in his opus of essays *The Passion of Reading [Pasiunea lecturii]*, published by Facla Publishing House, Timișoara, in 1976.

In his opinion, '«Passion» is prior to the desire to write, if not it is the main factor that triggers it. [...] There are (...) writers whose talent is said to be «intuitive»'.<sup>6</sup> Thus a clear relationship is established between writer and reader, especially because any creator builds in his mind the image of a passionate reader, close to the «soul» of his writing vision, '... every prose writer is driven to the writing table, in to a greater or lesser extent, in a more

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<sup>2</sup> *Ibidem*, pp. 152-153.

<sup>3</sup> *Ibidem*, p. 153.

<sup>4</sup> *Ibidem*, pp. 121-122.

<sup>5</sup> Sorin Titel, prose writer, essayist, translator (December 7, 1935, Margina, Timiș County - January 17, 1985, Bucharest); cf. Encyclopedia of Banat, I. Literature, s.v.

<sup>6</sup> Sorin Titel, *The Passion of Reading [Pasiunea lecturii]*, Timișoara, Facla Publishing House, 1976, p. 5.

or less conscious way...'.<sup>7</sup> Moreover, Sorin Titel concludes, '... we must not forget that there are readers with a decisive role in the formation of a writer, books that leave deep traces, meetings that mark him definitively. Reading not only 'triggers' talent (...), but forms and modifies it. [...] It even happens that the reading becomes so overwhelming that the writer has to snatch himself by force, to free from its tyrannical domination'.<sup>8</sup> Sometimes this domination can have great effects or, on the contrary, on the Creator. Sometimes '... the passion of the reader and the vocation of the writer intertwine, the writer and the reader meet, a meeting sometimes salutary for the writer, sometimes unfavorable, when the reading exerts an overly monopolistic influence. (...) ... the profession of writer can exert a negative influence on reading',<sup>9</sup> an influence often stemming from a state of discomfort with one another.

However, each reading offers a new 'side' never 'known' to the end. 'Beyond the fact that the writer's readings often meet with his work – says Sorin Titel – realizing that meeting between writer and reader (...) – he is also, in the end, a reader like any other...'.<sup>10</sup>

Reading, both in the lives of readers and writers, has a beneficial influence, especially when it comes to essential books, especially that '...the mysteries of this world can be deciphered through words, the most hidden chambers of the human soul can be penetrated through words',<sup>11</sup> thus observing the omnipotence of the Word. Essential literature, as a whole, must comprise 'books of the *issue* and not of the *answer*, [...] its high mission is only when it reveals to us the deep levels of the social, *unknown beforehand, in other words when with the help of literary discourse the aspects of new social reality are revealed to us*'.<sup>12</sup> (o. u.)

A similar point of view is stated by Roland Barthes, in his reference work, *Pleasure of the Text*: 'To write means to shake the meaning of the world', the author distinguishing two types of reading: one that 'ignores language games', going 'right to the peculiarities of the anecdote' and another reading that 'does not go over anything', that 'weighs, adheres to the text (...) captures the *asyndeton* which splits the languages in every point of the text'. Both types should produce a happy consequence for the reader, the text that produces pleasure being 'the one that satisfies, fills with

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<sup>7</sup> *Ibidem*, pp. 5-6.

<sup>8</sup> *Ibidem*, pp. 6-7.

<sup>9</sup> *Ibidem*, p. 7.

<sup>10</sup> *Ibidem*, p. 8.

<sup>11</sup> *Ibidem*, p. 11.

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

euphoria, the one that comes from culture, does not break with it, is related to a comfortable practice of reading'.<sup>13</sup>

On the other hand, it is true that sometimes it seems that the discourse seems more difficult to decipher by some readers, but it is not impossible. Umberto Eco writes about the mission of art trying to shape what seems to be disorder, in his well-known work *Six Walks in the Fictional Woods* [*Şase plimbări prin pădurea narativă*]: “With the help of narrative fiction we train the ability to give order to both the present and the of the past”.<sup>14</sup> Thus, a permanent desire of the writer is outlined ‘to find out, to decipher, to say what has not been said yet, to make his discourse the instrument of a search’.<sup>15</sup> Sorin Titel concludes: ‘Literature is not life, just as life is not literature, even if literature aims and succeeds (...) in giving the illusion of life. The writer is a kind of Ali-Baba in front of mysterious gates. He must find that one word for them to open: Open, Sesame!...’<sup>16</sup>, just as readers are the ones who have to find the right key for these gates.

Going further on the relationship between the writer and the reader of the work, Sorin Titel identifies the two main times of reading, in the essay entitled *The Bovarism of Reading* [*Bovarismul lecturii*]. He makes a clear distinction between the present reading ‘used as a time of storytelling, the reader suddenly feeling frustrated, left to fend for himself, being confused’<sup>17</sup> and this is due to the fact that the writer discovers the mystery of the book side by side with the reader: ‘the reader wakes up with a companion as ignorant as he is...’.<sup>18</sup> ‘But this permanent present of the narrative, throws the event into the unknown. Since the event did not exist before, it cannot be known. It is born as it is traversed simultaneously by the writer and the reader, just as the reader’s life is born as he lives it. The heroes of the books thus become the victims of the same unforeseen, the same danger in which the reader struggles in his daily life. The difference between life and literature (...) disappears’.<sup>19</sup>

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<sup>13</sup> Roland Barthes, *Plăcerea textului* [*Pleasure of the Text*], translation by Marian Papahagi, afterword by Ion Pop, Cluj-Napoca, Echinox Publishing House, 1994, p. 23.

<sup>14</sup> Umberto Eco, *Six Walks in the Fictional Woods* [*Şase plimbări prin pădurea narativă*], Pontica Publishing House, 1997, Chapter VI Fictitious Protocols, p. 172.

<sup>15</sup> Sorin Titel, *Op. cit.*, I. *Open, Sesame!*, mentioned edition, p. 14.

<sup>16</sup> *Idem.*

<sup>17</sup> Sorin Titel, *Op. cit.*, I. *The Bovarism of Reading* [*Bovarismul lecturii*], the mentioned edition, p. 18.

<sup>18</sup> *Idem.*

<sup>19</sup> *Ibidem*, p. 19.

On the other hand, the past tense of the story offers the reader a state of certainty through which ‘a certain process of identifying the reader with the hero is realized, his Bovary’s kind of thirst to enter his skin, to be one with him...’<sup>20</sup> As Umberto Eco states, it happens that the reader projects the fictional model on reality, that is, sometimes, he believes in the real existence of fictional characters and events: ‘so great is the charm of any narrative, be it verbal or visual: it closes between the borders of a world and makes us, in a way, to take it seriously’.<sup>21</sup>

There are cases in which one can notice an impossibility of identification between the reader and the exceptional characters, a certain limit, ‘a terminus point, over which the reader does not pass, refusing to follow the writer. In order to identify with a situation, the reader must, first of all, believe in this situation and in order to be able to believe, it must be possible. Or in order for a situation to be possible, the conditions of a minimum likelihood must be met’.<sup>22</sup> The same does not happen in the case of the literature of the absurd, ‘where situations are seldom possible’, or in the world of the fantastic that bursts into our world, distorting it, disturbing its clear contours, modifying it, making it unrecognizable!’<sup>23</sup>

In addition to the comprehensive and thorough analysis of the writer-reader relationship, it is also noted that Sorin Titel ‘is one of the most active promoters of new Romanian formulas out of the desire to de-conventionalize prose’.<sup>24</sup> In his essays, he is by modernity, highlighting works by writers such as: Vasile Voiculescu<sup>25</sup>, Eusebiu Camilar (*Avizuha*)<sup>26</sup>,

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<sup>20</sup> *Ibidem*, p. 18.

<sup>21</sup> Umberto Eco, *Op. cit.*, chapter IV *Possible Forests*, p. 102.

<sup>22</sup> Sorin Titel, *Op. cit.*, p. 21.

<sup>23</sup> *Idem*.

<sup>24</sup> Ramona Nedeia, *The ‘Voices’ of the Author and the Forms of Literary Discourse in Sorin Titel’s novels (I) [„Vocile” autorului și formele discursului literar în romanele lui Sorin Titel (I)]*, in ‘Critical Notebooks’ [„Caiete critice”], published by the National Foundation for Science and Art, no. 4 (294), 2012, p. 63.

<sup>25</sup> In Vasile Voiculescu’s prose, Sorin Titel remarks, water as an element of ‘substantial nothingness’ appears ‘as a call to death, triggering a complex of suicide...’ (p. 23) [...] ‘... death is seen as an addition to nature, as a mioritic death’ (*Idem*), expressing a dense feeling of a return to origins, to beginnings. (*Vasile Voiculescu’s Prose [Proza lui Vasile Voiculescu]*)

<sup>26</sup> The world of his prose outlines an archaic universe of ‘the upper country, of Bukovina, with its customs and traditions, with its often strange charm, a world hardened as if in time, evoked with nostalgia, moreover, with a barely confessed humility and piety.’ (*The Temptation of Expressionism [Tentația expresionismului]*, p. 29).

Ion Marin Iovescu (*Wedding with Trouble [Nuntă cu bucluc]*)<sup>27</sup>, Virgil Monda (*Vine and Fruit [Via și rodul]*)<sup>28</sup>, Anișoara Odeanu (*The Lost Season [Anotimpul pierdut]*)<sup>29</sup>, Romulus Fabian (*Me and Mine, [Eu și ai mei], Those who Left [Cei care au plecat]*)<sup>30</sup>, Georgeta Mircea Cancioc (*The Traveler [Călătorul]*)<sup>31</sup>, Octavian Popa (*10<sup>th</sup> Floor [Etajul 10]*)<sup>32</sup>, Laurențiu Fulga (*Alexandra and Hell [Alexandra și infernul]*)<sup>33</sup>, Székely János (*The Shadow [Umbra]*)<sup>34</sup>, Teodor Mazilu (*One Eternal Night [O singură noapte eternă]*)<sup>35</sup>, Ion Brad (*The Last Road [Ultimul drum]*)<sup>36</sup>, Nicolae Țic (*Mirror Room [Camera cu oglinzi], Pocket Life [Viața de buzunar]*)<sup>37</sup>, Virgil Duda<sup>38</sup>, Norman Manea (*The First Gates [Primele porți]*)<sup>39</sup>, Vasile Băran (*The Flying Ram [Berbecul zburător]*)<sup>40</sup>, Mircea Horia Simionescu (*After 1900, Around Noon [După 1900, pe la amiază]*)<sup>41</sup>, Mihai Diaconescu (*The Colours of Blood [Culorile sângelui]*) and Szemplér Ferenc (*Molima [The Plague]*)<sup>42</sup>, Domnița Gherghinescu-Vania (*The Lost Book [Cartea*

<sup>27</sup> Writing with a tendency towards deformity and caricature, evoking with ethnographic passion a motley world.

<sup>28</sup> A naturalistic work that bears a strong ‘pathological imprint’, a strange dialogue between «disease» and «health» (...), a mixture of love and hate, which is established between normal and «morbid» beings, between «bright» and «dark» characters.’ (*The Temptation of Expressionism [Tentația expresionismului]*, pp. 32-33).

<sup>29</sup> *Between Confession and Lucidity [Între confesiune și luciditate]*.

<sup>30</sup> ‘A charming description of Timișoara (before the First World War)’ (*A Nostalgic Look [O privire nostalgică]*, p. 40).

<sup>31</sup> *An Ironist [O ironistă]*.

<sup>32</sup> *Prose and Atmosphere [Proză și atmosferă]*.

<sup>33</sup> *Love and ‘Hell’ [Dragostea și „infernul”]*.

<sup>34</sup> *The Circulation of Great Themes [Circulația marilor teme]*

<sup>35</sup> It presents ‘the history of rebirth through love’ (*Irony and Sentimentality [Ironie și sentimentalism]*, p. 59).

<sup>36</sup> *Praise the Family [Elogiul familiei]*.

<sup>37</sup> *Nicoale Țic’s Prose [Proza lui Nicoale Țic]*.

<sup>38</sup> *Confuse [Deruta]*.

<sup>39</sup> *A Relentless Look [O privire necruțătoare]*.

<sup>40</sup> *The World of Childhood [Lumea copilăriei]*.

<sup>41</sup> Ideas are presented on the role of the prose writer and the purpose of his work: ‘Prose undoubtedly feeds on everyday life, on details related to people’s daily lives, the «raw material» from which it is built may seem (...) impure to a prose writer whose fear of banality takes obsessive, unsettling forms. In the face of the everyday life banality, the prose writer of this type trembles, he seeks to find elsewhere the substance of his books: in history, in legend, in myth, in ancient literature, in the dream transcribed in daylight, in the dives with the overflowing imagination, in the most spectacular fantasy possible. The writer of this type is actually looking to recover reality by forcing doors other than the usual ones’. (*An Exceptional Prose Writer [Un prozator de excepție]*, p. 79)

<sup>42</sup> *Two Historical Novels [Două romane istorice]*.

*pierdută*)<sup>43</sup>, Valentin Șerbu (*Disagreements [Dezacorduri], Figurants [Figuranții], Serene Stories [Povestiri senine]*)<sup>44</sup>, Ion Băieșu (*They Suffered Together [Sufereau împreună]*)<sup>45</sup>, Oltea Alexandru (*The Poppies Around the Night [Macii din preajma nopții]*)<sup>46</sup>, Al. Deal (*The Promise Season [Anotimpul fâgăduinței]*), I. D. Teodorescu (*The Neighbour [Aproapele]*), Király László (*The Blue Wolves [Lupii albaștri]*), Horia Vasilescu (*The Links [Verigile]*), Mihai Sin (*Life on a Roadside [Viața la o margine de șosea]*), Constantin Cubleşan (*A Late Gothic [Un gotic târziu]*), Vasile Andru (*The Bride Comes with the Evening [Mireasa vine cu seara]*), Alexei Rudeanu (*The Cold Fire [Focul rece]*), Doina Ciurea (*Bucharest Sketches [Schite bucureștene]*), Valentina Dima (*The Tarpeian Rock [Stânca tarpeiană]*), Mircea Palaghiu (*The Sublime Sister Camelia [Sublima Soră Camelia]*), Marcel Constantin Runcanu (*Sepia [Sepia]*), Radu Mareș (*Ana or the Bird of Paradise [Ana sau pasărea paradisiului]*), Genoveva Logan (*Allergy [Alergie]*), Anda Basarab (*The Spanish Opening [Deschiderea spaniolă]*), Titi George Cîmpeanu (*The Snake Bite [Mușcătura de șarpe]*), Nicolae Mateescu (*The Last [Ultimii]*)<sup>47</sup>.

These vast analyses of more or less known works represent a point of reference in the Romanian essays, but also in the work of Sorin Titel.

In conclusion, we can state that the purpose of the writer is to enlighten as much as possible the minds of readers eager to know, establishing a relationship of complicity with them. Even if he is ‘struggling with his own doubts, the artist can only be in a permanent dialogue with the world, with the inner world, as well as with the outside world. Tormented by his lucidity or voluntarily being deceived, offering false anaesthetics able to alleviate the pain of uncertainty’.<sup>48</sup>

Therefore, ‘every new book is for the writer, no matter how great he is, a new confrontation, just as painful, just as «exciting» as his first outing in the world. No book, no matter how great it is, I think gives the writer the right to surround himself in the warm mantle of definitive certainties...’<sup>49</sup>,

<sup>43</sup> *A Woman’s Memories [Amintirile unei femei]*.

<sup>44</sup> *Sadness and Irony in Valentin Șerbu’s Prose [Tristețe și ironie în proza lui Valentin Șerbu]*.

<sup>45</sup> *A Storyteller [Un povestitor]*.

<sup>46</sup> *Analysis and Didacticism [Analiză și didacticism]*.

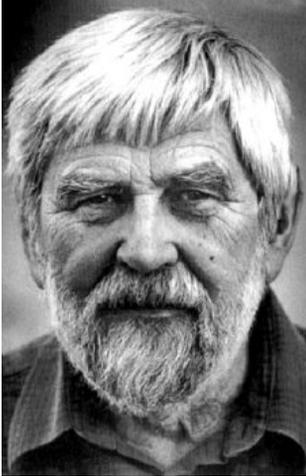
<sup>47</sup> Sorin Titel talks about these authors and their works in a larger essay, *Young Prose Writers [Tineri prozatori]*, pp. 145-175.

<sup>48</sup> Sorin Titel, Op. cit., *On the Certainties of the Writer [Despre certitudinile scriitorului]*, p. 95.

<sup>49</sup> *Ibidem*, p. 96.

the writer's fate being to constantly create fascinating universes for his future readers, so that they can become an audience passionate about reading.

## Petre Stoica – Friendships on the Realm of Literature\*



Like any respectable writer, Petre Stoica<sup>1</sup> had many literary friends from the same generation or even from his predecessors. The close ties between them, the elective affinities, have been caught not infrequently in remarkable written lines in his memoirs. These lines are still permanent today of a defining existence, a life fulfilled on this wonderful land of indestructible soul ties and true friendship.

The memoirs of Petre Stoica from Banat are included in the pages of the volumes *Memories of a Former Proofreader [Amintirile unui fost corector]* (1982) and *Calligraphy and Colors [Caligrafie și culori]* (1984). In addition, the almost daily notations in his diaries, *My Life in the Country [Viața mea la țară]* (1988) and *The Notes of the Dill Grower [Însemnările cultivatorului de mărar]* (1998) (reprint of the diary published in 1988), reunite a cultural destiny in a vast space of both Romanian literature, as well as universal.

As a species and literary genre, both the diary and the memoirs belong to the frontier literature, ‘the literature of confessions’. ‘... A *diary* is

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<sup>1</sup>Petre Stoica, poet, translator, publicist (February 15, 1931, Peciu Nou, Timiș County - March 21, 2009, Jimbolia, Timiș County); according to *Encyclopedia of Banat, I. Literature [Enciclopedia Banatului, I. Literatura]*, s.v.

a sheet of soul, spiritual temperature'<sup>2</sup>, real 'pieces of the soul'. In the Romanian literature, but also in the universal literature, most writers approached this type of expression of their own beliefs and ideas. 'An intimate diary increases attention – observes Mircea Eliade. As you write, you see more clearly the world around you and you find it harder to forget its colours. (...) ... It seems to me that a diary is even more accomplished (...) and more instructive (...) if the author records, in the course of the hours, certain images, situations, thoughts; if (...) he saves them, if he «freezes» fragments of real time...'

Such 'fragments of real time' describe the portraits of some important writers of inter and post-war Romania, but, at the same time, the author also highlights aspects of the era in which he created and lived.

Petre Stoica's memories begin with the year he became a new student of the 'C. I. Parhon' University of Bucharest, the Department of Philology. He chose this faculty out of a thirst for boundless culture. As he confesses, he chose the Bucharest institution also because he was constrained by the political situation of the time: 'I came to Bucharest in the 1950s and had an exam in Philology, but I always dreamed of studying there. I had the nostalgia of the city of Timișoara, for about a year I even had insomnia, but I could not return to Banat, because my parents had been deported to Bărăgan. Then gradually, (...) Bucharest became my universe'.<sup>3</sup> Here, at the faculty, the figure of Tudor Vianu marked his studenthood. He was 'the incomparable teacher' who 'shared the teaching' and his lectures were very popular among the youth. He had a calm voice and he was always benevolent, knowingly avoiding the Călinescu-type of teaching, the method of conquering «like a courtier or a jester». He knew that we, the ones in the benches, «gathered not only to listen to a teacher, but also to receive the example of a man»<sup>4</sup>. The paths of the student Petre Stoica have often intersected with those of the mentor, as he remembers: 'the echoes of his words, of his encouragements springing from a high morality, resonate

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<sup>2</sup> Mircea Handoca, *Foreword*, in the volume Mircea Eliade, *The "Legionary" Texts and about 'Romanianism'* [Textele „legionare” și despre „românism”], notes on the edition and preface by Mircea Handoca, Cluj-Napoca, Dacia Publishing House, 2001, p. 32.

<sup>3</sup> Interview Radu Pavel Gheo with Petre Stoica, *'Generations have grown under my eyes...'* [„Sub ochii mei au crescut generații..."], in the volume Cornel Ungureanu, *Petre Stoica and the Rediscovery of Central Europe [Petre Stoica și regăsirea Europei Centrale]*, Bucharest, Palimpsest Publishing House, 2010, p. 219.

<sup>4</sup> Petre Stoica, *Memories of a Former Proofreader [Amintirile unui fost corector]*, Bucharest, Cartea Românească Publishing House, 1982, chap. *The Teacher and 'The Joy of Communication'* [Profesorul și „bucuria comunicării”], p. 11.

incessantly in my heart. (...) The acquisition and practice of these advices is also a fitting honour of the memory of the aesthetician, philosopher, poet and enlightened teacher Tudor Vianu'.<sup>5</sup>

Also during his student years, Petre Stoica becomes close friend with various figures of the Romanian literature. Dimitrie Stelaru is such a friend who shares a soul connection with P. Stoica. He is the one with whom he shares both good and bad in the shelter in a basement on Armenească 17 A Street. He is the one who 'initiated me into the mysteries of writing, taught me to resist fiercely my needs and took me through artistic environments hard to reach for the young man not yet acclimatized to the fascinating universe of the Capital'<sup>6</sup> – writes the author, with obvious emotion.

The next period will be productive from a professional perspective, especially since Petre Stoica will meet the man who helped and supported him enormously, A. E. Baconsky. „Papa Bac”, as he liked to call him. In 1956 he started his collaboration with the Cluj publication 'Steaua', after, beforehand, he sent a letter 'by which I adhered to the editorial board's principles. They were touched, perhaps not so much by my letter as by the lyrics I sent. They searched me and published me immediately'.<sup>7</sup> This was his literary debut and so he became a Bucharest's volunteer and permanent contributor to the journal. 'They appreciated the fact that I managed to sneak into the houses of all the masters and obtain articles for the journal, articles that in Bucharest had no chance to appear. In fact, this is how we got in the homes of the great Romanian writers, starting with Sadoveanu, Vinea, Maniu... finally, everything that survived the catastrophe...'.<sup>8</sup> confesses Petre Stoica, in the interview conducted by Radu Pavel Gheo, in Iași, on April 22, 2000.

The strong personality of the Cluj poet marked not only his career, but also his literary destiny. He portrays a picture in fine lines, with obvious lyrical accents: 'He looked like a beautiful ascetic, out of the purifying fire of the long nights of wakefulness and meditation'.<sup>9</sup> His impulsive nature is captured in the following lines: 'I hear him blaming: against aggressive unjustified claims and gratuitousness in art, against the superficiality of

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<sup>5</sup> *Ibidem*, p. 23.

<sup>6</sup> Petre Stoica, *Dimitrie Stelaru, "The Wandering Angel" [Dimitrie Stelaru, „îngerul vagabond"]*, in *Memories of a Former Proofreader [Amintirile unui fost corector]*, the mentioned ed., p. 47.

<sup>7</sup> Petre Stoica interviewed by Radu Pavel Gheo, in the volume mentioned above, p. 213.

<sup>8</sup> *Ibidem*, pp. 213-214.

<sup>9</sup> Petre Stoica, *Papa Bac*, in *Memories of a Former Proofreader [Amintirile unui fost corector]*, the mentioned ed., p. 77.

some factors of responsibility and spiritual prostitution, in general. (...)... He had engraved on his coat of arms the words: truth and honor!’<sup>10</sup>

Baconsky’s death causes him boundless pain, transposed into lines of a special sensitivity, marked by nostalgia for a bygone era: ‘The memories dissolve into golden and purple mists, so that they reappear someday under the guise of other ethereal silhouettes, speaking the language of heart-breaking melancholy. Do some memories linger, eventually disappearing and these... with the ravages of ruthless old age, with death? Episodes and scenes still remains, they still have a strong consistency shining on the score of brilliant colours. A. E. Baconsky did not go anywhere, not even on the night of March 4, 1977... His spirit as a strange priest protects my days and nights, reads my thoughts, and severely censors my gestures. The past tense is conjugated with the present tense...’<sup>11</sup> Thus, the poet’s figure always remains alive in the mind and heart of his friend.

Petre Stoica approached Ion Vinea during his high school years, when he first came into contact with his work, considering him ‘the prince of poetry and prose, the unbeatable champion of our press in the interwar period, the balanced avant-garde representative’.<sup>12</sup> In the years when he works as a proofreader at the Publishing House for Universal Literature (former SPHLA - State Publishing House for Literature and Art), the two get closer and closer, following visits and letters on various literary topics or discussions on the new editorial appearances of Ion Vinea’s creations. The rapid evolution of the poet’s illness and the imminent end deeply sadden Stoica. He notes a few moving lines: ‘He meant to me the definition of honour, respect, friendship. (...) The incomparable, seraphic man of old...’.<sup>13</sup>

The writer Adrian Maniu also benefits from a well-defined portrait in the pages of Petre Stoica’s memories. He met Maniu at the same publishing house where he was a proofreader: ‘Tall, with a forehead destined for heavy laurels, marked by an almost total baldness, in a grey suit and bow tie (a clothing accessory from which he never parted), the septuagenarian entered the door of the sumptuous room on the ground floor of the publishing house (...) You were struck by his posture, elegant like an

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<sup>10</sup> *Ibidem*, p. 76.

<sup>11</sup> *Ibidem*, p. 68.

<sup>12</sup> Petre Stoica, “*Why do you remember words from the past in my mind?*”, in *Memories of a Former Proofreader [Amintirile unui fost corector]*, the mentioned ed., p. 88.

<sup>13</sup> *Ibidem*, p. 98.

English gentleman'.<sup>14</sup> Despite the great age difference between the two, – 'almost forty years separated us, a world also separated us, a life, with its events, joys, dramas that did not even belong to my imagination. And on top of that, I also considered him my teacher, the poet I placed, in the order of my preferences, immediately after Bacovia'<sup>15</sup>, – a special relationship was formed, which he did not dream of even when the poet Stelaru had promised him a meeting with him. Together with Maniu, Stoica published in „Steaua”. The former 'was impressed by the constant demands of his honest writing as well as the messages of sympathy from the editors. He loved the quality of the journal, its courage and its intellectual level, unprecedented at the time'.<sup>16</sup>

Collaborating with the prestigious Cluj publication, he has the chance to meet great personalities of Romanian culture. One of these personalities is 'the master Sadoveanu', the nickname Petre Stoica preferred for the writer. He travels to meet him to the Neamț county, to request an original article for the festive issue dedicated to 'the voivode of the Romanian letters'.<sup>17</sup> At one point, he states: 'I learned Romanian from Sadoveanu'<sup>18</sup>, especially since during his childhood and adolescence he had spoken (and written) in Banat's dialect. Meeting again his model in flesh and blood causes Petre Stoica a state of well-being: 'I sit to his right, immersed in a comfortable bergère. He is as I saw him from the clutter of photos frequently reproduced in the press. The same lavalier tie, the same white hair that gives the face, deep in his meditative silence, the appearance of a patriarch. There is also a wide-brimmed hat, hanging in the nearby hanger, among other things of various colours. Just the simple plaid coat makes the pale distinction between the image captured by the camera lens and the man I look at, wondering if humanity has known many writers with such longevity and creative power'.<sup>19</sup> Petre Stoica was fascinated by Sadoveanu's imposing figure. In an interview, he confesses that he has

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<sup>14</sup> Petre Stoica, *The Poet's Ring [Inelul poetului]*, in vol. *Memories of a Former Proofreader [Amintirile unui fost corector]*, the mentioned ed., pp. 102-103.

<sup>15</sup> *Ibidem*, p. 109.

<sup>16</sup> *Ibidem*, p. 111.

<sup>17</sup> Petre Stoica, '... *It happened in a distant time, a long time ago ...*' [...S-a întâmplat într-o depărtată vreme, demult..."], in vol. *Memories of a Former Proofreader [Amintirile unui fost corector]*, the mentioned ed., p. 125.

<sup>18</sup> Robert Șerban, *Pepper on the Tongue [Piper pe limbă]*, Interview with Petre Stoica, Timișoara, Brumar Publishing House, 1999, p. 138.

<sup>19</sup> Petre Stoica, '... *It happened in a distant time, a long time ago ...*' [...S-a întâmplat într-o depărtată vreme, demult..."], in vol. *Memories of a Former Proofreader [Amintirile unui fost corector]*, the mentioned ed., p. 125.

almost 800 volumes of the author, first editions, photographs and unpublished manuscripts.

Another important personality of Romanian writing that marked his youth is Marin Preda. Petre Stoica looked forward to meeting him. And, behold, the day cometh. He met him at the Writers' Union, the place where great concepts and ideas became realities, successful projects. Marin Preda was a well-known figure in the literary world of Bucharest; he represented a model for the younger disciples in the writing of mysteries. 'You listened to him with pleasure' – says Petre Stoica – he expressed a lucid and precise, comprehensive spaced thinking, in which you could enter quietly, without fear that your opinions would be shattered by the whip of intolerance. He had a solid culture that you discovered with amazement every day'.<sup>20</sup>

The literary memories of Petre Stoica, always written with a feather soaked in the lyre of the ancient poets, outline portraits of some significant writers who fully marked his artistic existence. Bacovia represents his supreme model in poetic art, as he himself states. He was 'a being descended as if from the engravings of the expressionists twinned with the humble of the whole universe'.<sup>21</sup> Further he observes: '... the great exile among the ramparts of Poetry gave this colour a chromatic reflection, an unknown substance and symbol until its appearance in the world'.<sup>22</sup> He dedicated verses to Bacovia, remembering the following: 'I did not see him with gold medals on his chest / (...) I saw him down there among those below' (*His Majesty Bacovia [Domnia-Sa Bacovia]*).

Other times, his articles talk about his work at „Steaua” ('1956, the year of my lucky acceptance among the Steaua's representatives'<sup>23</sup>) and about those who asked for his help to be published in the journal. One of them was Professor Aurel Gurghianu, 'the street poet', as he was called. 'His *notebook* is a mosaic made up of pebbles, sometimes glittering, sometimes of gloomy hue – this is how life looks, crossed not only by the

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<sup>20</sup> Petre Stoica, 'I forgot a long time ago, mon cher' [„Am uitat demult, mon cher”], in *Memories of a Former Proofreader [Amintirile unui fost corector]*, the mentioned ed., p. 166.

<sup>21</sup> Petre Stoica, *Meetings with a Former 3<sup>rd</sup> Grade Signaller [Întâlniri cu un fost impiegat clasa a III-a]*, in *Calligraphy and Colours [Caligrafie și culori]*, Bucharest, Cartea Românească Publishing House, 1984, p. 7.

<sup>22</sup> *Ibidem*, p. 8.

<sup>23</sup> Petre Stoica, *Professor Gurghianu's 'Notebook' [„Carnetul” profesorului Gurghianu]*, in *Calligraphy and Colours [Caligrafie și culori]*, the mentioned ed., p. 17.

sun, but also by rain, storm or disgusting sleet. The subjects of the book, its tablets with light structures, bypass the spectacular'.<sup>24</sup>

Nichita Stănescu, one of the well-known poets of 'the obsessive decade', had a close friendship with Petre Stoica, especially during difficult times since they shared the same room, the same bed, the same cigarette and even the same piece of bread: 'I was paddling hard ... (...) We compete with each other, writing and congratulating us from quarter to quarter. Nichita was like a soda water, you pressed the bottle and the poetry gushed from him'.<sup>25</sup> They have been good friends for almost three decades.

Anghel Dumbrăveanu stands out among the portraits of other friends evoked in his writings, 'whom I met a long, long time ago, in a distant time...'.<sup>26</sup> Petre Stoica's friends include Teodor Mazilu (*'Look like it's snowing in December [„Te uită cum ninge decembrie”]*), Ion Marin Sadoveanu (*'I'm struggling all morning with a phrase' [„Mă chinuiesc de azi dimineață cu o frază”]*), Grigore Hagiu (*The Marshal of the Ashtray Nights [Mareșalul noptilor scrumite]*), Nikolaus Berwanger (*A Poet who Removes the Mask [Un poet care înlătură masca]*), the poet Florența Albu (*No Applause at the Open Stage [Fără aplauze la scena deschisă]*), Ludwig Schwarz (*Elegy for Ludwig [Elegie pentru Ludwig]*), Marius Vulpe (*Guard at the Swan Pond [Paznic la heleșteul lebedelor]*), Octavian Doclin (*In purple cape [În pelerină de purpură]*), Florin Pucă (*The Fakir with the Apache Hat [Fachirul cu șepcuță de apaș]*).

Other lines capture the charming German landscape, when he writes about the places or the personalities visited in these wonderful lands. (*German Journal I, II [Jurnal german I, II]*). *German Calligraphy* is an evocation of a distinctive lyricism of the German poets and prose writers: Alfred Mombert, Ernst Stadler, Peter Altenberg, Georg Trakl, Yvan Goll, Erich Kästner, Jakob Haringer, Paula Ludwig, Albrecht Goes, Peter Huchel, Christine Busta, Johannes Bobrowski, Ernst Jandl, Anette Kolb, Erich Maria Remarque, Peter Handke.

Asked, at one point, if he believes in literary friendships, Petre Stoica answers honestly: 'Literary friendships are sacred, assuming that it is not based on petty interests, be they mutually advantageous. Literary genres, movements or groups would have been inconceivable without the warm connections between people with common views and ideals. An attraction

<sup>24</sup> *Ibidem*, p. 18.

<sup>25</sup> Petre Stoica interviewed by D.R. Popescu, „Tribuna”, no. 46 and 47, 1980; apud. vol. *Calligraphy and Colours [Caligrafie și culori]*, the mentioned ed., p. 209.

<sup>26</sup> Petre Stoica, On the Anniversary of a Friendship, in *Calligraphy and Colours [Caligrafie și culori]*, the mentioned ed., p. 24.

of crystals, of which Goethe spoke. The welds between the artists have the strength of the strongholds raised in the way of the storm'.<sup>27</sup> Belonging to a group is also indicated in the interview given to Robert Șerban, published in the volume *The Fifth Wheel [A cincea roată]*. Petre Stoica strongly argues that all members of the group supported each other, regardless of the situations. For example, the group discussions had an emulating effect: 'Each one spoke a verse or talked about his plans. In general, I did not gossip about old people. Of course, there were little ironies between us'.<sup>28</sup>

In addition to these literary memoirs, his diary (*My Life in the Country [Viața mea la țară]* (1988) and *The Notes of the Dill Grower [Însemnările cultivatorului de mărar]*) surprises his talent as an evocative writer of a landscape dear to the soul. Even if the notations are not made daily, the fragments are emotional with a penetrating lyricism: 'In the fresh air of the morning I feel a robust joy overflowing'.<sup>29</sup> (Dec. 6) or: 'Rainy day. The wind spreads full of sensuality scents'.<sup>30</sup> (March 16) or: 'Soft jewellery, the bugs write calligraphic messages in the air addressed to a mysterious god, who protects the light and warmth of this incomparable morning'.<sup>31</sup> (May 3).

Both the memoirs and the diary fragments are a landmark in the spiritual biography of Petre Stoica. It helps us, in equal measure, to understand the man and the writer Petre Stoica.

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<sup>27</sup> Petre Stoica interviewed by Ion George Șeitan, in „Horizon”, no. 8, 1982; apud. *Calligraphy and Colours [Caligrafie și culori]*, the mentioned ed., p. 235.

<sup>28</sup> Robert Șerban, *The Fifth Wheel, Conversations with Petre Stoica [A cincea roată, Convorbiri cu Petre Stoica]*, Bucharest, Humanitas Publishing House, 2004, p. 220.

<sup>29</sup> Petre Stoica, *The Notes of the Dill Grower [Însemnările cultivatorului de mărar] (My life in the Country [Viața mea la țară] – 2<sup>nd</sup> edition)*, Bucharest, Cartea Românească Publishing House, 1998, p. 31.

<sup>30</sup> *Ibidem*, p. 79.

<sup>31</sup> *Ibidem*, pp. 97-98.

## Romanians from Vojvodina, Preservers of National Identity\*

### Introduction



After the second global conflict that marked the destiny of mankind, the Romanian population on the South of the Danube pursued as a top priority its search for national identity through countless means, especially spiritual and cultural. They struggled to preserve the mother tongue, traditions and customs, beliefs and values that identity affirms in this area of

ethnic conglomerates. This population that perseveres, ‘that persists’ in its efforts, are the Romanians from Vojvodina.

The topic of ‘the Romanians persistence’ in the area of historic Banat can be found in a multitude of works in the last half century, ‘writings that address the diversity and image of Romanians in the Serbian Banat, respectively the entire life of the Romanian minority and its promotion’.<sup>1</sup> Research on this topic is extremely diverse, from cultural, literary, historical and linguistic nature, to those related to spirituality, folklore and ethnography. Among these reference works, we mention some of great significance for the knowledge and rediscovery of this community: Costa Roșu, *Romanians in Vojvodina, The Republic of Serbia. The Story of a Population that Persists. Monographic Album [Românii din Voivodina, Republica Serbia. Povestea unei populații care persistă. Album*

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\* Scientific communication held at the International Colloquium *Europe: Center and Edge. Cross-border Cultural Cooperation*, 5<sup>th</sup> Edition, organized by the ‘Vasile Goldiș’ Western University of Arad, in partnership with the Arad City Hall, the Arad Municipal Culture Center and the ‘Studii de știință și cultură’ journal, Arad, October 27-28, 2016.

<sup>1</sup> Nicu Ciobanu, *Preface – The Universe of the Minority as a Model and Existential Experience*, in Costa Roșu, *Romanians in Vojvodina, The Republic of Serbia. The Story of a Population that Persists. Monographic Album [Românii din Voivodina, Republica Serbia. Povestea unei populații care persistă. Album monografic]*, photos by Todor Ursu and Diana Ocolișan, drawings by Viorel Flora, preface by Nicu Ciobanu, Zrenianin, Publishing House of the Institute of Culture of Romanians in Vojvodina, Alba Iulia, Altip Publishing House, 2015, ALCAP Library: albums, catalogs, programs, p. 4.

*monografic*], Zrenianin-Alba Iulia, 2015; Costa Roşu, *The Cultural Heritage of Romanians in Voivodina. Testimonies [Patrimoniul cultural al românilor din Voivodina. Mărturii]*, Alba Iulia, Altip Publishing House, 2012; Costa Roşu, *Writings about US, Romanians everywhere [Scrieri despre noi, românii de pretutindeni]*, I-II, Timișoara, 2013-2015; Rodica Almăjan, *The Romanian Education in Voivodina [Învățământul românesc din Voivodina]*, Zrenianin, 2010; Gligor Popi, *The Romanians from Serbian Banat [Românii din Banatul sârbesc]*, I-II, Panciova-Bucharest, 1993-1996; Pavel Gătăianțu, *The Romanian Community in Yugoslavia (1990-1995) [Comunitatea românilor din Iugoslavia (1990-1995)]*, Libertatea Publishing House, 1996; Vasile Munteanu, *Contributions to the History of Banat [Contribuții la istoria Banatului]*, Timișoara, 1990; Radu Flora, *Outstanding People... Contributions to the Cultural History of Romanians in Voivodina [Oameni de seamă... Contribuții la istoria culturală a românilor din Voivodina]*, Zrenianin, 1973 and many other volumes.

### **A Short History**

The Romanian community on these lands full of history stands out with an inexhaustible energy and its presence on these territories is confirmed by numerous sources. The oldest documentary evidence of the presence of the Romanians in (Southern and Central) Serbian Banat dates back to the 14<sup>th</sup> and 15<sup>th</sup> centuries, ‘ages when Romanians lived together with other peoples, contributing to the development of a traditional claim and relations of good neighbourhood. Especially – notes the academician Costa Roşu – with the Serbian people. A friendship rarely encountered in history, dating back to the early Middle Ages. A friendship constantly developed in political, church and cultural terms’.<sup>2</sup> It can be said that Romanians in Voivodina have always been concerned with preserving, recovery and promoting their spiritual and cultural identity. This attempt is seen in the collection and registration of all material and cultural assets, such as traditional objects, works of art, archival documents, books and publications. The first attempts to register the items in a patrimony date back to 1927, when the idea of setting up some village museums appeared, these being considered as true places ‘of protecting the testimonies of the

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<sup>2</sup> Costa Roşu, *Romanian Cultural Presences*, argument in *The Cultural Heritage of Romanians in Voivodina. Testimonies*, Alba Iulia, Altip Publishing House, 2012, p. 11.

activity and creation of man'<sup>3</sup>, becoming 'a sacred repository in which the material wealth of a people, its material and spiritual evolution is stored'.<sup>4</sup> Then, in 1987-88, this idea of registering the items was resumed by the Romanian Language Society of Vojvodina, with the support of people from the Romanian communities on those lands, thus constituting various collections of old photographs with folk costumes, traditional customs (at Torac), a village museum (at Marcovăț), rudimentary household objects (at Doloave). The preservation of these objects reflects the high interest of the community for its origins and traditions, preserved with holiness to this day. Today, the idea of founding an Ethnographic Museum of Romanians belongs to the Romanian Society (Foundation) of Ethnography and Folklore in Vojvodina. Unfortunately, the plan was only partially realized, 'the Ethnographic Museum of the Romanians was not built, as planned at the beginning, nor the Museum of Romanian Spirituality in Vojvodina, which was to have three departments: History, Spirituality and Ethnography, but only the Ethnographic Department, respectively the Museum Complex «Casa bănățeană», a small and modest museum of the Banat village<sup>5</sup>.

## Demography

According to the research of the publicist, bibliographer and folklorist Costa Roșu – as he defines himself –, at present, in the Serbian Banat, 'Romanians live<sup>6</sup> in ten villages, respectively the municipalities from Banat. Namely, in Covăcița and in the village of Uzdin, 1543 Romanians; Alibunar and in the villages of Seleuș, Petrovașâla, Locve and Nicolinț, 4870 Romanians; Biserica Albă and in the village of Grebenăț, 841 Romanians; Vârșeț and in the villages of Vlačiovăț, Râtișor, Srediște Mică, Marcovăț, Jamul Mic, Mesici, Iablanca, Sălcița, Coștei, Straja and Oreșăț, 5420 Romanians; Plandiște and in the villages of Mărghitași Barițe, 784 Romanians; Panciova and in the villages of Satu-Nou, Glogoni, Iabuca, Doloave and Omolița, 3173 Romanians; Cuvin and the villages of Maramorac and Deliblata, 1170 Romanians; Žitiște and in the village of Torac, 1412 Romanians; Zrenianin and in the villages of Ecica and Iancaid, 2161 Romanians; Sečanj and in the village of Sutiesca, 566 Romanians and

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<sup>3</sup> Corina Nicolescu, *General Museology*, Bucharest, Didactic and Pedagogical Publishing House, 1979, p. 8.

<sup>4</sup> *Village Museum [Muzeu sătesc]*, 'Nădejdea', Vârșeț, no. 15, July 31, 1927, pp. 6; apud. Costa Roșu, *Op. cit.*, p. 17.

<sup>5</sup> Costa Roșu, *Op. cit.*, p. 23.

<sup>6</sup> According to the 2011 census.

Palilula and in the village of Ovcea, 1282 Romanians. In Vojvodina, Romanians also live in Novi Sad – 891; Apatin – 1148; Odžaci – 100; Sombor – 89; Petrovaradin – 59; Bač – 304; Kanjiža – 268; Kikinda – 95; Subotica – 67; Opovo – 198; Novi Bečei – 59; Nova Crnja – 16; Sremska Mitrovica – 48; Barajevo – 10; Lazarevac – 29 and Temerin – 12<sup>7</sup> The Romanian population from the South of the Danube lives ‘either in homogeneous localities, or together with members of other peoples and nationalities. The settlements where most Romanians live are located along the international road that connects Belgrade, through Panciova, to Vârșeț and continues to Timișoara’.<sup>8</sup>

Over time, there has been a steady decline in the number of Romanians living in this geographical area, but those who are still here are known for memorable things. Thus, one of the outstanding people of the Serbian Banat, who constantly promotes the culture, traditions and customs of Romanians from the South of the Danube, is the academician Costa Roșu, who ‘works, for more than four decades, in the field of Romanian culture in Vojvodina, field whose fruits so far he has carefully stored in the barns of his lexicographical and bibliographical writings. It is one of the most praiseworthy aspects of this tireless researcher to deliver to posterity the vivid images of the personalities with the same blood, along with the reasons why he does so. The five dictionaries and lexicons, written with an effort that only those who have worked on this path can suspect, are all works by a single author and are indispensable working tools for anyone who aims to study the culture of the Romanians in South Banat’<sup>9</sup>.

## Culture and Society

Culturally, the situation improves only after the First World War, when several shows were ‘organized by the cultural societies, usually under the leadership of teachers or peasants talented in music, dramatic art, folklore. Cultural societies have often been hindered in their cultural-artistic

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<sup>7</sup> Costa Roșu, *Romanians in Vojvodina, The Republic of Serbia. The Story of a Population that Persists. Monographic Album [Românii din Voivodina, Republica Serbia. Povestea unei populații care persistă. Album monografic]*, mentioned edition, p. 7.

<sup>8</sup> Gligor Popi, *Romanians from the Yugoslav Banat Between the Two Wars (1918-1941)*, Timișoara, West Publishing House, 1996, p. 16.

<sup>9</sup> Crișu Dascălu, *An Eternally Restless Contemporary [Un contemporan veșnic neliniștit]*, in ‘Piramida’. Journal of culture, investigation and attitude, year II / III, no. 6, autumn / winter 2012-2013, homage number Costa Roșu, p. 27.

activity by the authorities banning of cultural celebrations'.<sup>10</sup> A complex cultural activity developed during 1930-1940, through the initiation of various publications, associations and organizations that highlighted the specifics of the community.

Since the post-war period and until today, the culture and spirituality of the Romanians are noticeable in their various associations. The purpose of these associations was to highlight and promote the historical and cultural tradition of Romanians living in these areas, to defend their national identity and authentic values, language, customs and folklore.

An important association is the Romanian Language Society of Vojvodina (R.L.S.), founded in March 1962, of great significance for the Romanian nationality in these places. The first president of the Society was Professor Radu Flora who, together with other people of culture, proposed the establishment of R.L.S. branches, so that until 1963, they existed in the following localities: Zrenianin, Novi Sad, Vârșeț, Uzdin, Ecica, Torac, Satu Nou, Coștei, Alibunar, Doloave, Sân-Ianăș, Straja, Grebenaț, Nicolinț, Sân-Mihai and Petrovasâla<sup>11</sup>

Among the R.L.S. activities, it is worth mentioning that the organisation of the six editions of the International Symposium dedicated to Serbian (Yugoslav) – Romanian relations, during 1970-1982, in various localities, such as: Vârșeț (22-23 May 1970), Panciova (September 28-30, 1972), Zrenianin (October 9-13, 1974), Bucharest (October 21-25, 1976), Belgrade (August 25-29, 1980) and, again, Bucharest (October 21-25, 1982). The papers presented were included in *Proceedings of the Symposia [Actele simpozioanelor]*, published by Libertatea Publishing House in Panciova. During the Symposium, several topics were discussed, such as the Yugoslav-Romanian reciprocities in the field of popular literature, linguistic-dialectal interferences and Yugoslav-Romanian philological parallels, Romanian-Yugoslav cultural, literary and linguistic relations, literary-cultural relations and reciprocities.

In addition to these symposia, scientific sessions were also organized, the first of which took place in Alibunar, on April 27-28, 1968. During 1968-1979, six sessions were organized in Vârșeț and Uzdin. During its existence, The Romanian Language Society brought numerous benefits to the ethnic community of the Romanians from the South Danube. It

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<sup>10</sup> Gligor Popi, *The Romanians from Serbian Banat in the 18<sup>th</sup> and 20<sup>th</sup> centuries. Pages of History and Culture [Românii din Banatul sârbesc în secolele XVIII-XX. Pagini de istorie și cultură]*, Panciova, Libertatea Publishing House, Bucharest, Romanian Cultural Foundation Publishing House, 1993, p. 202.

<sup>11</sup> *Ibidem*, p. 230.

stimulated and intensified the activity in all cultural fields, from literature to journalism, from translations to editorial activity, publishing volumes signed by Romanian writers from Vojvodina. R.L.S. cooperated with institutes in Zrenjanin, Novi Sad and Panciova, organizing meetings and conferences on topics related to the Romanian language and literature, actively involved in literary, cultural and scientific life, but also in education, arts and journalism.

Another important socio-cultural organization was the Community of Romanians in Yugoslavia (C.R.Y.), founded on November 24, 1990, in the village of Coștei, as being ‘the performer of the interests of all Romanians in the settlements where they live’.<sup>12</sup> Through its program, the Community aimed to support and stimulate the activity of cultural centres, cultural and artistic societies, and amateur groups. It also aimed to organize festivals and cultural events, even artistic tours, thus contributing to ‘the enrichment of cultural values and the development of popular spiritual treasures, various forms of events that reflect the specifics of our culture’.<sup>13</sup> One of the desideratum was represented by the collaboration with the cultural institutions from the mother country, Romania, establishing close connections and organizing numerous scientific and cultural events. The members of the Community were invited to take part in various meetings and symposia organized by the institutions in Romania, delivering scientific communications on the topic of the minority they represent.

In 1993, ‘Forum 21’ initiative group was founded at the initiative of the writers Nicu Ciobanu, Slavco Almăjan and Trăilă Spăriosu. Its purpose was to develop research and cultural and scientific studies on the fundamental existential issues of Romanians in Serbian Banat. Its program focused on two fundamental principles, namely: synthesizing the cultural and scientific values of Romanians in Vojvodina, at the end of the century, and organizing preparatory activities to ensure the continuity and transmission of long-term cultural and scientific values<sup>14</sup>. They proposed research projects, focused on the addressed domains. Thus, there were four departments, everyone dealing with various aspects: language and literature, history, education and culture. On the other hand, the group developed a concept of the right to identity, the main directions of action being ethnic, cultural, linguistic and religious identity.

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<sup>12</sup> Gligor Popi, *Romanians from the Serbian Banat (1941-1996)*, vol. II, Panciova, Libertatea Publishing House, 1998, p. 193.

<sup>13</sup> *Ibidem*.

<sup>14</sup> *Ibidem*, p. 253.

Also in 1993, the Serbian-Romanian Friendship Society was founded, whose main purpose was to maintain and further develop the collaborative relations between the two ethnic groups. Over time, collaboration protocols have been signed with the objective of solving the concrete problems and developing a plan of perspectives based on the existing reality, but also on possibilities.

The friendly relations between the two peoples date back to ancient times. The researcher can identify these connections especially on the social field, due to mixed and religious marriages, while ‘the friendship between the popular masses of Serbs and Romanians was fully noticeable in the religious field’<sup>15</sup>, ‘a long collaboration of almost 70 years and very fruitful in the 18<sup>th</sup> and 19<sup>th</sup> centuries, as a useful relation for both Serbs and Romanians’.<sup>16</sup>

Therefore, in the geographical area of Vojvodina there are a significant number of Romanian Orthodox churches, such as: the Romanian Orthodox Church in Alibunar ‘The Assumption of the Mother of God’, the Romanian Orthodox Church in Barițe / Sân-Ianăș ‘St. Arch. Michael and Gabriel’, the Romanian Orthodox Church from Biserica Albă ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Chisoroș / Rusko Selo, Clec (Klek), subsidiary of the Romanian Orthodox Parish from Iancov Most / Iancaid, the Romanian Orthodox Church from Coștei ‘St. Teodor Tiron’, the Romanian Orthodox Church from Cuvin ‘St. Prophet Elijah’, the Romanian Orthodox Church from Deliblata ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Dobrița ‘The Assumption of the Mother of God’, the Romanian Orthodox Church from Doloave ‘St. Great Hierarch Nicholas’, the Romanian Orthodox Church from the Ecica ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Glogoni ‘The Assumption of the Mother of God’, the Romanian Orthodox Church from Grebenaț ‘The Ascension of the Lord’, the Romanian Orthodox Church from Iablanca ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Iabuca ‘Saint Great Martyr Dimitrie’, the Romanian Orthodox Church from Iancov Most / Iancaid ‘St. John the Baptist’, the Romanian Orthodox Church from Jamul Mic ‘St. Arch. Michael and Gabriel, the Romanian Orthodox Church from Locve / Sân-

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<sup>15</sup> Momčilo D. Savić, *Roots of Traditional Serbian-Romanian Friendship (An Attempt to Elucidate the Phenomenon)* [Rădăcini ale prieteniei tradiționale sârbo-române (*O încercare de a elucida fenomenul*)], in Proceedings of the Symposium ‘The Yugoslav Banat – Historical and Cultural Past’ (Novi Sad, December 16, 2000), Novi Sad, Foundation Publishing House, 2001, p. 65.

<sup>16</sup> *Ibidem*.

Mihai ‘St. Arch. Michael and Gabriel’, the Romanian Orthodox Church from Maramorac ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Marcovăț ‘St. Great Martyr George’, the Romanian Orthodox Church from Mărghita ‘The Birth of the Mother of God’, the Romanian Orthodox Chapel from Mesici ‘Constantine and Helen’, the Romanian Orthodox Church from Nicolinț ‘St. Great Martyr George’, The Romanian Orthodox Church from Omolița ‘The Birth of the Mother of God’, the Romanian Orthodox Church from Oreșăț ‘The Annunciation’, the Romanian Orthodox Church from Ovcea ‘St. Emperors Constantine and Helen’, the Romanian Orthodox Church in Panciova ‘St. Great Martyr Dimitrie’, the Romanian Orthodox Church from Râtișor ‘St. Hierarch Nicholae’, the Romanian Orthodox Church from Sălcița ‘St. Great Martyr George’, the Romanian Orthodox Church from Sutiesca / Sărcia Română ‘St. Great Martyr Dimitrie’, the Romanian Orthodox Church from Satu-Nou ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Seleuș ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Srediștea Mică (Pârneaora) ‘St. Arch. Michael and Gabriel’, the Romanian Orthodox Church from Straja ‘The Birth of the Mother of God’, the Church-Museum ‘St. Arch. Michael and Gabriel’ in the ‘Banat House’ Museum Complex, Torac, the Romanian Orthodox Church from Toracu-Mare / Torac ‘St. Great Martyr George’, Romanian Orthodox Church from Toracu-Mic / Torac ‘The Birth of the Mother of God’, Romanian Orthodox Church from Uzdin ‘St. Great Martyr George’, the Romanian Orthodox Church from Vârșeț ‘The Ascension of the Lord’, the Romanian Orthodox Church from Vladimirovaț / Petrovasâla ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Vlaicovăț ‘St. Great Martyr George’, the Romanian Orthodox Church from Voivodinț ‘St. Great Martyr George’.

In Torac (Begheiți), on March 3, 1995, the Romanian Society (Foundation) of Ethnography and Folklore was founded, with Costa Roșu as the elect president. The main objective of the Society consists of ‘preserving, cultivating and protecting the literary and musical folklore, the traditions and popular customs of the Romanians from the Yugoslav Banat’.<sup>17</sup> Four circles were established, namely: the Circle for History and Art, the Ethnography Circle, the Musical Circle and Choreographic Folklore

<sup>17</sup> Florin Ursulescu, *The Scientific Symposiums of the Foundation - Meetings of Paramount Importance for Promoting the Historical and Cultural Past of Banat [Simpozioanele științifice ale Fundației – reuniuni de importanță capitală pentru valorificarea trecutului istoric și cultural al Banatului]*, Proceedings of the Symposium ‘The Yugoslav Banat – Historical and Cultural Past’ (Novi Sad, December 16, 2000), mentioned edition, p. 186.

and the Literary Folklore Circle. Over the years, the Society is noted for a rich and fruitful activity on all cultural levels, organizing in collaboration with various institutions, numerous festivals, colloquia and symposia, folklore events, scientific meetings, exhibitions, books and magazines are published, surveys and research are applied, etc. We mention here: *The Romanian Folklore and Music Festival of the Children of Vojvodina*, the Colloquium *110 years of Romanian Writing in Our Country* (Satu Nou, June 2, 1996), the homage Colloquium *160 years Since the Birth of the Publicist Iosif Tempea* (Torac, July 7, 1996), *Banat Fiddlers* (Iancaid (Iancov-Most), September 8, 1996), the International Symposium *The Yugoslav Banat – Historical and Cultural Past* (the first edition was organized in Petrovasâla (Vladimirovat), on November 23, 1996).

The need to belong has always manifested in the Romanian community in Vojvodina. This is how the idea of an institutionalized framework appeared, an idea launched by Costa Roșu repeatedly, together with other prominent personalities of the Romanian culture south of the Danube: ‘the creation of the Centre for Romanian Culture and Spirituality, based in Torac, was discussed, which was to include a museum of ethnography, history and art, a study centre, as well as a documentary library, where to include crucial books about Romanians, which can be used by both researchers in Romania and researchers in Serbia and, in general, by all those interested in the Romanian civilization, culture, as it is expressed in the respective environment’.<sup>18</sup> This idea came to fruition, so that on March 10, 2008, the Institute of Culture of Romanians in Vojvodina was founded, at the proposal of Daniel Petrovici, President of the National Council of the Romanian National Minority in the Republic of Serbia, the National Council and the Government of Vojvodina. Until now, the Institute has had a prolific cultural activity and scientific documentation, representing a precious edifice of Romanian culture in this geographical and historical space. ‘In addition to the basic activity, oriented towards scientific research in the historical, demographic, cultural, philological, historical-literary, artistic fields and the activity of promoting the results of these researches by publishing their own periodicals and books, respectively by organizing scientific, cultural and artistic events, The Institute of Culture of Romanians

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<sup>18</sup> Igor Ungur, *The Cultural Institute Founded in Zrenianin Five Years Ago. The Cultural Life of Romanians in Vojvodina. Their First Institution of Science and Culture [Institutul de Cultură fondat la Zrenianin în urmă cu cinci ani. Viața culturală a românilor din Voivodina. Prima lor instituție de știință și cultură]*, in the ‘Cronica bănațeană’, no. 1, vara 2013, p. 22.

in Vojvodina provided support to numerous Romanian organizations and associations in Vojvodina, with cultural and scientific orientation'.<sup>19</sup>

The literary life intensifies especially after the Second World War, when its development is related to the publication of the publications 'Libertatea literară', in 1946, as a supplement to the weekly 'Libertatea' from Vârșeț, and 'Lumina', in 1947. The Romanian literature in Vojvodina was shaped under the influence of the Romanian one, as well as the autochthonous one. It can be said that the main evolutionary stages of writing in Romanian in Vojvodina are the following: 'the phase of momentum and affirmation (1945-1955), with a literature strongly engaged politically and sociologically and with applications (and implications) – not always with negative repercussions – of the criteria of an intended realistic socialism (artistic, natural); (...) 2) (approximately between 1956-1965) there is, quantitatively speaking, a period of stagnation of productivity in volume, in mass, but also one of silence and choice of start to new adventures (...); 3) (after 1966) there is the stage of releasing schemes, of unsuspected adventures, especially in poetry, but also in prose (...) this also marks the bursting of new generations, with rushing (and artistic, of course) starts'.<sup>20</sup>

Literature and the written press highlight the importance of the ramifications of culture in the life of the ethnic community of Romanians in Vojvodina. Various soirees and literary circles were set up, mentioning here the first soiree from Coștei, on August 11, 1946, or the one from Vârșeț, from September 22, the same year, the 'Lumina' Literary Circle, with the first meeting on January 12, 1947. Also, in time, the meetings and discussions of Romanian writers were organized in order to highlight the literary activity and to propose new directions of action. A Club of Writers, Journalists and Publicists was established on May 13, 1951, and its members set out to hold conferences in the field of general culture, literature, religion and science in the villages inhabited by Romanians. Every year there is an increase in the number of writers in Romanian, the literary movement in the Serbian Banat becoming more and more known in wider circles of readers in the country, but also in Romania. Cultural and literary life is gaining momentum, with the establishment of more and more

<sup>19</sup> *Ibidem*.

<sup>20</sup> Radu Flora, *A Quarter of a Century of Romanian Literary Expression in P.S.A. Vojvodina [Un sfert de veac de expresie literară românească în P.S.A. Voivodina]*, in *The Romanian literature in Vojvodina. Panorama of a quarter of a century (1946-1970) [Literatura română din Voivodina. Panorama unui sfert de veac (1946-1970)]*, Panciova, Libertatea Publishing House, 1971, pp. 16-17.

associations and events, such as The ‘Memories’ Literary Cenacle (October 25, 1975), ‘The Literary Colony’ (September 10-15, 1976), The ‘Young Writers’ Literary Cenacle at the ‘Borislav Petrov-Braca’ High School from Vârșeț (October 1, 1971), literary evenings (in Vârșeț and Torac), the ‘Tibiscus’ Literary Circle, the ‘R. Flora’ Literary Circle, the ‘Tibiscus’ Literary-Artistic Society, etc. Many writers became involved in the literary life here. A writers’ complete list can be found in the pages of *The Encyclopaedia of Banat*, volume I, *Literature*<sup>21</sup>, a reference work in the Romanian and universal bibliography.

On the other hand, the press among Romanians in Vojvodina is very varied and rich. We mention here some of the publications: ‘Opinca’, ‘Educaorul’, ‘Nădejdea’, ‘Plugarul român’ (with the humorous supplement ‘Baba satului’), ‘Convorbiri pedagogice’, ‘Steaua’, ‘Familia’, ‘Graiul românesc’, the weekly ‘Libertatea’, with the supplements ‘Cuvântul tineretului’, ‘Libertatea literară’, ‘Tribuna tineretului’ (since May 1995 published as ‘Tineretea’) and ‘Bucuria pionierilor’ (later published under the title ‘Bucuria copiilor’), the monthly magazine ‘Femeia nouă’, ‘Satul’, ‘Lumina’, ‘Democratul’, ‘Novo doba’ (bilingual newspaper), ‘Foaia poporului român’, ‘Graiul strămoșesc’, ‘Oglinda’ (bilingual), ‘Informatorul’ (trilingual), ‘Cuvântul românesc’, ‘Foaia bobocilor’, ‘Foaia Sâmbaiului’, ‘Tibiscus’, ‘Unirea’, ‘Semnal artistic’ (periodical of the ‘Cuvântului românesc’), ‘Gazeta de Seleuș’, ‘Tradiția’, ‘Anuarul’, ‘Piramida’, etc.

‘Libertatea’ Press and Publishing House is the only Romanian publishing house in this cultural space and ‘had a universal character from the beginning, without a concrete profiling on categories and book collections’.<sup>22</sup> Since the 1980s, it has published a series of *Selected Works* by well-known writers in this cultural space. In parallel with the journalistic activity, the first books in Romanian are published in the cultural Banat area on the South of the Danube. Along with the ‘Libertatea’ Publishing House (founded in Vârșeț, in 1945), there were also other publishing houses and printing houses: the Cultural Union Publishing House (1945-1949), the Union of Cultural Societies of Vojvodina Publishing House – The Section for Romanians (since 1950, transformed into the ‘Frăție și Unitate ‘

<sup>21</sup> *The Encyclopaedia of Banat*, volume I, *Literature*, Romanian Academy, Timișoara Branch, ‘Titu Maiorescu’ Institute of Banat Studies, Banat Encyclopedic Society, general editor, introductory word: Crișu Dascălu, main editor, preface: Doina Bogdan-Dascălu, Timișoara, David Press Print Publishing House, 2015, 884 p.

<sup>22</sup> Costa Roșu, *Romanians in Vojvodina, The Republic of Serbia. The Story of a Population that Persists. Monographic Album [Românii din Voivodina, Republica Serbia. Povestea unei populații care persistă. Album monografic]*, mentioned edition, p. 97.

Publishing House), 'Lumina' Publishing House, the Romanian Language Society Publishing House in Vojvodina, 'Tibiscus' Publishing House (Uzdin), the 'Foundation' Publishing House (Novi Sad), the National Council of the Romanian National Minority Publishing House (Novi Sad), the Institute of Culture of the Romanians from Vojvodina Publishing House (Zrenianin).

## **Conclusion**

In conclusion, we can observe that this community of Romanians in Vojvodina fully manifests on all levels of spiritual and cultural life and exists 'thanks to the selfless work of our hardworking peasantry, the many intellectuals and enthusiasts devoted to the prosperity and prosperity of the people of Vojvodina which are part'.<sup>23</sup>

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<sup>23</sup> Gligor Popi, *Preface*, in the volume *Romanians from the Serbian Banat (1941-1996)* [*Românii din Banatul sârbesc (1941-1996)*], vol. II, the mentioned edition, p. 5.

## **The Library of the Romanian Academy, Timișoara Branch – Promoter of Culture, Research and Education\***

Libraries are true 'oceans of writing' and no one is allowed live without 'drinking' from this inexhaustible source of knowledge. Libraries are the business card of a nation, its spiritual expression. Only the books from personal or public, libraries, read and reread, 'form the culture of a man, and therefore the culture of a country'<sup>1</sup>.

The Library of the Romanian Academy, Timișoara Branch (Episcop Augustin Pacha Street, no. 7), is on the 2010 historical monuments list. The building has a special architectural beauty, a heritage building, but it has suffered deteriorations in time. Unfortunately, the building that houses the library was so badly affected by moisture and the constant lack of repairs that it became a ruin. However, there is still hope. Starting with 2016, the Library of the Academy of Timișoara has entered an extensive restoration process, and the work is carried out with funds allocated by the Romanian Academy, as stated by acad. Ioan Păun Otiman, the Honorary President of the Timișoara Branch of the Romanian Academy.

### **A Short History**

In 1886, the Prefecture built the building on Lonovits Street, no. 8 (today, Bishop A. Pacha, no. 7), intended to serve a public purpose. The project of the building was made by the Timișoara architect Jakob Klein, in the style of the German Renaissance, and the investment cost a total of 31,000 florins.

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\* Communication held during the International Symposium *100 years since the Great Union – Romania's National Day*, organized by the National Museum of Banat in Timișoara, Timiș County Council, Banat Philharmonic, Banat Metropolitan Church, Timișoara, November 22-24, 2018.

<sup>1</sup> Mircea Eliade, *About Books and Libraries (November 14, 1935) [Despre cărți și biblioteci]*, in *Mircea Eliade, 50 Radio Conferences, 1932-1938 [50 de conferințe radiofonice, 1932-1938]*, Bucharest, Humanitas Publishing House, Casa Radio Publishing House, in collaboration with the Romanian Broadcasting Society, 2001, p. 177.

The building was inaugurated on August 29, 1891, to house the collections of the Society of History and Archeology, a society founded in 1872 by Ormós Zsigmond. Ormós began collecting museum objects, through acquisitions and donations. These objects formed the basis of the History and Archeology Society and, later, of the Banat Museum. In 1882, as prefect of Timiș County, Ormós Zsigmond launched a grant call for the museum building, seeking to attract as many founding members as possible. However, due to the increase in the number of exhibits, at the time of completion, the building became too small.

Thus, the building receives a new destination, since 1941 the Communal Library has been functional here, and since 1953, the Academy Library, Timișoara Branch. On September 1, 1951, the nucleus of the library was established within the Scientific Research Base in Timișoara, but it did not have budgetary autonomy. On February 18, 1953, it became a unit with budgetary autonomy (according to H.C.M. no. 466), and since March 1, 1953, the library functions under the name of the Library of the Scientific Research Base in Timișoara, with a predominantly scientific and technical profile. One month later, on April 1, 1953, in Timișoara, on Paris Street, no. 1, a branch of the Institute of Romanian-Soviet Studies is established, and in 1956, the Library of the Scientific Research Base merges with the institute's library.

In 1970, by decision of the Presidium of the Romanian Academy, the profile of the library was defined: encyclopedic of higher level, with academic and research character, following that, from 1990, the Scientific Research Base from Timișoara to transform into the Branch of the Romanian Academy, thus that the base library becomes the Library of the Timișoara Branch of the Romanian Academy.

Over time, the bas-reliefs on the building have disappeared, only the statue of Minerva has withstood the test of time. The statue of Athens (Minerva) with helmet and shield is on the frontispiece of the building. The bronze statue is 2.25 meters high and was executed in Vienna. In the past, there were several marble plaques next to the statue with the following names: J. J. Winckelmann (founder of classical archeology), Titus Livius (historian), Herodotus (father of historiography), Antonio Bonfini (historian of King Matthew Corvinus), Theodor Mommsen (historian and journalist), Ferencz Pulszky (archaeologist, art historian, director of the Hungarian National Museum) and Miklos Istvanffy (Hungarian historian and politician). All the plaques disappeared in 1940. The gate is carved in oak wood, and in the entrance hall there is a marble plaque that reads in Hungarian: 'To announce the immortal attachment and gratitude of the

Museum Association of History and Archeology of Southern Hungary to the Honorable Ormós Zsigmond sen. Its Founder and President for life as well as its most generous Protector and Donor. Decision 7 of the opening festive general assembly of August 29, 1891'. Ormós was an important Banat personality of those times, former prefect of Timiș County.<sup>2</sup>

### **The Heritage of Banat Spirituality**

Currently, the Library of the Romanian Academy in Timișoara houses over 180,000 volumes, but the book fund is constantly growing. The Banat Culture Fund has been set up, and various scientists can donate books. For example, the writer Ion Marin Almăjan donated his entire library or the academician Costa Roșu, who donated over 5.000 volumes and manuscripts. Special funds were thus set up.

At the same time, the generous book donations coming from the Romanian Academy enrich, every year, the library's cultural and scientific fund. Among them is the valuable collection of 'Fundamental Works', coordinated by academician Eugen Simion.

On the other hand, 'the Heritage Book' has an inestimable value in the collection of the Library of the Timișoara Branch of the Romanian Academy,

This fund of the Banat spirituality patrimony is composed of five special funds: books and manuscripts of the authors from Banat; books and manuscripts by authors from outside the province, which reference to Banat; individual funds of writers, researchers, scientists and culture from Banat; individual funds, constituted by donations of Banat academics; donations of individual persons containing cultural and artistic objects and values related to Banat.

According to the 2015 report<sup>3</sup>, extensive activities were initiated during the year to recover the heritage, giving up a series of obsolete documents from a moral and physical point of view. 'At the end of the third quarter of 2015, the management of the institution amounted to 344,356

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<sup>2</sup> Ștefan Both, *The Old Library of the Academy from Timișoara is transformed into a living space. It will also have a teahouse like 'Cărturești'* [Bătrâna Bibliotecă a Academiei din Timișoara se transformă într-un spațiu viu. Va avea și o ceainărie gen „Cărturești"], February 16, 2016,

[https://adevarul.ro/locale/timisoara/batrana-biblioteca-academiei-timisoara-transforma-intr-un-spatiu-viu-ceainarie-gen-carturesti-1\\_56c35e575ab6550cb8e04d5f/index.html](https://adevarul.ro/locale/timisoara/batrana-biblioteca-academiei-timisoara-transforma-intr-un-spatiu-viu-ceainarie-gen-carturesti-1_56c35e575ab6550cb8e04d5f/index.html)

<sup>3</sup> Summary of the annual report prepared by Dr. Ioan David, [http://acad-tim.tm.edu.ro/ARFT\\_Raport\\_Activitate\\_2015.pdf](http://acad-tim.tm.edu.ro/ARFT_Raport_Activitate_2015.pdf)

library units, of which 259,073 periodicals and 85,283 books with a total value of 229,291 lei, making up 188,791 volumes. The patrimony of the library increased by 323 units (166 periodicals and 157 books), in the amount of 6,374.01 lei, these coming from: purchases: a volume in the amount of 855.00 lei (subscription to the Official Gazette of Romania, part I); donations: Bucharest's Romanian Academy Publishing House (books and periodicals), Romanian Academy Library (books and periodicals), International Monetary Fund (periodicals), individuals (books and periodicals), as well as donations through the Journal Donation Project (periodicals); exchange of the journal 'Revue Roumaine de Morphologie et Embryologie' (periodicals). Due to the international exchange, publications sent by partners in return for the journals 'Revue Roumaine de Morphologie et Embryologie' and 'Revue Roumaine de Mécanique Appliquée' are received.

The exchange of the above-mentioned publications was interrupted in 1988, due to the lack of funds for the postal shipping fees. This year's publications that entered in the inventory were processed, topographically listed and classified as decimal. Also, the records were drafted and the book and periodicals catalog was completed with 48 new quotas; at the same time, the UDC classification was made, on which occasion another 166 positions in the alphabetical and systematic catalog of periodicals were highlighted. The library registered 14 new readers, while traditional users consulted and borrowed 628 documents. The department libraries highlighted 32,648 units, representing 11,132 books and 11,516 periodicals. In order to increase the patrimony and to make available to the users of the most varied documents possible, a new collection entitled 'The patrimony of Banat spirituality' has also been initiated this year, through which three objectives are pursued: the establishment of a 'banatica' book fund; organizing a museum point dedicated the Banat writers and making useful and providing useful and compact working tools to scientific researchers, literary and media historians, university professors and academics'.<sup>4</sup>

On the other hand, the staff of the Library of the Timișoara Academy was involved in a series of cultural and scientific events organized by the Timișoara Branch of the Romanian Academy: National Culture Day, Timișoara Academic Days, national and international scientific symposia, book launches and various exhibitions.

In conclusion, we can say that the library and the book are 'those things that have – or should have – a major role in the life of a man or a

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<sup>4</sup> *Idem.*

nation'.<sup>5</sup>

Before renovation



After renovation



**The Library of the Romanian Academy, Timișoara Branch**

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<sup>5</sup> Mircea Eliade, *About Books and Libraries (November 14, 1935) [Despre cărți și biblioteci]*, in *Mircea Eliade, 50 Radio Conferences, 1932-1938 [50 de conferințe radiofonice, 1932-1938]*, the mentioned edition, p. 172.



**SOME REFERENCES IN THE  
HISTORY OF THE BANAT PRESS**



## Landmarks of Banat Journalism about the Great Union\*

*‘National unity is not a diplomatic success, a military victory, a conquest of strength, the achievement of individual thinking or group action, but the natural result of a permanent state of mind.’*

Nicolae Iorga

The Great Union of Alba Iulia, from December 1, 1918, represented a crucial moment in the history of the Romanian people, by accomplishing a centuries-old ideal.

The year 1918 was a fruitful period for the geographical area of historic Banat. In this sense, the words of Aurel Turcuș<sup>1</sup> are conclusive: ‘A scrutiny of the events of that time perceives the significant contribution of some people of culture and personalities, as well as of all the social categories of Banat<sup>2</sup> to this great act’.<sup>3</sup>

The Romanians’ supreme desideratum was the symbol of the national victory. This union was a milestone in Romanian history, as ‘the logical result of historical evolution, the fruit of the struggles for emancipation of the Romanian people and the brilliant triumph of generous

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\* Communication held during the International Symposium *99 years since the Great Union*, organized by the National Museum of Banat in Timișoara, Timișoara County Council, Banat Philharmonic, Banat Metropolitan Church, Timișoara, November 24-25, 2017; published in *Studii de știință și cultură*, vol. XIV, no. 1, March 2018, *Centennial Romania* Section, pp. 31-36.

<sup>1</sup> Aurel Turcuș, poet, prose writer, publicist (August 3, 1943, Ucuriș, Bihor County – March 26, 2012, Timișoara); cf. *Encyclopaedia of Banat*, I. *Literature*, m.e.

<sup>2</sup> The list of Banat’s people who participated to the Great National Assembly in Alba Iulia can be found in the volume signed by Ioan Munteanu (coord.), Vasile M. Zaberca, Mariana Sârbu, *Banat and the Great Union 1918 [Banatul și Marea Unire 1918]*, Timișoara, Banat Metropolitan Publishing House, 1992, p. 143-157.

<sup>3</sup> Aurel Turcuș, *The Participation of the Banat People in the Crucial Historical Act of 1918 [Participarea bănățenilor la crucialul act istoric din anul 1918]*, in Aurel Turcuș, Constantin C. Gomboș, *The Great Union Reflected in the Romanian Press from Banat (1918-2002) [Marea Unire reflectată în presa românească din Banat (1918-2002)]*, Timișoara, Excelsior Art Publishing House, 2003, p. 127.

ideas for which the precious blood of our brothers shed so much'<sup>4</sup> – notes the notary Silviu Dragomir, on the occasion of the meeting of the participants delegation in the plebiscite act.

The importance of the Great Union was recorded, both at that time and later, in various publications published in the country and abroad. The resonant echoes were part of a series of articles dedicated to the accomplishment of the great ideal of our people. At the same time, the Great Assembly, through the voice of Vasile Goldiș, the one who delivered the speech and the resolution of the Union, proved its democratic and plebiscitary spirit, having a special echo in the Banat press as well.

In the publishing sphere of the historical Banat, the news of the 1918's Great Union was spread due to five publications: 'Drapelul', the newspaper from Lugoj, 'Foaia diecezană' and 'Lumina' in Caransebeș, 'Legiunea română' in Oravița and 'Opinca' in, a periodical that later was printed in Vârșeț (Serbia).

Even the previous events, such as the hardships of the war, the sacrifices of the Romanians on the front or the social oppression were recorded in the pages of the newspapers of that time. The desire for liberation was extremely intense, so that the actions against the Austro-Hungarian oppression intensified. All the Romanians from Banat, from teachers, priests, civil servants, peasants or workers, were animated by the same creed and thought that they had the same mission, to fulfill the centuries-old desire of the Romanian people. In this sense, the following lines are impressive: 'Hostility towards an unjust war and towards the Austro-Hungarian regime is more and more often and clearly embodied in the plenary demonstrations for the Union with Romania.'<sup>5</sup> (...) Aware of the

<sup>4</sup> Constantin C. Gomboș, *The Union of Alba Iulia - The Symbol of the National Victory [Unirea de la Alba Iulia – simbolul biruinței naționale]*, in 'Renașterea bănățeană', November 29, 1997; apud. Aurel Turcuș, Constantin C. Gomboș, *The Great Union Reflected in the Romanian Press from Banat (1918-2002) [Marea Unire reflectată în presa românească din Banat (1918-2002)]*, Timișoara, Excelsior Art, 2003, p. 163.

<sup>5</sup> See the list of works mentioned in the volume signed by Ioan Munteanu (coord.), Vasile M. Zaberca, Mariana Sârbu, *Banat and the Great Union 1918 [Banatul și Marea Unire 1918]*, work. cit., p. 35: I. Munteanu, *The Contribution of the Banat Popular Masses to the Formation of the Unitary National State*, in *The Creation of the Romanian Unitary National State. Banat Documentary Contributions [Făurirea statului național unitar român. Contribuții documentare bănățene]*, Bucharest, 1983; M. Milin, *The Revolutionary Situation in Banat (1914-1918) [Situația revoluționară din Banat (1914-1918)]*, in 'Banatica', 1979, vol. V; Gh. Naghi, *Priests from Banat in the Events of 1914-1918 [Preoții din Banat în evenimentele anilor 1914-1918]*, in 'Mitropolia Banatului', 1978, no. 10-12; R. Păiușan, *The Social and National Struggle of the Romanians from Banat against*

unjust nature of the war waged by the Habsburg monarchy, a growing number of Banat residents cross the border into Romania and participate as volunteers in the struggles for the liberation of Transylvania...<sup>6</sup>

All these firm acts expressing the convictions of the popular masses in Banat, expended more and more in the autumn of the Union: 'On October 31, 1918, a general action was launched in Timișoara with multiple positive consequences for the subsequent development of the revolutionary events. In an imposing street demonstration, the people of Timișoara demand the end of the war and the end of peace, the reduction of the working day, the observance of the principle of national self-determination'.<sup>7</sup>

This principle of self-determination was precisely and fervently supported by the one who elaborated and voiced the Resolution of Alba Iulia, on December 1, 1918, the politician, historian, philosopher, publicist and pedagogue from Arad, Vasile Goldiș. The researcher of the work and life of the academician, Gheorghe Șora, notes on this topic: 'Fighting for the defense of the «ethnic individuality» of the Romanians from the subjugated lands, he considers the attainment of national autonomy within the Hungarian state as the most appropriate means of its safeguarding and constitutional consecration'.<sup>8</sup> Vasile Goldiș himself, in November 1933, writes the last sentences in which he confessed his axilologic belief: 'I confess my deep and unwavering faith that (...) the decisions of Alba Iulia will forever remain a glory of the National Assembly from December 1, 1918, because they proclaim the eternal and infallible principles of justice, liberty and everlasting peace in the world'.<sup>9</sup>

Since the autumn of 1918, on October 6, various democratic demonstrations of the Romanian masses took place in Banat. The collapse of the Austro-Hungarian Empire caused great disturbances and street demonstrations in the cities of Banat, especially in Timișoara. The group of demonstrators, towards the end of October, demolished the statue of Anton Scudier, an Austrian general from the era of absolutism, but also other

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*the Austro-Hungarian Dualism in the Years of the First World War [Lupta socială și națională a românilor bănățeni împotriva dualismului austro-ungar în anii Primului Război Mondial]*, in 'Revista de istorie', volume 35 (1982), no. 1, pp. 35-54 et seq. a.

<sup>6</sup> Ioan Munteanu (coord.), *Op. cit.*, p. 35.

<sup>7</sup> *Ibidem*, p. 37.

<sup>8</sup> Gheorghe Șora, *Vasile Goldiș, Militant for the Perfection of the National Ideal, December 1, 1918 [Vasile Goldiș, militant pentru desăvârșirea idealului național, 1 Decembrie 1918]*, Timișoara, Facla Publishing House, 1980, p. 193.

<sup>9</sup> Vasile Goldiș, *The League of Nations and the National Assembly from Alba Iulia [Societatea Națiunilor și Adunarea Națională de la Alba Iulia]*, in 'Hotarul', I, 1933, no. 7, p. 2; apud. Gheorghe Șora, *Op. cit.*, p. 245.

emblematic monuments of the empire. About these events, the journalists of the time report in the press. Thus, the newspaper ‘Temesvári Hirlap’, from October 27, 1918, publishes: ‘The statue lies in the mud, and His Excellency rolled on his stomach. It is gone because the Austrian generals are no longer masters in Hungary today. [...] The statue was demolished by a relative. It does not matter who. It is not even worth to be erected again. It represents an old, gone world, militarism, servility and idolatry’.<sup>10</sup> The first actions towards liberation begun. The local national councils were set up, an occasions for political enthusiasm. Union activists urged people of all walks of life to join them: ‘the calls to the assemblies convened for this purpose, the fiery speeches, the masting of the Romanian tricolor, the singing of the patriotic songs *Deșteaptă-te române!*, *La arme*, *Pe-al nostru steag*, the adopted documents emphasized the significance of the moment...’<sup>11</sup>

Unquestionably, this revolutionary spirit dominated the entire social life of the Banat localities, from Timișoara, to Lugoj, from Reșița, to Anina and Oravița, from Vârșeț, to Coștei and so on. Thus, the militancy for the Union with the Motherland was obvious, and ‘such manifestations embodied the general aspirations and beliefs of the popular masses in Banat, which is even more evident in the autumn of 1918, in the conditions of the disintegration of the Habsburg Monarchy and the bourgeois and democratic revolution of liberation and national unity’.<sup>12</sup>

Also, towards the end of October, on the 31<sup>st</sup>, the Central Romanian National Council was set up, consisting of representatives of the two parties: the Romanian National Party and the Social Democratic Party. This Council (C.R.N.C.) represented the cornerstone of the Romanian national movement, approaching ‘the issue of union with Romania and the legal form of the future Romanian unitary national state’.<sup>13</sup> The main purpose of this Council (meanwhile, its headquarters moved to Arad, on November 3-4, 1918) was to form, in each Romanian settlement, a local Romanian national council, but also Romanian national guards under its subordination

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<sup>10</sup>Apud. Dr. Nicolae Ilieșiu, *Timișoara. Historical Monograph [Timișoara. Monografie istorică]*, 2<sup>nd</sup> edition revised and added, Foreword and editor by Petru Ilieșu, Preface by Victor Neumann, Addendum and note on the edition by Florin Medeleț, Timișoara, Planetarium Publishing House, 2003, p. 104.

<sup>11</sup> The Romanian Academy, Department of Historical and Archaeological Sciences, *History of the Romanians [Istoria românilor]*, vol. VII, part II, *From Independence to the Great Union (1878-1918) [De la Independență la Marea Unire (1878-1918)]*, ed. Gheorghe Platon, Bucharest, Encyclopedic Publishing House, 2003, p. 511.

<sup>12</sup>Ioan Munteanu (ed.), *Op. cit.*, p. 37

<sup>13</sup> Ioan Hațegan, *Banat Patrimony I*, Timișoara, Banatul Publishing House, 2006, p. 130.

considered as ‘the first activities of national self-government’.<sup>14</sup> These local Romanian national guards had a well-established purpose, that of defending national interests ‘in the face of possible external military pressures or internal unrest, as well as ensuring the order and legality of Romanian areas’<sup>15</sup>, acting permanently for the achievement of the main desideratum, the union of Banat with Romania. The historian Radu Păiușan, in his work, *The National Movement from Banat and the Great Union [Mișcarea Națională din Banat și Marea Unire]*, states: ‘The events in Timișoara on the historic day of October 31, 1918 determined similar events in the other counties of Banat. (...) After the establishment of the Romanian National Council in Timișoara, the establishment of the Lugoj Council followed. The National Council of Romanians from Caraș-Severin was founded on November 3. The Romanians from this county did not accept to enlist in the Hungarian guards; they formed their own councils and guards’.<sup>16</sup> Shortly after, in the beginning of November 1918, the Romanian national guards were organized in all the localities of Banat, made up of soldiers, former soldiers, but also civilians. The same historia writes: ‘All the national councils established in Banat have carried out their activity in the spirit of justice, freedom and equality between nations. From the first dispositions given by the Romanian national councils, it was required to reach a good agreement with all the inhabitants of cities and villages, regardless of nationality, not to distinguish between individuals of different nationalities, but everything to proceed in the spirit of justice and fairness. This twinning with the other cohabiting nationalities in Banat must, at the same time, show the world that the Romanian nation has no vindictive tendencies, seeking to establish a peaceful climate of understanding, not to dispute with other nationalities’.<sup>17</sup>

However, in mid-November 1918, the Serbian army occupied the Banat area, ‘on November 13, 1918, the Serbian troops entered Oravița, on November 14, Lugoj, on November 17, Timișoara’.<sup>18</sup> Moreover, on December 3, 1918, the French colonial troops arrived in Timișoara, with order to control the Serbian military occupation, so only on ‘July 28, 1919,

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<sup>14</sup> *Ibidem*.

<sup>15</sup> *Ibidem*, p. 131.

<sup>16</sup> Radu Păiușan, *The National Movement from Banat and the Great Union (1895-1919) [Mișcarea Națională din Banat și Marea Unire (1895-1919)]*, Timișoara, West Publishing House, 1993, p. 114.

<sup>17</sup> *Ibidem*, pp. 118.

<sup>18</sup> Ioan Munteanu (ed.), *Op. cit.*, p. 45.

Timișoara came under Romanian rule'<sup>19</sup>, and 'on Sunday, August 3, 1919, the Romanian troops, under the command of Colonel Economu, entered Timișoara, in the endless cheers of the enthusiastic population'.<sup>20</sup>

In the autumn of 1918, the significant events that preceded the Great Union were recorded both in the pages of newspapers in Banat (Lugoj, Caransebeș, Oravița) and in those of Arad ('Românul', 'Tribuna'). The five publications printed in Banat at that time, 'Drapelul' in Lugoj, 'Foaia diecezană' and 'Lumina' in Caransebeș, 'Legiunea română' in Oravița and 'Opinca' in Coștei, periodical that later moved to Vârșeț (Serbia), highlighted aspects of the Union's preparation, but also after its accomplishment.

The newspaper 'Drapelul', founded in Lugoj, 1901, as a national-political organ of the Romanian National Party, was led by Valeriu Braniște<sup>21</sup>, a prominent figure in the Romanian journalism at the end of the

<sup>19</sup> Nicolae Ilieșiu, PhD., *Op. cit.*, p. 119.

<sup>20</sup> *Ibidem*, p. 120.

<sup>21</sup> Valeriu Braniște, 'born in 1869, Cincul Mare, Brașov County, attended the confessional primary school in Săliște, the high school in Sibiu, the university studies in Budapest. Between 1894 and 1896, he was the editor-in-chief of the important publication 'Dreptatea' from Timișoara. Due to his activity, this publication stands out through fulminating articles during the memorandum trial, for which he was sentenced to two years in prison. After his release from prison, he returned, shortly after school, to high school in Brașov, and then went to Chernivtsi (1897), where he founded the publication 'Patria'. At the end of 1900, he settled in Lugoj, where, starting from January 1 of the following year, he led the prestigious publication «Drapelul». Research of the collection – or the volume *From Blaj to Alba Iulia [De la Blaj la Alba Iulia]* (edited by Valeria Căliman and Maria E. Simionescu, Facla Publishing House, Timișoara, 1980) highlights the exceptional personality of Valeriu Braniște as a thinker, politician and man of culture, using these qualities, with a great talent as a journalist, in the service of the Romanian nation. At the same time, we must remember the importance of his extraordinary intellectual volunteering in Lugoj until 1919, with over 60 political, cultural and social office nominations: member of the leadership of the local organization of the Romanian National Party, president of the Romanian Reunion of Songs from Lugoj, secretary of the «Astra» Division from Lugoj. For the recklessness with which he defended the rights of the Romanian population, 23 press lawsuits were filed against him and he was imprisoned several times in the dungeons of the Austro-Hungarian monarchy (see *Memories from Prison [Amintiri din închisoare]*). In 1917, he refused to sign the declaration of allegiance to the Austro-Hungarian Monarchy, for which he was punished and imprisoned until October 1, 1918. Ill, he could not attend the Great National Assembly in Alba Iulia. However, considering his prodigious activity carried out in the service of fulfilling the national ideal of the Romanians, he was elected in the Great Romanian National Council and in the Governing Council in which he was appointed head of the cult and public instruction (March 20, 1919). At the meeting of June 7, 1919, The Romanian Academy elected him an honorary member. He was part of the Romanian commission for negotiations with the Serbians on the issue of state membership of Banat and was sent on a

19<sup>th</sup> century and the first two decades of the 20<sup>th</sup> century. The publication's objective was to highlight the historical events of the time, contributing to the development of the national consciousness, appealing to the social, political and cultural solidarity of all Romanians in the Austro-Hungarian Monarchy. For two decades, the newspaper represented a point of reference in the national struggle of the Romanians from Banat, until 1920, when it was suspended.

Since its publication, 'Drapelul' had been noted for the content of ideas promoted by its collaborators, such as George Popovici, PhD, Coriolan Brediceanu, Ștefan Petrovici, PhD, Corneliu Jurca, PhD, Cornel Groșorean, Ion Vidu, Mihail Gașpar and many others. The newspaper's columns always contained feature articles, as well as articles of political, social and cultural information, but, many times, some of these articles were subject to censorship. However, 'the anti-dualist attitude pervades every issue of the newspaper, and the desire to create the Romanian state unity is explicitly or implicitly, the supreme desideratum, of the editorial office. Through Valeriu Braniște's pen in particular, facing political and financial difficulties, overcoming press trials, censorship, etc. 'The Flag' ['Drapelul'] of Lugoj was raised and remained a flag-bearer of the most desired Romanian aspirations. Documented, impeccable in style and language, V. Braniște's articles were, each time, read and commented on in the rural and urban zones, spreading and maintaining the hope and possibility of uniting all Romanians. The newspaper reflected the life of the Banat villages, the problems faced by the peasantry. He who opens the newspaper will better understand these words. The labour and socialist movement, both through its economic and political ideals, was close to the editorial staff of 'Drapelul'. The current information, rich and diversified, brought to light

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mission to London by the Romanian delegation to the Peace Conference. As a member of the Governing Council – the first Romanian government of Transylvania – his name is associated with the establishment of the Romanian University of Cluj. He published the works: 'G. A. Petculescu' Theatre Society [*Societatea teatrală „G. A. Petculescu”*], Lugoj, 1902; *The Tablet from Lugoj. A Precious Artistic Literary Monument [Tabla de la Lugoj. Un monument prețios literar artistic]*, Lugoj, 1903; *Our Singers in Bucharest. Impressions and Memories [Cântăreții noștri la București. Impresii și amintiri]* (signed with the pseudonym Iota lui Toboc), Lugoj, 1907; *Ciprian Porumbescu. Monographic Sketch [Ciprian Porumbescu. Schiță monografică]*, Lugoj, 1908. At his death, Nicolae Iorga wrote: «Valeriu Braniște, who leaves us today, was nothing more than a scholar, teacher, writer, journalist. He tasted the dungeon for the free expression of his press. He tasted it from his enemies, who did not know that all regimes collapse by forced ideas'. (apud *The Great Union Reflected in the Romanian Press from Banat (1918-2002) [Marea Unire reflectată în presa românească din Banat (1918-2002)]*, op. cit., pp. 38-40)

the most interesting news for the Romanian population. ‘Drapelul’ from Lugoj has been registered as a leading achievement of the Romanian journalism since the beginning of the century, with a significant role in the political education of the masses for the Union in 1918’.<sup>22</sup>

During the preparation of the Great National Assembly in Alba Iulia, ‘Drapelul’ prints the announcements given by the Central Romanian National Council, initially published in the newspaper „Românul” from Arad; ‘Drapelul’ also publishes articles highlighting aspects of the ideological program of the national movement of Romanians in Banat and Transylvania. The desideratum emphasized the importance of involvement in liberation actions from the influence of the Austro-Hungarian Monarchy. The Romanians were called to defend their identity: ‘The old times have passed ... (...) The call of the new times may sound strange to many, but this call has become true. So listen to us and follow our call’.<sup>23</sup>

In the issue of November 13/26, 1918, in the pages of the Lugoj publication was published the convocation launched by the Great Council of the Romanian Nation from Hungary and Transylvania, in which the emphasis was on the involvement of all Romanian citizens: ‘History calls us to deeds. The irresistible course of human civilization has brought our Romanian nation out of the darkness of slavery into the light of self-consciousness. We have awakened from our deadly sleep and want to live free and independent with the other nations of the world. In the name of eternal justice and the principle of the free disposition of nations, a principle now enshrined in the evolution of history, the Romanian nation in Hungary and Transylvania wants to decide its own fate from now on’.<sup>24</sup>

The next issues of the newspaper include articles that reveal the importance of the Great Union for the fate of all Romanians. Thus, in the issue of November 15/28, 1918, Valeriu Braniște, in the main article, notes: ‘Today, a holy thrill shakes all Romanian hearts at the thought of the great assembly in Alba Iulia, where after centuries of passions and slavery, the Romanian people are called to proclaim their national freedom. It will be a historic day, an unforgettable day in the lives of the people, a day from which a new era will emerge. A day that distant descendants will remember with reverence and admiration’.<sup>25</sup>

<sup>22</sup>Ioan Hațegan, *Banat Heritage I*, work. cit., pp. 127-128.

<sup>23</sup>Nicolae Ilieșiu, PhD, *Op. cit.*, p. 107.

<sup>24</sup>Apud. Aurel Turcuș, Constantin C. Gomboș, *Op. cit.*, p. 8.

<sup>25</sup>*Ibidem*, p. 10

The distinct historical significance of that day meant a victory for the Romanian people: 'To you, great day of history, in which this miracle took place, we worship, writing you not only with golden letters on the pages of history, but also with immortal letters on the slabs of our souls.

We are risen! We are and we will be. From now on, the present and the future are deposited in our hands. We will govern ourselves and we will decide our own destinies. Our future will depend on us, on our worth. We will henceforth be at the forefront of our fortunes, and we ourselves will have to look to the causes of our troubles in the future. We will have no word, to complain against a bitter fate, because fate has come true, the fatal spell of the long past of bodily and spiritual slavery is broken, as the Phoenix bird from its own ashes is reborn the freedom, independence and national unity of all Romanians.

Not the fatal fate, but the national determination will decide our destinies from now on. Our idealism, our diligence, our drive and our discipline will henceforth give the direction of our national will'.<sup>26</sup>

The newspaper 'Drapelul' from Lugoj was the flag of the Banat Romanians who eagerly wanted the union with the Motherland, shaping itself as 'a moderate publication, which promoted political legalism and supported national solidarity. (...) According to the declaration of principles, the purpose of the newspaper was to put an end to the «numbness» and «division» of political life, without having the ambition to open new directions or to break with the political past. At the same time, the newspaper undertook to spread 'the spirit of peace and good understanding between the peoples of the homeland' that were to work for the common good, to avoid 'disturbing dissensions within the party and outside the party', and 'the collaboration of all Romanians to assert the national and civic rights'.<sup>27</sup>

„Foaia diecezană”, periodical of the Romanian Orthodox Diocese of Caransebeș and the newspaper 'Lumina', a religious and cultural paper for the people, also published in Caransebeș on January 4, 1918, under the leadership of Cornel Corneanu, gave great importance to the coverage of the Great Union: 'From now on, (...) only we are masters of our life, of our future. So today, we, the citizens of this town, have gathered to swear

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<sup>26</sup> *The National Unity [Unitatea națională]*, 'Drapelul', Lugoj, November 20 / December 3, 1918, apud. *The Great Union Reflected in the Press of the Time*, selection by Simona Domuța and Ștefan Selek, in 'Familia română', IX, no. 4, dec. 2008, p. 6.

<sup>27</sup> Medina Săvulescu, *The 'Drapelul' Newspaper from Lugoj – Expression of Regional Identity [Ziarul „Drapelul” din Lugoj – expresie a identității regionale]*, in 'Țara Bârsei', culture magazine, Brașov, 2008, p. 108.

allegiance to the National (Central) Council, we have gathered to tell the world and let it be known that we do not rebel against anyone, but in good understanding with all nations on earth we will fight for the embodiment of our national ideal'.<sup>28</sup>

The signatories of the articles in the Banat press of those times appealed to good understanding and calm, even if there were tense moments in the political, social and economic life. For example, in the columns of the newspaper 'Opinca'<sup>29</sup>, initially published in Coștei (a Romanian locality, today in Serbia), then in Vârșet, founded on November 24, 1918 and under the leadership of Patrachie Rămneanțu (director) and Petru Bizerea (editor-in-chief), the latter stating: 'After a thousand and a few hundred years, the day of the Resurrection has come! Let us, young and old, go to Alba Iulia, where Mihai Viteazul was crowned as ruler of all Romanians, to decide the fate of the nation'.<sup>30</sup>

From the article-program of the publication, a clear statement is made: 'Our sheet appears in the greatest days that the Romanian people have received. Today, a thrill of joy and concern pierces the hearts of all Romanians from one end to the other, where we have lived for centuries'.<sup>31</sup>

Therefore, the Great Union represented a centuries-old ideal of the Romanian people, and the accomplishment represented an uplifting moment. This is how Ioan Muntean, participant in the Great National Assembly in Alba Iulia, from December 1, 1918, remembers: 'Finally, after so many speeches and debates, Vasile Goldiș PhD, read the following resolution: We want unconditional union with the Motherland! Then the world erupted in cheers: Long live Greater Romania! and the choirs sang the national songs *Deșteaptă-te române!*, *Hai să dăm mână cu mână* and other songs'.<sup>32</sup> At the same time, Vasile Goldiș's words, enunciated after the Union, are more than illustrative: 'a state is not only a country and a people, it is also the work that the people do in their country, it is a society that

<sup>28</sup> 'Lumina', I, 1918, no. 43, Nov. 14, p. 2; apud. Ioan Munteanu (coord.), M. Vasile Zaberca, Mariana Sârbu, *Banat and the Great Union 1918 [Banatul și Marea Unire 1918]*, work. cit., p. 42.

<sup>29</sup> The newspaper 'Opinca' had 15 issues, 8 – in 1918 and 7 – in 1919; apud. Aurel Turcuș, Constantin C. Gomboș, *Op. cit.*, p. 12.

<sup>30</sup> 'Opinca', 12/25 November 1918, I, no. 2, pp. 3-4.

<sup>31</sup> Apud. Aurel Turcuș, Constantin C. Gomboș, *Op. cit.*, p. 12.

<sup>32</sup> Ioan Munteanu, *Memoirs about the Great Union [Memorii despre Marea Unire]*, in *Caiet literar-artistic al Cenaclului «George Gârda»*, Făget, no. 5/1985, pp. 78; apud. Dumitru Tomoni, *Northeast of Banat and the Great Union. Documentary Contributions [Nord-Estul Banatului și Marea Unire. Contribuții documentare]*, Timișoara, Mirton Publishing House, 2003, p. 163.

emerges from this work, and behind it is the culture, through which the state contributes to the human civilization'.<sup>33</sup> Therefore culture and civilization define us as human beings!

In conclusion, the Great Union was 'an event of paramount importance to the destinies of the nation'<sup>34</sup>, and 'the Union of Banat with «the Motherland» ended an entire era in the history of the Romanians from Banat, centuries-old fighters for national unity'.<sup>35</sup>

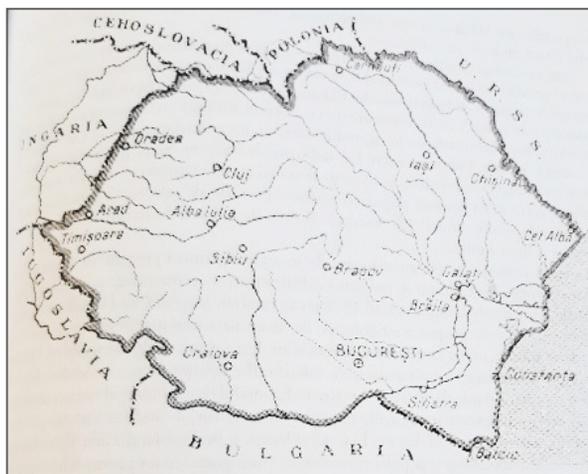
Consequently, we, as descendants of the authors of the Great Union, have a duty to preserve the national spirit, regardless of the vicissitudes of the times in which we live!

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<sup>33</sup> Vasile Goldiș, *Country and People [Țară și popor]*, Arad Municipality Library, Acts and letters regarding Vasile Goldiș, vol. I, file no. 199499ID, pp. 277-299; apud. Gheorghe Șora, Eugen Gagea, *A day in the Life of Vasile Goldiș: December 1, 1918 and the Proclamation of the Great Union from Alba Iulia [O zi din viața lui Vasile Goldiș: 1 Decembrie 1918 și proclamarea Marii Uniri de la Alba Iulia]*, Arad, Gutenberg Univers Publishing House, 2006, pp. 22-23; apud. Viviana Milivoievici, *Vasile Goldiș - Ideologist of the Great Union [Vasile Goldiș – ideolog al Marii Uniri]*, communication held during the National Symposium of Journalism *Great Union Reflected in the Media*, Cluj-Napoca, October 27-28, 2017.

<sup>34</sup> Radu Păiușan, Ionel Cionchin, *A History of the Romanians from North-Eastern Serbia [O istorie a românilor din Nord-Estul Serbiei]*, revised and added Edition, Timișoara, Eurostampa Publishing House, 2005, p. 180.

<sup>35</sup> Gheorghe Platon (ed.), *Op. cit.*, p. 530.



Greater Romania<sup>36</sup>

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<sup>36</sup> Photo extracted from Gheorghe Platon (ed.), *Op. cit.*, p. 531.

## The Contribution of the ‘Românul’ Newspaper from Arad to the Great Union\*

*‘The vigour of that press, the moral health, the risk of uncompromising opinions, the idealism and the sense of sacrifice of the supporters and editors of newspapers, will be eternal examples for guiding the new times.’*

Ion Clopoțel<sup>1</sup>

### Introduction

The research indicates a revival of cultural activities, but also a diversification of scientific and artistic manifestations at the beginning of the 20<sup>th</sup> century. Cultural activism is also present in all fields, from literature to journalism, from music to educational activities. The common idea of all Romanians of spiritual unity, ‘in thoughts and feelings’, laid at the foundation of this activism. These cultural actions had a pronounced constructive character in the direction of cultural, social, but also political education of the citizens.

At the same time, in the landscape of Romanian journalism at the beginning of a new century, the ‘Românul’ newspaper from Arad represents the representative tribune of the Romanians who militated for the realization of the national ideal, the Great Union of Alba Iulia, from December 1, 1918.

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\* Communication held at the International Congress of Press History, 11<sup>th</sup> Edition, *The Press of the Great Union*, organized by the ‘Vasile Goldiș’ Western University of Arad, in partnership with the Society of Historical Sciences of Romania, the Association of Historians of the Republic of Moldova, Archdiocese of Arad, Arad County Council, Arad City Hall, April 20-21, 2018; published in the volume *The Press of the Great Union [Presă Marii Uniri]*, ed. Marius Ioan Grec, ‘Centenary Collection’, ‘Vasile Goldiș’ University Press, Arad, 2018, pp. 165-172.

<sup>1</sup> Ion Clopoțel contributed to the ‘Românul’ newspaper as disciple of Vasile Goldiș, about whom he said in an admiring tone: ‘the man of the pen, the impeccable stylist of press releases, the highly talented political thinker’ of the actions for the Great Union in Alba Iulia.

The present research highlights various aspects related to the contribution of this important Arad publication to the achievement of the national ideal, the Great Union of all Romanians, focusing on historical, political, social and cultural articles.



### The ‘Românul’ Newspaper from Arad. A Short History

Published daily, in Arad, starting with January 1/14, 1911, as an organ of the Romanian National Party, initially printed at the Diocesan Printing House, and, later, since

August 2/15, 1911, at the ‘Concordia’ Printing House, the ‘Românul’ newspaper always supported the rights of Romanians in all political, economic or social articles, constantly pursuing the goal of achieving the Romanian unity national state. Thus, the ‘Românul’ newspaper joined the other Romanian publications that appeared at that time, such as ‘Gazeta Transilvaniei’, ‘Tribuna’, ‘Adevărul’, ‘Drapelul’, etc., fighting ‘a difficult and risky battle (...), facing persecution from the governments of Austria-Hungary, countless press trials, fines and even the suspension of its appearance’.<sup>2</sup> But, despite all these difficulties, these publications voiced for all Romanians, as ‘a true cultural and literary school for the masses; they have contributed to the increase of the sense of solidarity and democracy, as well as to the spread and consolidation of the literary language, propagating the aversion against the annoying alienisms, barbarisms and provincialisms’.<sup>3</sup>

The editorial board of the newspaper was mentioned only in the first issue: Theodor Mihali PhD, Vasile Lucaciu PhD, Alexandru Vaida-Voevod

<sup>2</sup> Ioan D. Godea, *The ‘Românul’ Newspaper from Arad and Aspects of the National Issue from Transylvania (1911-1918) [Ziarul „Românul” din Arad și aspecte ale problemei naționale din Transilvania (1911-1918)]*, West Publishing House, Timișoara, 2001, p. 37.

<sup>3</sup> Ion Clopoșel, *Our Representative Personalities: Vasile Goldiș [Figuri reprezentative de la noi: Vasile Goldiș]*, Edited by Marius-Ioan Grec, Preface by Marius-Ioan Grec, Introductory study by Stelean-Ioan Boia, ‘Vasile Goldiș’ University Press, Arad, 2017, p. 18.

PhD, Iuliu Maniu PhD, Aurel Vlad PhD, Ștefan Cicio-Pop PhD, Ioan Sucișu PhD, Vasile Goldiș, Iustin Marșieșu PhD, Cornel Iancu PhD, Romul Velicișu PhD, Aurel Lazăr PhD and Valeriu Moldovan PhD<sup>4</sup>. During its existence, intermittently, due to the unfortunate historical events, the responsible editors and editors of the newspaper were: Atanasie Hălmăgean, Constantin Savu, Laurențiu Luca, Sever C. Dan, Vasile Stoica, Sever Miclea, Ion Clopoșel, Aurel Rusu, etc. They ‘safeguarded the regular printing of the publication, a variety of articles’ topics, doubled by a high patriotic spirit’.<sup>5</sup>

The director and founder of the ‘Românul’ newspaper was the politician and scholar Vasile Goldiș<sup>6</sup>, an important personality on the Romanian political scene in the prior years, but also after the Great Union. His progressive attitude is highlighted in all the drafted documents, constantly campaigning for the consolidation of the national state, for the prosperity of the Romanian people, for democratic rights and freedoms. He expressed his unreserved sympathy for the Social Democratic Party, outlining his own ideological perception, denoting an advanced democratic position: ‘Goldiș was a sincere supporter of the Social Democratic Party (he supported the right to strike, freedom of speech, the right to vote, emancipation of women, etc.). He was also an admirer of Constantin

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<sup>4</sup>Apud. Iulian Negrilă (ed.), *The ‘Românul’ Newspaper and the Great Union [Ziarul „Românul” și Marea Unire]*, Political Publishing House, Bucharest, 1988, p. 8.

<sup>5</sup> Eugen Gagea, *Vasile Goldiș and The ‘Românul’ Newspaper [Vasile Goldiș și „Românul”]*, ‘Vasile Goldiș’ University Press, Arad, 2008, p. 7.

<sup>6</sup> According to his biography (cf. Eugen Gagea, *Vasile Goldiș – Father of the Homeland. Life and Work. Compendium [Vasile Goldiș – părinte al patriei. Viața și opera. Compendiu]*, Arad, ‘Vasile Goldiș’ University Press, 2012, p. 27-36), Vasile Goldiș was raised in the spirit of the national tradition of the Transylvanian Romanians, his father being a priest and his mother a priest’s daughter. From early childhood, he distinguished himself as an eminent student, with special skills for literature, history and philosophy. After the high school graduation in 1881, he became a student at the Faculty of Letters and Philosophy of the University of Budapest. In 1882, after the first year, he transferred to the same faculty, but to the University of Vienna, and in 1884 he returned to Budapest, where he founded the ‘Petru Maior’ Society and he is appointed a member of the literary commission of the ‘Young Romania’ Society in Vienna. In 1886, he completed his studies and became a teacher of History and Latin. He works, for a short time, as a substitute teacher at the Preparandia in Caransebeș. Starting with 1889, he continued his teaching career at a high school in Brașov, where he edited various textbooks, but was also actively involved in cultural and political life, holding various leadership positions in political associations and organizations.

Dobrogeanu-Gherea and of all the fighters for freedom and national independence'.<sup>7</sup>

The activist-progressive ideas of the intellectuals of the 20<sup>th</sup> century constitute a point of reference in the history of the Romanian journalism. The press, written with the most serious attitude, purely Romanian, represented a *modus vivendi* for the journalists, 'all the important problems, especially the political issues that troubled the Romanian people in Transylvania at that time were reflected in the pages of the «Românul» newspaper'.<sup>8</sup>

### **Article-Program, Desideratum, Opinions**

The assertion of ideas in the press became the ultimate desideratum of the new generation of politicians at the beginning of the century – 'the generation of neoactivism', under the guidance of Octavian Goga, as stated by historian Mihai Drecin, in *Foreword* of the book signed by Ioan D. Godea, *The 'Românul' Newspaper from Arad and Aspects of the National Issue from Transylvania (1911-1918) [Ziarul „Românul” din Arad și aspecte ale problemei naționale din Transilvania (1911-1918)]*. Thus, the newspapers became genuine representatives for informational dispersion to all social strata of the time or, as Ion Clopoșel, a disciple of Vasile Goldiș confesses, 'the press is a reflection of the spiritual and material physiognomy of a society, its development level being directly proportional with the level of development of a society in which it manifests itself. It cannot rise above the intellectual level of society, unless the journalist exceeds that level, thus placing himself in the position of mentor of society. This fact, he considers, is a positive thing as long as the journalist serves the general social interest and not that of a small group of individuals'.<sup>9</sup>

The main objective of the newspaper was to emphasize the national history, and the journalists fully underlined their purpose – to promote the Romanian historical, geographical, economic, political and social space and to defend the national existence of the Romanian people.

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<sup>7</sup> Gheorghe Șora, Eugen Gagea, *A Day in the Life of Vasile Goldiș. December 1, 1918 and the Proclamation of the Great Union from Alba Iulia [O zi din viața lui Vasile Goldiș. 1 Decembrie 1918 și proclamarea Marii Uniri de la Alba Iulia]*, 'Vasile Goldiș' Western University, Gutenberg Univers Publishing House, Arad, 2006, p. 19.

<sup>8</sup> Eugen Gagea, *Op. cit.*, 2008, p. 7.

<sup>9</sup> Andrei Negru, *Ion Clopoșel. Monographic Study [Ion Clopoșel. Studiu monografic]*, Argonaut Publishing House, Cluj-Napoca, 2003, p. 22; apud. Ion Clopoșel, *Op. cit.*, p. XI (Stelian-Ioan Boia, *Introductory Study*).

On the first two pages, the first issue of the newspaper clearly states *Our Program [Programul nostru]*, the essential objective of Arad's daily: 'Organ of the Romanian National Party in Hungary and Transylvania, therefore, our political program is naturally the program of this party'.<sup>10</sup> It is obvious that the newspaper follows the political ideas of its initiators and founders: 'the newspaper's program, derived from that of R.N.P., was exposed in an unsigned article (...), but probably written by Vasile Goldiș, who also was a theorist'.<sup>11</sup> The goal is precise and clearly stated – to engage in the fight for the social rights of all Romanians, for solidarity and national unity, under the dome of this new political orientation: 'Therefore it will be our chief duty to convince more and more the masses of Romanians, that the program of the Romanian National Party is the only one, from whose manifestation we can expect to ensure our national existence and the economic and cultural prosperity of the Romanian nation and our we will thus aspire to make all the honest Romanians enlist under the sole saving flags of this program'.<sup>12</sup> Here, in these lines, more than representatives, are largely exposed the guidelines of the newspaper, but also the nine-point program of the Romanian National Party, in particular. Among the most important aspects of this program, we mention: 'the autonomy for Transylvania, the Romanian language usage in the administration of the lands inhabited by Romanians, the revision of the law of nationalities, the fight against the tendencies of forced Hungarianization, universal suffrage, etc.'<sup>13</sup> At the same time, the main article of the first issue, suggestively entitled *To the Romanians [Către români]*, signed on behalf of the Central Executive Committee of the Romanian National Party, by G(h)eorg(h)e Pop de Băsești (president), Teodor Mihali PhD (vice-president) and Vasil(i)e Lucaciu PhD (general secretary), states: 'The unification of all sincere adherents of the Romanian National Party in a strong cluster on the basis of an organization subject to the indispensable discipline to the functioning of any healthy social body, – the awakening and strengthening of the national consciousness by enlightening souls on the great truth that national rights are necessary for the economic and cultural progress, for the happiness of any society, – the warm support of all actions initiated in the political

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<sup>10</sup> *Our Program*, 'Românul', I, 1911, no. 1, 1/14 January, p. 1.

<sup>11</sup> Radu Ardelean, 'Românul' (*Arad, series I, 1911-1916*) – *the History of the Newspaper, the History in the Newspaper*, volume I, 'Vasile Goldiș' University Press, Arad, 2010, p. 4.

<sup>12</sup> *Our Program*, 'Românul', I, 1911, no. 1, 1/14 January, p. 2

<sup>13</sup> Ioan D. Godea, *Op. cit.*, p. 12.

interests of the Romanian nation in the homeland – this is the purpose of this advertising body'.<sup>14</sup>

The newspaper's program was clearly outlined. Moreover, also here, aspects concerning the rights of readers were specified for those who wished to manifest their options and vision, the journalists observing that 'the right of criticism will not be exiled from the columns of this newspaper, but on the contrary, its call will be to carefully discover the imperfections and obstacles which stand in the way of the fruitfulness of the political activity of our party, for this body will always bear in mind the truth, that the purpose of true criticism is not destruction, but correction'.<sup>15</sup> Thus the newspaper aimed for truth, justice and fairness.

The 'Românul' newspaper from Arad appeared intermittently (1911-1916, then reappeared on November 8 (old style calendar) 1918), but highlighted the affirmation of the new ideals of the young intellectuals in those troubled times. This newspaper intended to clarify the purpose of the national struggle, preparing 'in its pages the public opinion for the great decisions of the historical moment'.<sup>16</sup>

The pages of the newspaper include illustrious names of the Romanian cultural, scientific, political and social life of the time, contributing to the support of the national ideal: 'There was no important issue that concerned the Romanian people, which did not find reflection in the columns of the «Românul» newspaper, and above all, the Union with the Country permanently dominates the entire political and spiritual life'.<sup>17</sup> In the pages of the newspaper, important personalities signed, such as: Nicolae Iorga, Alexandru D. Xenopol, Simion Mehedinți, Al. Vlahuță, Ion Agârbiceanu, Octavian Goga, Ilarie Chendi, Onisifor Ghibu, Sextil Pușcariu, Șt. O. Iosif and many others. In a *Declaration* (Sibiu, on November 8, 1912), they stated: 'being aware of the great duties of a national ideal in these difficult times, realizing that in historical days the union it is a supreme question of the existence of the fighting nations, following in our soul only the considerations imposed by the public good and rising above all personal dissensions in the past, we receive that from now on we contribute with all our might to publicist propaganda (...) in these columns'.<sup>18</sup>

<sup>14</sup> *To the Romanians [Către români]*, 'Românul', I, 1911, no. 1, 1/14 January, p. 1.

<sup>15</sup> *Ibidem*.

<sup>16</sup> Vasile Popeangă, *Arad, Political Centre of the National Struggle During the Dualism Period (1867-1918) [Aradul, centru politic al luptei naționale din perioada dualismului (1867-1918)]*, Facla Publishing House, Timișoara, 1978, p. 197.

<sup>17</sup> Iulian Negrilă (ed.), *Op. cit.*, p. 9.

<sup>18</sup> 'Românul', II, 1912, no. 241, November 1/14, p. 1; apud. Iulian Negrilă, *Op. cit.*, p. 9.

## **Representative Articles Dedicated to the Achievement of the National Ideal**

The author intends to present those representative articles, published in the pages of the 'Românul' newspaper, during 1918, since the resumption of its publication, on October 26 / November 8, after a period in which the publication was forbidden by the Hungarian authorities, and until the period immediately following the signing of the Great Union Act, in Alba Iulia, on December 1, 1918. We also want to highlight how these lines 'written with the ink of the heart' contributed to the history of the Romanian press.

The multitude of articles published during November and December 1918 take into account the political, economic and social situation of the Romanians who militated for the union with the Motherland. Many of these are true manifestos, with the main goal of 'awakening and strengthening the national consciousness', beyond the vicissitudes of history. This idea of national unity was intensely debated, both in feature articles and in the permanent columns of the newspaper, being expressed each time with vigour, enthusiasm and selflessness by the journalists of the publication. Even before the First World War, but especially around its outbreak, the editors of the 'Românul' newspaper make a visible effort to raise awareness and mobilize the conscience of people throughout the territory inhabited by Romanians, the publication being sent even in Bukovina and Bessarabia. Thus, the publication 'becomes a symbol for supporting the social and national rights of Romanians, cultivating national solidarity and collaboration with all other oppressed nationalities of the monarchy'<sup>19</sup>, fighting 'the chauvinism, the policy of subjugation and showing with indisputable arguments the disappearance of the empire, as an objective necessity of time, as the people can no longer bear...'<sup>20</sup>

The bold attitude of the journalists from the 'Românul' newspaper demonstrates a firm position and a solid attitude against the unjust legislation of the Austro-Hungarian administration. The unjust and unworthy examples for the Romanian people are: the law of nationalities (1868), the electoral law (1874), the educational laws (1904 and 1907), etc. All these aspects contributed to the adoption of a frond attitude, to taking positions against those who disregarded the language, culture, traditions and customs of the Romanians.

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<sup>19</sup> Eugen Gagea, *Op. cit.*, 2008, p. 15.

<sup>20</sup> *Ibidem*, p. 16.

In issue 4, of October 31 / November 13, 1918, on the first two pages, the article *Establishing the Supreme Command of the Romanian National Guards in Hungary and Transylvania [Constituirea comandei supreme a gardelor naționale române din Ungaria și Transilvania]* emphasizes the importance of the guards in achieving the Romanian goal, taking into account the fact that individuals must work peacefully in the direction of progress: ‘We want fraternal understanding with all people. We also want it with the democratized Hungarian people. We do not have weapons; we do not have powerful war machines because our weapon is the strength of the Romanian nation and the help of the greatest peoples of the world. We are eternally grateful to them and we have all the admiration for the noble nations that have taken away our freedom.

But we are not cowards, and now we have been released, if fate demands it, we will fight for our rights to the last drop of blood!!!’<sup>21</sup>

From all the articles published in the pages of the ‘Românul’ newspaper during 1918, it appears that the Romanians here eagerly wanted the Union. Some of the articles are overflowing with optimism, while others have a more aggressive tone directed against the Hungarian administration: ‘We are deeply disgusted by the savagery of the Hungarians, we are deeply hurt by the new sacrifice we had to make, but we are firmly convinced that the blood of the Romanians has not been shed in vain’.<sup>22</sup>

Enlightening examples can be found in the following lines: ‘Today the mourning turns into joy, the long sufferings disappear, they melt like wax in the fire of the soul that burns today in all the Romanian heart and the song of our passion changes into a hymn of victory, because today it is the day of life, today is the resurrection of the Romanian nation. And, God, how long we waited until the great moment of the union of all Romanians arrived, not only in thoughts and feelings, but also from abroad. (...) Long live, grow and flourish *Greater Romania* (o.u.)!’<sup>23</sup> The emotional words are written by the theologian Lazăr Iacob PhD, in his article, *Day of Celebration [Zi de sărbătoare]*, published on November 18 / December 1, 1918. Other words, full of emotion, appear under the signature of Vasile Goldiș, in issue 20 of November 20 / December 3, 1918, in the article *The*

<sup>21</sup> ‘Românul’, I, 1918, no. 4, October 31 / November 13, p. 1.

<sup>22</sup> *Bloody Demonstrations against Romanians in Arad. The Hungarian Pogrom Against the Romanians [Demonstrații sângeroase contra românilor în Arad. Pogromul ungarilor contra românilor]*, ‘Românul’, I, 1918, no. 42, Dec. 18/31, pp. 1-2; apud. Eugen Gagea, *Op. cit.*, 2008, p. 274.

<sup>23</sup> Lazăr Iacob PhD, *Day of Celebration [Zi de sărbătoare]*, ‘Românul’, I, 1918, no. 19, 18 November / 1 December, p. 1; apud. Iulian Negrilă, *Op. cit.*, 1988, pp. 370, 371.

*Proclamation of National Unity. The Great National Assembly from Alba Iulia, through the Voice of A Hundred Thousand Romanians, Decrees the Forever Union to Romania of Transylvania, Banat and the Romanian Territory from Hungary [Proclamarea unității naționale. Marea Adunare Națională de la Alba Iulia, prin glasul alor o sută de mii de români decretează alipirea la România pentru vecie a Ardealului, Banatului și teritoriul românesc din Țara Ungurească]: ‘Great day, uplifting day of December 1st! Finally, you arrived after hard expectations and secular struggles, to end slavery and begin the history of free Romanians’.*<sup>24</sup>

Another representative article is the manifesto *To the People of the World [Către popoarele lumii]*, signed by Ștefan C. Pop PhD (president) and Gh. Crișan PhD (secretary), on behalf of the Grand Council of the Romanian nation in Hungary and Transylvania. Thus, the following is printed on the front page of the issue of November 7/20, 1918: ‘The Romanian nation in Hungary and Transylvania, held for centuries in physical and spiritual slavery by the ruling class of the Hungarian people, now freed from slavery by the intense victory of arms, who fought for the rights of human civilization against the barbaric principle of national oppression and class, before the government of the oppressors so far, declared its will to establish itself in a free and independent state in order to be able to unlimitedly validate its forces in the service of culture and human freedom’.<sup>25</sup>

The plea addressed to all Romanians, *Appeal. To Alba Iulia [Apel. La Alba Iulia]*, published just a few days before the Great Union, represents the apogee of the militant journalists who, through their writing, contributed decisively to the accomplishment of the Great Union: ‘It has only been two days since we broke the news in our newspaper that on Sunday, December 1, the Great National Assembly will be held in Alba Iulia. Our voice has a strong echo in all corners inhabited by Romanians and in all strata of our nation. And there is not a Romanian soul that is not penetrated by longing: to Alba Iulia! One week separates us from that historic day and starting yesterday and today, the people from our villages come. There are not enough trains, the peasants leave on foot, facing the difficulties of such a long journey in the winter, but they come. (...) Such a conscious people cannot be the slave of another people and it is an imposing dignity in this long and difficult journey that they make on foot, to witness its liberation. We walk, in the air, in thought, and there we will be, all in one breath,

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<sup>24</sup> ‘Românul’, I, 1918, no. 20, 20 November / 3 December, p. 1.

<sup>25</sup> ‘Românul’, I, 1918, no. 10, November 7/20, p. 1.

peasants and scholars to shout in one voice and a desire, let the whole world know that we no longer want, we can no longer be serfs'.<sup>26</sup>

Thus, the Romanians from all over the country placed their hopes in the Union and did everything in their power to help make it happen.

## Conclusions

About 'The Great National Assembly, a symbol of the decisive affirmation of the people to decide their own fate'<sup>27</sup>, but also about the publications in which it was reflected, a lot has been written and, surely, many more pages will be written from now on. Or, as the authors of the volume *Arad's Role of in the Achievement of the Great Union State. A Chronological Perspective [Rolul Aradului în realizarea Marii Uniri. O perspectivă cronologică]* write: 'the pages of the Romanian newspapers from October / November 1918 became true chronicles, becoming for future generations, an authentic anthology of the national struggle of the Romanians from 1918, a struggle with a deep mass character, based on historical law of the Romanian people to achieve the completion of its national unity...'<sup>28</sup> The supreme ideal of all Romanians was accomplished with many sacrifices and overpassing many obstacles. We, as descendants of those who sacrificed themselves in the name of the Union, have a duty to preserve this ideal, appealing to unity and solidarity, gratitude and humanism, common sense and humanity, in these lands blessed by God. Without resorting to clichés, we can acknowledge that great words were written in the pages of the 'Românul' newspaper to highlight the importance of the moment of the Union in the history of the Romanian people.

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<sup>26</sup> 'Românul', I, 1918, no. 15, 14/27 November, p. 2.

<sup>27</sup> *The Union of Transylvania with Romania. December 1, 1918 [Unirea Transilvaniei cu România. 1 Decembrie 1918]*, work published by Ion Popescu-Puțuri and Augustin Deac PhD, Political Publishing House, Bucharest, 1970, p. 658.

<sup>28</sup> Ioan-Marius Grec, Stelean-Ioan Boia, Sorin Bulboacă, *Arad's Role of in the Achievement of the Great Union State. A Chronological Perspective [Rolul Aradului în realizarea Marii Uniri. O perspectivă cronologică]*, 'Vasile Goldiș' University Press, Arad, 2017, pp. 60-61.

## Vasile Goldiș's Journalism with Reference to the Great Union \*

*'...we must turn into faith the national idea.  
The feeling of national solidarity must be part of the soul of every  
Romanian.'*  
Vasile Goldiș



*Vasile Goldiș 1862-1934*

In the pages of contemporary Romanian history books, the name of the politician, historian, philosopher, publicist and pedagogue Vasile Goldiș occupies a significant place. The poet Octavian Goga rightly called him 'the father of the country'. This is due to the fact that Vasile Goldiș had a decisive role in the accomplishment of the Great Union, from December 1, 1918, in Alba Iulia. He was the one who drafted and delivered the Resolution before the Grand National Assembly.

Vasile Goldiș stands out due his multilateral personality, attracting the attention of many researchers who elaborated important monographic works, highlighting his contribution in these vast fields, from politics, to history and philosophy, from journalism, to pedagogy.

Reading a short biography<sup>1</sup>, we find out that since childhood Vasile Goldiș was raised in the spirit of the national tradition of the Transylvanian

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\* Communication held at the 16<sup>th</sup> National Journalism Symposium *Great Union Reflected in the Media* - with international participation, organized by 'Babeș-Bolyai' University of Cluj-Napoca, Faculty of Political, Administrative and Communication Sciences, Department of Journalism, Cluj-Napoca, October 27-28, 2017.

<sup>1</sup> The complete biography of Vasile Goldiș can be consulted in the volume signed by Eugen Gagea, *Vasile Goldiș – Father of the Homeland. Life and Work. Compendium* [Vasile

Romanians, his father, Isaia, being a priest, and his mother, Floarea, also the daughter of a priest. From early childhood, he distinguished himself as an eminent student, with special skills for literature, history and philosophy. After graduating the high school, in 1881, he became a student at the Faculty of Letters and Philosophy of the University of Budapest. In 1882, after the first year, he transferred to the same faculty, but to the University of Vienna, and in 1884 he returned to Budapest, where he founded the ‘Petru Maior’ Society and he is appointed a member of the literary commission of the ‘Young Romania’ Society in Vienna. In 1886, he completed his studies and became a teacher of History and Latin. He works, for a short time, as a substitute teacher at the Preparandia in Caransebeș. Starting with 1889, he continued his teaching career at a high school in Brașov, where he edited various textbooks, but was also actively involved in cultural and political life, holding various leadership positions in political associations and organizations.

As an author and journalist, Vasile Goldiș stands out due to his published studies dedicated to the personalities of the time, but also to the articles that highlight his progressive vision on the Romanian political, social and economic life from the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century: ‘Although educated in the school of German philosophy, he is not the type of cosmopolitan intellectual. In his case, above the philosophical speculations stand the active attitude, the awareness of the need to act in accordance with a certain goal, his main struggle aiming to a practical finality in the field of Romanian political and social life’.<sup>2</sup> Thus, this attitude can be perceived in all his activity as a journalist and politician, collaborating intensely with periodicals, such as: ‘Foaia diecezană’ (Caransebeș; debut), ‘Tribuna’ (Sibiu; in the columns of this newspaper he publishes an extensive study dedicated to ‘the unparalleled poet’ - *Pessimism in the Poems of Mihai Eminescu [Pesimismul în poeziile lui Mihai Eminescu]*), ‘Tribuna poporului’ (Orăștie, Arad), ‘Poporul român’ (Arad), ‘Aradi hirlap’ (Arad), etc.

Vasile Goldiș was the founder and the director of the ‘Românul’ newspaper, on January 1, 1911. The publication was the press and publicity

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*Goldiș – părinte al patriei. Viața și opera. Compendiu*], Arad, ‘Vasile Goldiș’ University Press, 2012, pp. 27-36.

<sup>2</sup> Gheorghe Șora, Eugen Gagea, *A Day in the Life of Vasile Goldiș. December 1, 1918 and the Proclamation of the Great Union from Alba Iulia [O zi din viața lui Vasile Goldiș. 1 Decembrie 1918 și proclamarea Marii Uniri de la Alba Iulia]*, ‘Vasile Goldiș’ Western University, Arad, Gutenberg Univers Publishing House, 2006, p. 15

organ of the Romanian National Party, a true ambassador of the Romanian political struggles that prepared the Union from 1918.

His progressive attitude is highlighted in all the documents, constantly campaigning for the consolidation of the national state, for the prosperity of the Romanian people, for democratic rights and freedoms. He expressed his unreserved sympathy for the Social Democratic Party, outlining his own ideological insight, denoting an advanced democratic position: 'Goldiș was a sincere supporter of the Social Democratic Party (he supported the right to strike, freedom of speech, the right to vote, emancipation of women, etc.). He was also an admirer of Constantin Dobrogeanu-Gherea and all the fighters for freedom and national independence'.<sup>3</sup>

His speeches and writings bring into question the universal scientific and humanistic values, observing a beneficial influence on the intellectuals of his contemporaneity, both in the Romanian space and in the universal one: 'Vasile Goldiș's personality was recognized in many European states (Hungary, Austria, Czechoslovakia, Yugoslavia, Greece, Italy, France, England, Belgium, Russia, Norway, etc.) and across the Atlantic Ocean or in Turkey and Egypt. The documents of the Great Union of December 1, 1918, especially *The Oradea Declaration [Declarația de la Oradea]*, the manifesto *To the People of the World [Către popoarele lumii]*, *The Solemn Speech [Cuvântarea solemnă]* delivered by Vasile Goldiș at the Assembly of Alba Iulia, *The Resolution of the Union [Rezoluția Unirii]* - all written by Vasile Goldiș, had the widest echo'.<sup>4</sup>

Political speeches and articles published in the press of the time highlight the main ideological directions promoted throughout his career, Vasile Goldiș relying on the inalienable right of the Romanian people to preserve their ancestral territory as a legacy, which has the consequences of completing the political unity of all Romanians, as well as defending the independence of the country's sovereignty and territorial integrity: 'Goldiș's always optimistic attitude stems from the unwavering conviction that «the Romanian nation will shine among the nations, that it is full of vitality»'.<sup>5</sup>

At the same time, as a politician, he had a fruitful and prestigious activity, even if many of his political opponents tried to remove him. For example, the period is significant between 1906 and 1910, when he was

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<sup>3</sup> *Ibidem*, p. 19.

<sup>4</sup> Marțian Iovan, *Philosophy and the Political Creed of Vasile Goldiș [Filosofia și crezul politic ale lui Vasile Goldiș]*, Cluj-Napoca, Dacia Publishing House, 2006, p. 85.

<sup>5</sup> Gheorghe Șora, Eugen Gagea, *Op. cit.*, p. 11.

elected deputy in the Budapest Parliament, during which he pleaded incessantly, along with other Romanian deputies and other nationalities, for granting the democratic rights to all masses, insisting on the recognition of the Romanian National Party in Transylvania by the representatives of the Austro-Hungarian monarchy. ‘In a series of 22 speeches, he militates for national freedom (1906), the defence of Romanian schools ostracized by the famous educational law<sup>6</sup> since 1907 by Minister Apponyi; he has been fighting the electoral law<sup>7</sup> planned by Count Andrásy Gyula. In 1908, he demonstrated live and with crushing arguments the whole mechanism of the system of oppression practiced by the Hungarian royal government. The year 1909 finds him on the same front for the defence of the national rights of his people. He publishes in the ‘Tribune’ several revealing articles, he holds conferences within the Arad Association, in which he praises the struggle of the forerunners for the preservation of our national being’.<sup>8</sup> So, Vasile Goldiș stands out for his uncompromising and combative spirit, but it is these reactions that cause concern among the reactionary governments that will prevent him from being re-elected in the 1911 legislature. Despite all these obstacles, Vasile Goldiș pursues his political and social goal, sustaining his convictions with even greater fervour, undertaking a series of electoral meetings: ‘This explains the fact that his presence in various cities of Transylvania is desired and necessary. In 1911 he participated in the citizen assemblies in Hațeg, in Igrîș commune (Arad County), in the general assembly of Arad County, then in Lugoj, Orăștie, Timișoara, where, through his patriotic speeches, he managed to determine a lively current of opinion in the middle of the Romanians against the oppressive regime’.<sup>9</sup>

He supports his progressive ideas in favour of the Romanians from Transylvania in the next period. In the article *By Ourselves! [Prin noi*

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<sup>6</sup> The purpose of this law was to ‘speed up the Hungarianization of education in non-Hungarian primary schools’, according to *Apponyi’s Law and Its Misunderstanding*, in ‘Foaia poporului’, Year 19, Sunday 13/26 March 1911, Nr. 11, p. 1 (available at: [http://dspace.bcucluj.ro/bitstream/123456789/49983/1/BCUCLUJ\\_FP\\_PIV1903\\_1911\\_019\\_011.pdf](http://dspace.bcucluj.ro/bitstream/123456789/49983/1/BCUCLUJ_FP_PIV1903_1911_019_011.pdf))

<sup>7</sup> Details about the phases of the negotiations in Budapest, from April 8, 1906, can be found in the columns of the ‘Tribuna’ newspaper, Year X, Arad, Wednesday, March 29 (April 11) 1906, No. 61, pp. 2-3 (available at: [http://documente.bcucluj.ro/web/bibdigit/periodice/tribunapoporului/1906/BCUCLUJ\\_FP\\_P2514\\_1906\\_010\\_0061.pdf](http://documente.bcucluj.ro/web/bibdigit/periodice/tribunapoporului/1906/BCUCLUJ_FP_P2514_1906_010_0061.pdf))

<sup>8</sup> Gheorghe Șora, *Vasile Goldiș, activist for the perfection of the national ideal. December 1, 1918 [Vasile Goldiș, militant pentru desăvârșirea idealului național. 1 Decembrie 1918]*, Timișoara, Facla Publishing House, 1980, pp. 31-32.

<sup>9</sup> *Ibidem*, p. 33.

*înșine!*], published in the ‘Tribuna’ newspaper from Arad, he states: ‘Man is exalted by his merits, but – no matter how worthy he is – it only makes sense in the society of his fellows ... (...) There is no man that does not belong to a nation and the individual fate of each one is closely linked to fate of his people’.<sup>10</sup> In his conception, the whole society plays an extremely important role in the progress of a people, the nation, through its work and achievements, representing a stage of civilization: ‘... a state is not only a country and a people, it is also work what the people do in their country, is the society that is achieved by this work and behind it is the *culture* (o.u.), through which the state contributes to human civilization’.<sup>11</sup>

In the period preceding the Great Union, Vasile Goldiș was the one who drafted *The Oradea Declaration* [*Declarația de la Oradea*], October 12, 1918, in which he expressed the ideas of an entire representative generation of intellectuals and politicians, fighting the measures imposed by the Hungarian monarchy: ‘On the basis of natural law, that each nation can dispose, decided alone and free of its fate –, a right that is now recognized by the Hungarian government through the proposed armistice of the monarchy –, the Romanian nation in Hungary and Transylvania now wants to make use of this right and therefore it also claims for itself the right, free from any foreign entanglement, to decide for itself to place itself among the free nations’.<sup>12</sup>

But the most important moment, the apogee of Vasile Goldiș’s political career, is the uplifting moment before the Great National Assembly, on December 1, 1918, in Alba Iulia, when he delivered *The Solemn Speech* [*Cuvântarea solemnă*], at the end of which he presented the Resolution in the nine points, highlighting the fundamental principles of the establishment of the new Romanian unitary state. His spiritual principle – ‘By ourselves!’ – was now more and more obvious as his supreme desideratum, but also of the Romanians gathered in the heart of the country, in all these intra-Carpathian territories inhabited by Romanians, from

<sup>10</sup> Vasile Goldiș, *By Ourselves!* [*Prin noi înșine!*], in ‘Tribuna’, Arad, XIV, 1910, no. 38 (February 19 / March 4), p. 3; apud. Marțian Iovan, *Op. cit.*, p. 112.

<sup>11</sup> Vasile Goldiș, *Country and People* [*Țară și popor*], Arad Municipality Library, *Acts and Letters Regarding Vasile Goldiș* [*Acte și scrisori privind pe Vasile Goldiș*], vol. I, file no. 199499 / D, pp. 277-299; apud. Marțian Iovan, *Op. cit.*, p. 193.

<sup>12</sup> Vasile Goldiș, *Resurrection* [*Înviere*], in ‘Românul’, no. 1, November 8, 1918; and in *The Great Union of December 1, 1918* [*Marea Unire de la 1 Decembrie 1918*], Bucharest, 1943, pp. 24-25; apud. Marius Ioan Grec, Marțian Iovan, Stelean Ioan Boia, *Vasile Goldiș. 150 Years since Birth (1862-1934)* [*Vasile Goldiș. 150 de ani de la naștere (1862-1934)*]. A Homage Volume, Bucharest, Romanian Academy Publishing House, 2012, p. 89.

Transylvania, Banat, Crișana and Maramureș, to unite with Romania, ‘the Motherland’.

The manuscript of the speech that Vasile Goldiș delivered in Alba Iulia is today the most important piece in the collection of the National Museum of the Union, being known as ‘Vasile Goldiș’s folder’. It includes pages filled with the national ideal of all Romanians. Among the main demands, claimed in front of over a hundred thousand Romanians, we recall: ‘the complete national freedom for all cohabiting peoples, ‘equal justification and full religious freedom’, ‘public vote, direct, equal, secret (...), for both genders’, ‘complete freedom of the press, association and assembly, free propaganda of all human thoughts’, ‘radical agrarian reform’, ‘industrial workers are guaranteed the same rights and benefits, which are legislated in the most advanced states industrial industries in the West’.<sup>13</sup>

Consequently, we can state that the Great Union Resolution represents the ideology and expression of Vasile Goldiș’s political vision, a synthesis of his conception regarding the notion of national self-determination, constantly emphasizing the peaceful and fruitful collaboration between the coexisting nations. Moreover, as a member of the Governing Council, but also as a member of the government in Bucharest, Vasile Goldiș ‘sought solutions to ensure the rights of minorities in the country’<sup>14</sup>, and emphasizes that they must live in good understanding and respect, pursuing their common interests.

Immediately after this historical date, on December 14, 1918, Vasile Goldiș was part of the delegation that presented the Act of Union in Bucharest, together with bishops Miron Cristea, Iuliu Hossu and Alexandru Vaida-Voievod. As leader of the Romanian National Party, but also of other commissions in the then Romanian government, ‘he promoted the same creed and political values, remaining consistent and asserting himself as a Christian Democrat thinker’.<sup>15</sup>

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<sup>13</sup> Vasile Goldiș, *Speech at the Assembly from Alba Iulia [Cuvântare la Adunarea de la Alba Iulia]*, in ‘Calendarul Ligii Culturale’, for 1920, Bucharest, ‘Liga Culturală’ Publishing House, 1920, pp. 52-60; apud. Marius Ioan Grec, Marțian Iovan, Stelean Ioan Boia, *Op. cit.*, pp. 98-99.

<sup>14</sup> Vasile Goldiș, *Studies and Documents. I. Political Activity. Ideologist of the Great Union from December 1, 1918 [Studii și documente. I. Activitatea politică. Ideolog al Marii Uniri de la 1 Decembrie 1918]*, edited by Eugen Gagea, Preface by Aurel Ardelean, Arad, Gutenberg Univers Publishing House, 2013, p. 122.

<sup>15</sup> Eugen Gagea, *The Solemn Speech Delivered by Vasile Goldiș in Alba Iulia on December 1, 1918 [Cuvântarea solemnă rostită de Vasile Goldiș la Alba Iulia la 1 Decembrie 1918]*, in ‘Studii de știință și cultură’, vol. VII, no. 4, December 2011, p. 191.

Also in the same democratic spirit, a few years later, in the pages of the German publication 'Bürger-Zeitung', from Periam, on May 16, 1926, Vasile Goldiș wrote: 'Let it be known that I, the author of the Alba Iulia Decision, will remain faithful to them until the end of my life. I will not admit any injustice to our fellow citizens of another language. All the nationalities of this country must feel at home in Romania, because the Romanian people reject any injustice. This principle underlies my political beliefs. Romanian law must be a law of justice...'<sup>16</sup>

Only a few months before his passing, in November 1933, once again, Vasile Goldiș wrote his last sentences in which he confessed his axiological belief: 'the decisions of Alba Iulia will forever remain a glory of the National Assembly from 1 December 1918, because they proclaim the eternal and infallible principles of justice, freedom and peace that have always existed in the world'.<sup>17</sup>

Thus, due to the ideas sustained and promoted throughout his life, it can be stated that 'Vasile Goldiș's European personality bears the marks of a deep humanism. Visionary spirit, the politician Vasile Goldiș foresees the need to establish the United States of Europe. As a promoter of the European idea, Vasile Goldiș brought arguments, justifications from the spiritual horizon of Christianity, from its solid historical, sociological, legal and ethnic psychology culture. Christian values, religion – as the supreme value, Vasile Goldiș states, are the synthetic spiritual forces on the road of humanity to the universal state. Christians, even through their beliefs, are attracted to the ideal of the nation-state'.<sup>18</sup>

Today, the entire work of academician Vasile Goldiș 'has a well-deserved place of preservation and research within the invaluable book fund of the great library of the Romanian Academy'<sup>19</sup>, as a point of reference in the national and universal history.

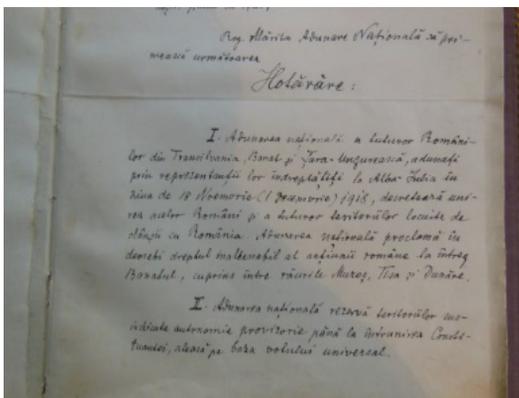
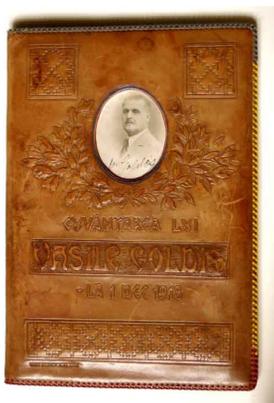
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<sup>16</sup> Apud. Gheorghe Șora, Eugen Gagea, *Op. cit.*, p. 11.

<sup>17</sup> Vasile Goldiș, *The League of Nations and the Great National Assembly from Alba Iulia [Societatea Națiunilor și Marea Adunare Națională de la Alba Iulia]*, in 'Hotarul', Arad, Year I, no. 7, November 24, 1933; apud. Marius Ioan Grec, Marțian Iovan, Stelean Ioan Boia, *Op. cit.*, p. 265.

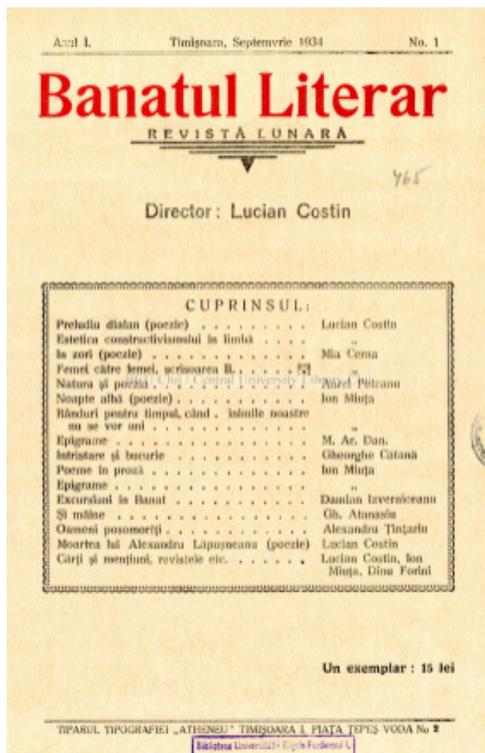
<sup>18</sup> Speech by univ. prof. Aurel Ardelean PhD, the President of the University, at the statue of Vasile Goldiș, on the occasion of the 95<sup>th</sup> anniversary of the Great Union (1918-2013), Arad, Revolution Square, Sunday, December 1, 2013, in Aurel Ardelean, *Pro Universitaria*, volume VII. *Speeches, Messages, Press Conferences [Discursuri, mesaje, conferințe de presă]*, Arad, Gutenberg Unvers Publishing House, 2014, p. 86.

<sup>19</sup> Liviu Mărghitan, *Academicians from Arad County (19<sup>th</sup>- 20<sup>th</sup> centuries)*, Arad, 'Moise Nicoară' Foundation Publishing House, 2004, p. 50.



## A Page in the History of Interwar Journalism – ‘Literary Banat’ [‘Banatul literar’]. Monthly Journal\*

### Introduction



The Great Union of December 1, 1918 was followed by profound changes in terms of social, economic, political, cultural and artistic life, opening ways to new perspectives of Romanian culture, literature and journalism in the near future. First of all, what characterizes the people of interwar culture is the solid intellectual formation. This has allowed unlimited access to the most diverse areas of knowledge.

In the field of journalism, there are many publications, of various orientations and concerns, throughout the country. One of these publications, which we refer to in this paper, is the monthly journal ‘Literary Banat’ [‘Banatul literar’].

\* Communication held at the International Colloquium *Europe: Center and Edge. Cross-Border Cultural Cooperation*, 7<sup>th</sup> Edition, organized by the ‘Vasile Goldiș’ Association for Culture, Education and Youth, Arad and the Municipal Culture Centre Arad, in partnership with the ‘Vasile Goldiș’ Western University of Arad, Arad City Hall, the journal ‘Studii de știință și cultură’ Arad, Romania, Romanian Academy, Timișoara Branch, ‘Titu Maiorescu’ Institute of Banat Studies, October 18-19, 2018; published in *The International Colloquium Europe: Center and Edge. Cross-Border Cultural Cooperation* 7<sup>th</sup> Edition, October 18-19, 2018, Arad, Supplement to the journal ‘Studii de știință și cultură’, Gutenberg Univers Publishing House, Arad, Romania, 2018, pp. 69-78.

## A Brief history of the Journal

‘Literary Banat’ [‘Banatul literar’] (1934-1938) is known as a journal published monthly for four years, 1934-1938, in Timișoara (year I, issue 1 – September 1934; year I, issue 2 – October 1934), Lugoj (year I, numbers 3-4, November-December 1934, year I, numbers 5-6, January-February 1935, year II, numbers 9-12, September-December 1936, year III, number 1, series II, January 31 1937, under the title ‘Banatul literar, artistic și social’), Craiova (year II, numbers 1-2, October-November 1935; year II, numbers 3-4-5, December 1935-January-February 1936; year II, numbers 6-7-8, March-April-May 1936; year IV, numbers 8-9-10, August-September-October 1938), Bucharest (year I, number 7, March 1935; year I, number 8, April 1935; year I, numbers 11-12, July-August 1935), Caransebeș (year I, numbers 9-10, May-June 1935; year III, numbers 2-8, February-August 1937; year III, numbers 9-12, September-December 1937, year IV, numbers 1-4, January-April 1938; year IV, numbers 5-7, May-July 1938; year IV, numbers 11-12, November-December 1938). During the four years, the journal’s issues were: year I – 8 issues, year II – 4 issues, year III – 3 issues and year IV – 4 issues. The founding director of this journal was the writer Lucian Costin<sup>1</sup>, and the journal first appeared in Timișoara, in 1934. ‘A monthly journal’ or as ‘a Literary Magazine’ were printed as a subtitle on the frontispiece. Only one issue of the journal, the issue from January 31, 1937, printed in Lugoj, appears under the title ‘Literary, Artistic and Social Banat’.

The editorial team of this journal included: Lucian Costin, Grigore Bugarin (1937-1938), Măia Cerna, Gheorghe Cătană, Ion Miuța, Ioan J. Bănățanu, Damian Izverniceanu, etc. Collaborators of the journal were a multitude, such as: Eusebiu Camilar, Nichifor Crainic, C. Miu-Lerca, Alexandru Țânțariu, Gheorghe Roiban and others.

According to Ioan Hangiu, ‘«Banatul literar» aimed to «concentrate young talents around veterans, (...) encourage them through serious work in

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<sup>1</sup>Lucian Costin (September 11, 1887, Lisaura, Suceava County – September 10, 1951, Caransebeș, Caraș-Severin County), is the pseudonym of Ion Gheorghe Costiniuc, poet, memorialist, folklorist, dialectologist, pedagogue, geographer, publicist and translator, founder of the ‘Literary Banat’ [‘Banatul literar’] (1934-1938). (According to *Encyclopaedia of Banat*, vol. I, *Literature*, general coordinator Crișu Dascălu, Timișoara, David Press Print Publishing House, 2016, p. 200)

the field of literature, (...) guide them to new and healthy literary aesthetics'.<sup>2</sup>

The researcher can identify in the pages of the journal articles of literary criticism, prose, monographs, verses, essays, studies, epigrams, but also chronicles and notes on journals and books published at that time.

The journal does not have a well-defined program article, but according to the topic approached, it can be said that it has something of Nichifor Crainic's thinking ideology<sup>3</sup>.

### **'Literary Banat' – Problematic and Defining Features**

The present study intends to include a short presentation of each issue of the journal, trying to highlight the defining features of the issues addressed, drawing attention to the most representative published articles.

In the first issue of the 'Literary Banat' ['Banatul literar'] journal. Monthly journal, Timișoara, September 1934, its director, Lucian Costin, publishes a study of special significance, namely: *The Aesthetics of Constructivism in Language [Estetica constructivismului în limbă]*, an article in which the author believes that: 'The charm of language is manifested in any people aware of its fate and history. Language bound them to the highest instincts of vitality and continuity. Through the charm of language, peoples have grouped into small and large nations and thus we have entered as one of the most beautiful European languages in the framework of universal philology. (...) Literature is the constructivist factor and represents the creative treasure of ideas...'<sup>4</sup> He also brings into discussion the great names of Romanian literature: the Văcărescu brothers, Bolintineanu, Grigore Alexandrescu, Mihai Eminescu. Another important article is that of Professor Aurel E. Peteanu, *Nature and Poetry [Natura și poezia]*, where the author conducts a comparative study of ancient and modern poetry, identifying an essential difference. Damian Izverniceanu signs the article *Trips in Banat [Excursiuni în Banat]*, an evocation of some

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<sup>2</sup> Ioan Hangiu, *Dictionary of the Romanian Literary Press (1790-1982) [Dicționar al presei literare românești (1790-1982)]*, argument by Ion Dodu Bălan, Bucharest, Scientific and Encyclopedic Publishing House, 1987, p. 56.

<sup>3</sup> Nichifor Crainic (December 22, 1889, Bulbucata, Giurgiu County – August 20, 1972, Mogoșoaia, Ilfov County) is the pseudonym of Ion Dobre, theologian, writer, poet, journalist, politician, publisher, philosopher, founder and leader of the magazine 'Gândirea', promoter of spiritualizing traditionalism.

<sup>4</sup> Lucian Costin, *The Aesthetics of Constructivism in Language*, in 'Literary Banat' ['Banatul literar'] Monthly magazine, year I, Nr. 1, Timișoara, September, 1934, p. 4.

picturesque regions: Ochiul Beiului. Among the collaborators, we mention: M. Ar. Dan, *Epigrams [Epigrame]*, Gh. Atanasiu, *And Tomorrow... [Și mâine...]* (lyrics), etc. References are made in the final section to other publications and books published at that time, chronicles signed by Lucian Costin, Ion Miuța and Dinu Forini.

The second issue of the magazine, also published in Timișoara, in October 1934, begins with sad news, the death of a great Transylvanian writer, Gheorghe Bogdan-Duică (1866-1934). Other representative articles are: *The Aesthetics of Constructivism in Poetic Art [Estetica constructivismului în arta poetică]*, Chapter II: *Asperities [Asperitățile]*, by Lucian Costin, who writes: ‘So what are we looking for in poetry, if not the one, in which the effluvia of feelings flow from *me* to *me*. So here is the thesis: a poem is something organic, *something that is spiritualized from the soul into the feeling, which separates two worlds of the ego, matter and spirit.* (o.u.) (...) To poetize a feeling means to concretize the aromatic beauties of the feeling in *new forms*: the poetic art in *the new values* that is *poetry*’.<sup>5</sup> From the contents of this issue we also mention: *Patience of a Monographer [Răbdare de monografist]*, by Gh. Atanasiu, *Symphony of the Wind, Sun, sun! [Simfonia vântului, Soare, soare!]* (lyrics), *Cerb mare soră n-are* (Banat folklore), by Lucian Costin, *Sonets [Sonete]*, by Grigore Bugarin, *Silence [Liniște]* (poetry), by Aurel Contrea. There is also a page dedicated to Banat novices, which can be found in each of the subsequent issues of the journal. In this section debut: V. Moșoarcă, I. Ciucurel, Sergiu Vierul etc. As all issues of the journal, it prints in the final section, notations about various books, conferences, magazines, new publications, all grouped under the title ‘Chronicle’, signed by the editorial board.

Issues 3-4, November-December 1934, are published in Lugoj in a single brochure. From the table of contents: *Writers and Writers [Scriitori și scriitori]*, *Roman Elegies by I. W. Goethe [Elegii romane de I. W. Goethe]* (poems), *Detlev von Liliencron*, signed by Lucian Costin, the poems *The Ghosts [Strigoii]* and *My Love [Iubirea mea]*, signed by Ioan Miuța, *Frescoes [Fresce]*, by Mia Cerna, *Sonnets [Sonete]*, by Grigore Bugarin, *Morning Sonnet [Sonet matinal]*, by V. Flueraș.

Likewise, issues 5-6, January February 1935, year II, are also published in Lugoj and contain studies, prose, lyrics: *On the Banat Plain [Pe câmpia Banatului]*, by Damian Izverniceanu, *Sonnets [Sonete]*, by

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<sup>5</sup> Lucian Costin, *The Aesthetics of Constructivism in Poetic Art [Estetica constructivismului în arta poetică]*, in ‘Literary Banat’ [‘Banatul literar’]. Monthly magazine, year I, Nr. 2, Timișoara, October, 1934, pp. 9-10.

Grigore Bugarin and V. Flueraș, *Galbănul Împăratului. Pirobind la soare*, prose, by Mia Cerna, *Research on Banat Riddles. The Wind [Cercetări asupra ghicitorilor bănățene. Vântul]* (Banat folklore studies), by Lucian Costin, poems: *Winter [Iarna]*, by Ioan J. Bănățanu, *A Winter Morning [O dimineață de iarnă]*, by Lucian Costin, etc.

Then the journal moved to Bucharest and printed issues 7 and 8, March-April 1935. The studies and researches of Banat folklore continue: Lucian Costin's *Riddles [Ghicitorile]*, the prose sequel of *Galbănul Împăratului. Pirobind la soare* by Mia Cerna, Grigore Bugarin's *Sonnets [Sonete]*, *Evening Poem [Poem vesperal]* and *Elegy [Elegie]*, by Eusebiu Camilar, *Serial: Reșița. Snapshots, Impressions, Snapshots from Arad [Foileton: Reșița. Instantanee, impresii, Instantanee din Arad]*, by Lucian Costin, poems: *Uselessness [Zădărnicie]*, by Ioan J. Bănățanu, *Resurrection [Înviere]*, by Ion Miuța, *Privirea ta [Your Look]*, by I. Chincea, *Rebellion [Răzvrătire]*, by D. Psatta, *Christ Comes [Vine Crist]*, by Silviu Lazăr, *The Resurrection of Jesus [Învierea lui Iisus]*, by Lucian Costin, the latter being dedicated to the Holy Feast of Easter.

Between May and June 1935, the 'Literary Banat' ['Banatul literar'] journal. Monthly journal, appears in Caransebeș, in a double issue, 9 and 10, including articles such as: *From the Life of Writers. Literary Hours. The Folk Masters, with Artur Gorovei [Din vieța scriitorilor. Ceasuri literare. Maeștrii folkloriști, cu Artur Gorovei]*, signed by Lucian Costin, the poem by Mia Cerna, *To a Portret [Unui portret]*, *The Childhood Memories [Amintirile din copilărie]* by George Cătană, the poems *Springtime Spring [Isvod de primăvară]* and *March [Martie]*, signed by E. Ar. Zaharia, *Serial: Lugoj. Aspect. Treasures. Epigones [Foileton: Lugoj. Aspect. Comori. Epigoni]*, by Grigore Bugarin, etc.

In July and August 1935, the journal appeared again in Bucharest, although it is written on the cover that it appeared in Caransebeș, but it seems that it was a typographical error, because, also on the cover, the 'Fântâna darurilor' Printing House is mentioned (13 Septembrie Street, No. 74, Bucharest VI). The issue is also double, 11 and 12, debating issues of history and literary criticism, poetry, prose, epigrams, column. However, what attracts the readers' attention is Lucian Costin's article, *Personalism in Literature [Personalismul în literatură]*, the author writing: 'Many writers resort to the most lucid realism in order to personalize themselves to the most intimate nucleus of the ego. (...) Both prose and poetry present us with a vast material of concentration and selection. The personal writer is bewitched at all times with vertebrate diseases, without which his eye as well as thought cannot resort to a poetic inducer in the true sense of the

word. His ego is everything, every vertebra feels only for itself; the smile is of the self, the joy of the self, the personalized pain in the person's core only to impose on this *insincere self*, which greatly complicates the genesis of the action'.<sup>6</sup> Other interesting articles are: *Revival. From the Unpublished Manuscripts* [*Reînviere. Din manuscrisele inedite*], by Al. Țânțariu (prose), *Miniatures. Tea, March* [*Miniaturi. Ceaiul, Mărțișor*], by Mia Cerna, *Serial. At an Exam* [*Foileton. La un examen*], by Lucian Costin, the poems *In My World...* [*În lumea mea...*], by Geo Pajiște, *Sonnets* [*Sonete*] by Grigore Bugarin, *Crossroads* [*Răspântie*], by Ion Th. Ilea, *And how I would like...* [*Și cum aș vrea...*], by Ioan J. Bănățanu, *Voivodes and Chroniclers. In Archaic Language. Poem V from 'Echoes of the Ages'* [*Voevozii și cronicarii. În graiu arhaic. Poemul V din „Ecurile veacurilor”*], signed by Lucian Costin.

From October 1935 to May 1936, the 'Literary Banat' ['Banatul literar'] journal move to Craiova, with the subtitle of 'Literary Magazine', printed every two months in double issues. Thus, in the second year, in issues 1, 2, 3, 4, 5, 6, 7 and 8, the permanent editors of the journal sign articles such as: Lucian Costin – *From the Life of Writers* [*Din viața scriitorilor*]. *Literary Hours. With Mr. Octavian Goga, With Mr. Liviu Rebreanu* [*Ceasuri literare. Cu D-l Octavian Goga, Cu D-l Liviu Rebreanu*]; *The Method of Investigation in Folklore* [*Metoda de investigație în folclor*]. In the *Genesis of the Banat Ballad* [*Geneza baladei bănățene*], he states: 'The fairy tale and the song are the two colonnades on which the monumental edifice of popular literature rests. If popular prose is nuanced in so many of its species, no less that the song has many variations of psychological productions that are displayed as folk art. One force in the people is *the narrator*, another force *the singer*<sup>7</sup>; *Notes from German Literature* [*Note din literatura germană*], poems: *Symphony* [*Simfonie*], *Lord's Day* [*Ziua Domnului*], *Man* [*Omul*]; Mia Cerna (*You Didn't Want Happiness* [*Tu n-ai vrut fericirea*]); George Cătană (*Eftimie the Hermit* [*Eftimie pustnicul*], *Father Spiridon's Adventure* [*Pățania părintelui Spiridon*], *Childhood Memories* [*Amintiri din copilărie*]), but also by various collaborators: Gheorghe Negru (*Silence* [*Tăcere*], *When I Left*

<sup>6</sup>Lucian Costin, *Personalism in Literature* [*Personalismul în literatură*], in 'Literary Banat' ['Banatul literar']. Monthly magazine, year I, Nr. 11-12, Bucharest, July-August, 1935, pp. 1-2.

<sup>5</sup> Lucian Costin, *The Genesis of the Banat Ballad*, in 'Literary Banat' ['Banatul literar']. Literary Magazine, year II, Nr. 3-4-5, Craiova, December 1935-January-February 1936, p. 13.

<sup>7</sup> *Ibidem*.

[*Când am plecat*], *My Song* [*Cântul meu*]); Salustia Bona (*Autumn* [*Toamnă*]); Mihai Lungianu (*Women's Caprices* [*Apucăturile femeii*]); Sorin Duma (*Twilight* [*Amurg*], *Flames are Crumbling* [*Se năruie flăcări*]); Gheorghe Lică-Olt (*Autumn of Life* [*Toamna vieții*]). Also in Craiova, in 1936, a special edition was issued, signed entirely by its founding director, Lucian Costin, entitled *From the Centuries... In the Archaic Language* [*De prin secolii... În graiul arhaic*], with poems such as: *Voivodes and Chroniclers*, *Alexandru Vodă cel Bun*, *Ștefan Vodă la Războieni*, *Răzbinarea lui Ștefan Tomșa*, *Moartea lui Alexandru Vodă Lăpușneanu*, *Mușatinii*, *Moldova* (*Apoteoză*), but also various contemporary journal reviews.

In Lugoj, the journal issued from September to the end of 1936, with four issues: 9-12, also with the subtitle 'Literary Magazine', director Lucian Costin, and Gheorghe Lică-Olt as editor. The journal begins with a retrospective look at the second year of its publication, making a brief review of the great achievements on prose, poetry, folklore and theatre: 'Step by step we woke up with two completed years. A programmatic work without hesitation to unravel literary meadows, on which flowers (talents) and 'buiezi' (untalented) are sprinkled in the zephyr breeze. With an undulating look we sheltered this meadow of Banat to isolate the flowers from 'buiezi'. In the columns of our journal, young and old alike took part in a relentless work (...) There were two years of testing as other attempts. (...) We sincerely confess that we are always vigilant on the meridian of objectivity with our eyes fixed on the two poles of Banat: *the real* and *the unreal*'.<sup>8</sup> Other articles: *The Banat Ballad* (*Structure*) *Balada bănățeană* (*Structura*), *Marcu*, *Folklore Notes* [*Marcu, note de folclor*], *Diplomatic Snapshots* [*Instantanee diplomatice*] (leaflet), *Prayer* [*Rugă*] (Lucian Costin); *The River Descends from the Mountains* [*Râul coboară din munți*] (Grigore Bugarin); *Mother Trufia* [*Maica Trufia*] (Gheorghe Cătană); *Bornete Tolbarul*, *From the Tavern to the Cultural Centre* [*De la tavernă la cămin*] (sketch) (Gheorghe Lică-Olt); poems: *Poem in the Country* [*Poem la țară*], *A Blind Man Sings* [*Cântă un orb*] (Gheorghe Chlopina); *You Do Not Understand Love* [*Tu nu înțelegi iubirea*], *Sharing* [*Împărțire*] (Gheorghe Negru); *The Convict* [*Osânditul*] (Geo Pajiște).

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<sup>8</sup> The editorial office, *Concluding the Second Year of the 'Literary Banat'* [*Banatul literar*'], in 'Literary Banat' [*Banatul literar*'] Literary Magazine, year II, no. 9-10-11-12, Lugoj, September-October-November-December 1936, p. 2.

In Lugoj, on January 31, 1937, the journal's title became *'The Literary, Artistic and Social Banat'* [*'Banatul literar, artistic și social'*], with the mention 'appears monthly'.

The issue contains articles signed by: Lucian Costin, *Representative Poetry* [*Poezia reprezentativă*], Pavel Jumanca, *The Teacher and the Social Environment* [*Învățătorul și mediul social*], Grigore Bugarin, *The Trinity of the Romanian Spirit. Instead of the Introductory Word for the New Line of 'Literary Banat'* [*Treimea Duhului Românesc. În loc de cuvânt introductiv pentru noua linie a „Banatului literar”*], etc. The latter articles notes: «The Literary Banat» subject to the burdens of today, starts from the new path guided by the torch of Nichifor Crainic's thought and in the spirit of his thought, because in the Romanian thought, the harmony of the integral thought of Mr. Nichifor Crainic shines the symbol of our tradition. (...)

From all *the Romanian specifics*, we from this tribune, we chose the Romanian identity of Banat. We serve this in the line of thought of Nichifor Crainic. We tend to promote the characteristic local Romanian brand.

We want to link the character of the Romanian culture of Banat with the specifics of the other provinces, not in the sense of subordination, but of emulation. That is why we want to have in this «Literary Banat» Oltenia, Transylvania, Macedonia-Romania, Wallachia, Moldavia inspirational words, as we have in this Banat the soul of the soul of all Romanians, from the Tisza across the Dniester, and from the Forest Carpathians to the heart of Pindus, twinned in the native Banat'.<sup>9</sup>

The journal new guidelines outline in the general context of Romanian journalism, in the interwar period.

Also in the third year, the journal is published again in Caransebeș, between February and December 1937, numbers 2 to 12. Now the subtitle of the journal is 'Literary Magazine', director Lucian Costin, and editor is Gheorghe Lică-Olt. As an introduction, the editorial board signs the article *About a Certain Banat Spirituality. A Few Words in the Third Year of Our Journal* [*Despre o anumită spiritualitate bănățeană. Câteva cuvinte în al III-lea an al revistei noastre*]: 'We did not show up with proud claims, but we worked and contributed to the uplifting of Banat spirituality: the inclusion of Banat speech in the great framework of Romance philology, the inclusion of the folklore treasures on analytical bases of studies and special treaties, the grouping of the sociable elements for honest and unadulterated

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<sup>9</sup> Grigore Bugarin, *The Trinity of the Romanian Spirit. Instead of the Introductory Word for the New Line of "Literary Banat" ["Banatul literar"]*, in 'Literary, Artistic and Social Banat', year III, no. 1, series II, Lugoj, January 31, 1937, pp. 4-5.

work, the guidance towards a new and rigid literary school in collaboration with the other provinces, serious orientation towards a sincere and traditionalist nationalism. Then the purification of the language, which we enunciate from this literary tribune: progress in progression ... We build, we build with solid, well-selected material. We are not intoxicated by the charming appearances of those Banat journals with a large display case and full of advertisements. A Banat literary school in itself must be in the hands of a well-trained man, with a real source of regeneration and creation of forces. Many came to us... but few were chosen. Many were frightened by the programmatic work and left our tribune, the only one present, that is, a literary tribune.<sup>10</sup> Articles signed by: Mia Cerna (*Field Pastel [Pastel de câmp]*, *Rural Pastel [Pastel rural]*, *Morning [Dimineața]*); Gheorghe Cătană (*Love Your Enemies [Iubiți și pe vrăjmașii voștri]*); Viorica Jumanca (*Trilogy of the Sad Thought [Trilogia gândului trist]*); A. Partanu (*The Seasons [Anotimpurile]*); Gheorghe Lică-Olt (*Nuneasca – theatre*); Const. T. Stoika (*Ancient Perfume [Parfum antic]*); Lucian Costin (*Novăceștii in Banat Ballad [Novăceștii în balada bănățeană]*, *At Dusk [În amurg]*, *Dragoș Vodă*, *The Aesthetics of Folk Art [Estetica artei populare]*, *The Style, Culture and Literary Orientation of Mihail Gașpar [Stilul, cultura și orientarea literară a lui Mihail Gașpar]*).

During the fourth and last year, the numbers 1-4, January-April 1938, the numbers 5-7, May-July 1938 and the numbers 11-12, November-December 1938, printed in Caransebeș, and Craiova, three issues, 8, 9 and 10, grouped in a fascicle, for August-September-October 1938. The periodical returns to the initial subtitle of 'Monthly Journal', Lucian Costin as director. Articles on history and literary criticism, such as: *Literary Genres [Curentele literare]*, article signed by the entire editorial staff, Issues of Aesthetics in Poetry [*Probleme de estetică în poezie*], signed by Lucian Costin, poems by Salustia Tr. Bona, *I Want You For Another Flower [Te vreau pentr-o altă floare]*, *The Vagabond [Vagabondul]*, the monographic study *From the Life and Activity of Prof. Dr. I. Popovici. 1876-1928. Primary, Secondary and University Studies [Din viața și activitatea prof. Dr. I. Popovici. 1876-1928. Studii primare, secundare și universitare]*, by Aurel Peteanu PhD. Lucian Costin signs the study dedicated to Banat folklore: *Agricultural, Household Tools, Food, etc. in Riddles [Unelte*

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<sup>10</sup> The editorial office, *About a Certain Banat Spirituality. A Few Words in the Third Year of Our Journal [Despre o anumită spiritualitate bănățeană. Câteva cuvinte în al III-lea an al revistei noastre]*, in 'Literary Banat' ['Banatul literar']. Literary Magazine, year III, no. 2-8, Caransebeș, February-August 1937, p. 1.

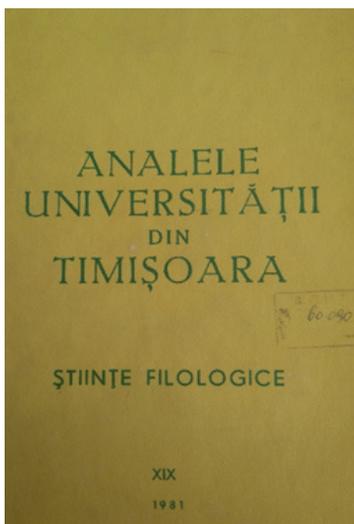
*agricole, casnice, alimente etc. în ghicitori*], and the journal ends with the well-known *Chronicle* [*Cronică*] of reviews of various journals and newspapers.

The publication of the ‘Literary Banat’ [‘Banatul literar’] continued until the end of 1938, moving again to Caransebeș, the last two issues, 11-12, were published on November-December 1938, in newspaper format, comprising four pages, as well as and the other issues published during 1938, in Caransebeș. Apart from these, the others issues were printed in book type format, comprising, on average, 20-30 pages.

In the archive of the ‘Sorin Titel’ County Library Timiș, The Documentation Section, the journal can be identified under P. III. 1,552 and the archive consists of: year I: 1934, no. 3-4; year I: 1934/1935, no. 1-6, 8-12; year II: 1935/1936, no. 3-12; year II: 1935/1936, no. 7 + supplement 16; year III: 1937, no. 2-12; year IV: 1938, no. 8-10.

In the collection of the ‘Lucian Blaga’ Central University Library from Cluj-Napoca, in the Section ‘Digital Library’, the researcher can find the entire scanned collection of the ‘Literary Banat’ [‘Banatul literar’], in digital format.

## **The Beginnings of Academic Press in the Banat Cultural Space. ‘Annals of the West University of Timișoara’. Philological Sciences Series in the collection of the ‘Eugen Todoran’ Central University Library\***



By tradition, Banat is a multicultural and multi-ethnic region, with permanent interrelations and different value manifestations.

The favourable geographical location, at the confluence between Central and Eastern Europe, gives this area a wide openness and multiple benefits, both economic and cultural. Being a space of interference, over time there have been countless ethnic and cultural exchanges between the three neighbouring countries. These exchanges have facilitated the continuous connection to the European cultural values.

An important feature is that the Banat tradition has promoted cultural life throughout the community. Against the background of a mutual tolerance, as a true model of life of the people of Banat, the feeling of belonging has always determined the preservation of specific values, traditions and customs. Thus, culture has become, over time, the main connection of the inhabitants of these lands.

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\* Communication held at the National Conference of Librarians in Romania, 27<sup>th</sup> Edition, *Barrier-Free Library*, organized in Timișoara by the Romanian Librarians Association, West University of Timișoara, Polytechnic University of Timișoara, Central Library of Polytechnic University of Timișoara and the ‘Eugen Todoran’ Central Library of Timișoara, September 7-9, 2016; published in the book *The Barrier-Free Library. National Conference of Librarians in Romania, XXVII Edition, Timișoara, September 7-9, 2016 [Conferința Națională a Bibliotecarilor din România, Ediția a XXVII-a, Timișoara, 7-9 septembrie 2016]*, coord. Maria Micle, Agneta Lovasz, Simona Bursășiu, Timișoara, West University Publishing House, Bucharest, ABR Publishing House, 2017, pp. 311-317.

The entire cultural sphere has generated important opportunities for the development of a harmonious cultural-artistic life.

The existence of a university education institution has favoured the cultural diversification and the training of specialists in a certain field. Thus, within the West University of Timișoara, the Faculty of Letters, History and Theology is considered to be one of the founding faculties of the University of Timișoara, ‘it is also found in Royal Decree no. 660 of December 30, 1944 (for the specialization of Letters and Theology) and in the Decision of the Council of Ministers no. 999 of September 27, 1962’. ([www.litere.uvt.ro](http://www.litere.uvt.ro)) The faculty has been functioning under this name and in this structure since 2003, continuing the university study programs in the humanities and mainly philological field, initiated in Timișoara since 1956.

Also in 1944, the first university library in the west of the country was created in Timișoara. (Decree-Law no. 660, Art. 26, December 30). After the Faculty of Philology was founded, the library of the Pedagogical Institute continuously enriched its collection, thus acquiring an encyclopaedic profile. Starting with 1962, the Central Library of the University of Timișoara developed rapidly, and from 1992, by a ministerial order (O.M. no. 6237/14 September), it became ‘an institution of national interest, with legal personality, similar to those in Bucharest, Cluj-Napoca and Iași’. ([www.bcut.ro/istoric](http://www.bcut.ro/istoric)) Since 2000, the Central University Library in Timișoara has officially been named after the person who sustained it incessantly, Professor Eugen Todoran. ‘Along with the university libraries in Bucharest, Cluj-Napoca and Iași, the ‘Eugen Todoran’ Central University Library in Timișoara is a scientific and cultural institution of national interest, with a well-defined mission and the role of establishing, organizing, processing, developing and preserving collections of books, periodicals, articles, electronic publications, as well as to create the informational framework necessary to support the didactic and research activity, consecrating the place that the book has in the scientific and cultural life of the Timișoara university environment’.

In a society based on knowledge and information, university libraries play a particularly important and constantly active role in the various fields of scientific research.

More than ever, today, it is well known that a library has gone beyond the traditional way, trying by all means of information to align with the contemporary moment. Documentary and bibliographic research is a field of real interest, necessary in the elaboration of extensive scientific studies. Therefore, access to the library’s collections is a crucial step in designing and conducting scientific research. Moreover, ‘as the library

classifies and organizes documents, bibliographic research or documentary research, whether manual or computerized, or – frequently today – combined, classifies and organizes the tools it uses. It depends on this organization and this progression to save time and get the most appropriate answers to the question asked'.<sup>1</sup>

The library is an info-documentary centre, more than a traditional institution intended only for reading. It 'approaches evaluation from a new perspective, which is no longer focused on the size of the document collections it holds. Documentary inflation has had the effect of devaluing the quantitative perspective, bringing to the forefront the way how the library responds to users' needs. Thus, one of the directions in which librarians must get involved is the establishment by collaboration of collections of publications, based on cooperation agreements with partner institutions or consortia'.<sup>2</sup> Consequently, the fundamental mission of a library, be it university, county, school or village library, is to make available to its readers the most relevant sources of information and documentation.

On the other hand, the academic press in the Banat cultural space was marked by the appearance of 'Annals of the West University of Timișoara', on various fields of specialization, such as: biology, chemistry, geography, law and administrative sciences, sociology and psychology, physical education and sports, mathematics and computer science, physics, philological sciences, music, theology. This important scientific work can be found in the collection of the 'Eugen Todoran' Central University Library in Timișoara.

The author intends to briefly present the volumes from the 'Philological Sciences' series, starting with 1963, the first year of publication, until 2015. We take into account aspects related to the structure of the volumes, the sections approached, the editorial staff, and to present

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<sup>1</sup> Aurelia Stoica, *The Approach of Documentary Research and the Reference Librarian [Demersul cercetării documentare și bibliotecarul de referințe]*, in 'Biblos' (online), 1998, no. 6 ([www.bcuiasi.ro/biblos/volum](http://www.bcuiasi.ro/biblos/volum)); apud. Agnes Erich, Cristina Popescu, *The Impact of Information Culture in the University Educational Environment [Impactul culturii informaționale în mediul educațional universitar]*, in *Studii de biblioteconomie și știința informării / Library and Information Science Research* ISSN 2392-81907, ISSN-L 1453-5386, p. 147 ([www.lisr.ro](http://www.lisr.ro))

<sup>2</sup> Robert Coravu, *Diffuse Intermediary. University Library Between Printing Culture and Digital Culture [Intermediarul difuz. Biblioteca universitară între cultura tiparului și cultura digitală]*, Constanța, Ex Ponto Publishing House, 2012, ISBN 978-606-598-186-7, p. 60.

some information regarding the activity of the editors-in-charge within the university space of Timișoara.

The editors in charge of the publication's management: Gheorghe Ivănescu (1963-1968), Victor Iancu (1969-1975), Ștefan Munteanu (1976-1985), Vasile Șerban (1986-1987), Simion Mioc (1988-1994), Ileana Oancea (1995-2006), Vasile Frățilă (2007-2010), Claudiu T. Arieșan (2011-present).

From 1963 to 1988, the title of the publication was 'Annals of the University of Timișoara'. Philology Sciences Series, author: University of Timișoara, Faculty of Philology; since 1989, the University of Timișoara, the Faculty of Letters, Philosophy and History have appeared as authors; starting with the year 2000, the West University of Timișoara, the Faculty of Letters, History and Theology appear as author.

Thus, in the first volume of the publication, I/1963, the articles are grouped on the following sections: *The History of Language and Literature*, where we mention some articles and authors: *The Folklorist Atanasie Marienescu [Atanasie Marienescu folclorist]*, by Ovidiu Bârlea; *Fr. Schiller and the Problems of Humanism [Fr. Schiller și problemele umanismului]*, by Victor Iancu; *The Language of M. Eminescu's Poems from 1866-1869: The Lexicon [Limba poeziilor lui M. Eminescu din perioada 1866-1869: Lexicul]*, by G. I. Tohăneanu; *Eminescu. Poetic Diorama and the Dialectic of History [Eminescu. Diorama poetică și dialectica istoriei]*, by Eugen Todoran; *The Art of M. Sadoveanu in 'Hanu-Ancuței' [Arta lui M. Sadoveanu în „Hanu-Ancuței”]*, by Lucia Jucu-Atanasiu; *The Tudor Arghezi's Meanings for the Dream in the Volume 'Suitable Words' [Sensurile date de Tudor Arghezi visului în volumul „Cuvinte potrivite”]*, by Simion Mioc. In the section entitled *Grammar and Language Theory*, articles and studies are signed by: P. Miclău (*New Aspects of General Linguistics [Aspecte noi ale lingvisticii generale]*), G. Ivănescu (*Grammar and Logic. The Logical Structure of Thinking as a Primary Factor of the Morphological Structure of Language [Gramatica și logica. Structura logică a gândirii ca factor primar al structurii morfologice a limbii]*), Ștefan Munteanu (*On the Relations between Literary Language and Language Styles [Despre raporturile dintre limba literară și stilurile limbii]*), Ioan Wolf (*Causes of Difficulties in Teaching German Spelling [Cauzele unor dificultăți în predarea ortografiei germane]*). The column dedicated to Notes and Discussions focuses on various issues of language and literary history: *On whispering 'i' in Romanian [Cu privire la i șoptit în limba română]* (Marin Petrișor); *Regarding the History of Pronoun His - Him, They In Romanian [Cu privire la istoria pronumelui său – lui, ei în*

*limba română*] (Petra Pitrop); *Contributions To The Biography Of Ioan Slavici. I. The Real Name of Ioan Slavici; II. Ioan Slavici and the Rebellion in Păuliș* [*Contribuții la biografia lui Ioan Slavici. I. Adevăratul nume al lui Ioan Slavici; II. Ioan Slavici și rebeliunea de la Păuliș*] (Virgil Vintilescu). The reviews record the editorial production of the past years, from Romania or from all over the world, being signed by authors such as: G. Ivănescu, Vlad Bănățeanu, Todor Ganev. The last part of the volume – *Commemorations* – is signed by Th. Tripcea, *Iosif Popovici. The Man and the Work* [*Iosif Popovici. Omul și opera*]. The editorial committee of this first volume included: N. Apostolescu, Șt. Binder, Alfred Heinrich, Lucia Jucu-Atanasiu, Eva Marschang, Eugen Todoran; responsible editor was G. Ivănescu, and editorial secretary, Gh. Tohăneanu.

The next volume has the same structure, the articles are grouped on the above-mentioned sections, signing I. Stan (who will be co-opted as a member of the editorial board, along with other teachers at the university), Partenie Murariu, Simion Mioc, Eugen Todoran, G. I. Tohăneanu, Traian Liviu Birăescu, G. Ivănescu, Victor Iancu, Ștefan Munteanu, D. Crașoveanu, I. Muțiu, Ivan Evseev and others.

Since 1965, Professor Eugen Todoran had been appointed Deputy Editor-in-Chief, a position he would hold until 1985. Since 1969, he had been joined in this position by Professor Ștefan Munteanu, and since 1976, the latter will be appointed editor-in-chief, and the publication had three deputy editors-in-chief: Eugen Todoran, Vasile Șerban and Ignat Bociort. They were in the same formula until 1985, and since 1986 Ignat Bociort and Lucia Jucu-Atanasiu have been appointed deputy editors, and since 1988, the latter has been joined by Ionel Stan.

Over the years, until 1990, the titles of the sections underwent some small changes, in the sense that they appeared either as *The History of Language and Literature* (1963-1965) or as *The History of Literature* (1966-1969) or *The History and Literary Theory* (1971-1973), or as *Literary History* (1974-1976), *The Literary Theory and History* (1977-1985), *Literary Criticism and Theory* (1986), *Literary History and Theory* (1987-1989); *Grammar and Language Theory* (1964, 1965) was replaced by *Linguistics* (1966-1989). In addition to these, *Notes and Discussions, Reviews*, are also present, in addition to new sections, such as: *Bibliographic Notes, Chronicle, Anniversaries, Literary and Stylistic Theory* (1986), *Chronicles and Reviews, In memoriam*.

Since the 1990s, in the pages of the 'Annals', in addition to the already established sections, there are also information on certain scientific events (symposia, conferences, colloquia, etc.) that took place at the

University, but also some interviews with personalities of the Banat cultural space. In addition, there are various studies of stylistics, semiotics, folklore, phonetics, dialectology, history of language, poetry, onomastics, general and contrastive linguistics, lexicology, virtually all areas related to Romanian philology, but also foreign. It even targets transdisciplinary objectives, addressing broader areas such as teaching and cultural studies. Sometimes, the studies appear in volume in a compact format, succeeding each other, thus not being divided into sections, as is the case of the volume of 1995 or 2010. Sometimes, the volumes containing studies and articles are published in two consecutive years. This is the case for the years 1996-1997, 1998-1999, 2004-2005 and 2013-2014.

The articles, studies, chronicles, reviews and other materials found in the pages of this scientific publication address a diverse topic from vast cultural areas, being written both in Romanian and in languages of universal circulation, such as English, German or French. The authors are university teachers from the cultural space of Timișoara, but also worldwide. We list some of the outstanding personalities who transmitted to the generations of students remarkable teachings and experiences, in the vast field of philological sciences: G. I. Tohăneanu, Eugen Todoran, Simion Mioc, Lucia Jucu-Atanasiu, Gheorghe Ivănescu, Ștefan Munteanu, Victor Iancu, Ștefan Binder, Clio Mănescu, Ion Iliescu, Eugen Tănase, Vasile Șerban, Vlad Bănățeanu, Alfred Heinrich, Rodica Tohăneanu, Cezar Apreutesei, Vasile Frățilă, Ion Neață, M. Bucă, Pavel Rozkos, Mihai Cazacu, Corneliu Nistor, Traian Liviu Birăescu, Livius Ciocârlie, Dumitru Crașoveanu, Ivan Evseev, Olimpia Marchiș, Alexandru Metea, Rodica Popescu, Ilie Gyuresik, Margareta Gyuresik, Vasile D. Țâra, Bogdan Țâra, Marcel Pop-Corniș, Galina Cernicova, Ecaterina Radoslav, Ileana Oancea, Doina David, Maria Țenchea, Hortensia Pârlog, Ignat Bociort, Iosif Cheie-Pantea, Nicolae Corneanu, Silvia Rogobete, Richard Sîrbu, Yvonne Lucața, Cristina Stanciu, Maria Todoran, Dorina Dincă, Vasile Dumitru, Jiva Milin, Pia Teodorescu-Brînzeu, Doina Comloșan, Traian Nădăban, Herbert Bockel, Walter Engel, Constantin Chevereșan, Ametista Evseev, V. Simionese, Virgil Vintilescu, Constanța Ciocârlie, Roxana Nubert, Dumitru Vlăduț, Aurelia Turcu, Mihaela Pasat, Rodica Bărbat, Ionel Stan, Bogdan Graure, Peter Andreiter, Simona Constantinovici, Pompiliu Crăciunescu, Eleonora Pascu, Valy Ceia-Mocanu, Carmen Blaga, Otilia Hedeșan, Wolfgang Schaller, Ioan Muțiu, Claudiu T. Arieșan, Mirela Borchin, Mircea Borcilă, Teresa Ferro, Ion Gheție, Gabriel Kohn, Dan Negrescu, Giuseppe Piccillo, Alain Vuillemin, Laura Cheie, Nelly Flaux, Atena Irimescu, Ileana Irimescu, Daniel Vighi, Adrian Mioc, Ioan Viorel Boldureanu, Dumitru

Tucan, Maria Iliescu, Herman Parret, Lucian Miclăuș, Jan Goes, Georgiana Lungu-Badea, Marianne Marki, Alexandru Ruja, Gabriela Glăvan, Florin Opreșcu, Sanda Golopenția, Crișu Dascălu, Radu Pavel Gheo and many others. Some of them have been members of the publication's editorial staff

The volumes include an extremely varied topic, issues of grammar are discussed, from ancient times until today, while in the field of literature, studies highlight important people of Romanian and universal culture, from Dinicu Golescu, Iosif Vulcan, Titu Maiorescu, Mihai Eminescu, Lucian Blaga, Honoré de Balzac, at Gellu Naum, Eugène Ionesco, until today.

The study includes a review of those who were the editors responsible for this scientific publication, including some of the important aspects of their activity in the Banat cultural space.

Thus, the first editor, in the period 1963-1968, was appointed Professor Gheorghe Ivănescu (1912-1987), a famous philologist in the field of Romance, general and Indo-European linguistics, his main scientific works targeting this field: *Capital Problems of the Old Literary Romanian* [*Probleme capitale ale vechii române literare*] (1947), *The Origin of the Romanians* [*Originea românilor*] (1947), *Syntax Course of the Modern Romanian Language* [*Curs de sintaxa limbii române moderne*] (1948, republished in 2004), *History of the Romanian Language* [*Istoria limbii române*] (1980, republished in 2000), *Comparative Grammar of Indo-European Languages* [*Gramatica comparată a limbilor indoeuropene*] (1981), *General and Romanian Linguistics* [*Lingvistica generală și românească*] (1983), etc.

During 1969-1975, the editor was Professor Victor Iancu (1909-1981), the head of the Department of Universal and Comparative Literature, at the Faculty of Philology, within the University of Timișoara. Besides the fact that his articles were published in 'Gând românesc', 'Luceafărul', 'Scrișul bănățean', 'Orizont', 'Revista Cercului literar', he made a substantial contribution in the field of literary theory and criticism, aesthetics, of comparative exegesis and essay.

The third editor of the 'Annals', Philological Sciences Series, was Professor Ștefan Munteanu (1920-2012), in the period 1976-1985. His research, during his academic career, focused on studies of theoretical and applied stylistics, lexicology, grammar, history of the Romanian literary language, general linguistics and foreign literature. He was the first doctor of philology at the University of Timișoara, with the 1968 thesis coordinated by Professor Gheorghe Ivănescu – *Issues of Style Research. With Special Regard to Poetic Expressiveness* [*Probleme ale cercetării stilului. Cu specială privire la expresivitatea poetică*].

One of the founders of philological education in Timișoara, Vasile Șerban (1922-2002) was the editor of 'Annals' during 1986-1987. He undertook various researches in the field of contemporary Romanian language, his works becoming points of reference in Romanian lexicology and syntax: *Practical Course of Syntax of The Romanian Language [Curs practic de sintaxă a limbii române]* (1964), *Syntax of the Romanian Language [Sintaxa limbii române]* (1970), *Syntax of the Romanian Language for Baccalaureate and Admission in Higher Education [Sintaxa limbii române pentru bacalaureat și admiterea în învățământul superior]* (1996), *Theory and Topic of the Sentence in Contemporary Romanian [Teoria și topica propoziției în româna contemporană]* (1974) etc. In addition, he was always concerned with improving the teaching process, publishing, in collaboration with Liliana Ardelean, *The Methodology of Teaching the Romanian Language. Intensive Course for Foreign Students [Metodica predării limbii române. Curs intensiv pentru studenții străini]* (1980).

The next responsible editor, Simion Mioc (1931-2000), university professor at the Faculty of Philology, within the University of Timișoara, literary critic and poet, collaborated in various publications. He was the main editor of the publication between 1988 and 1994. He made his editorial debut in 1972 with the volume *The Work of Ion Vinea [Opera lui Ion Vinea]*, his doctoral thesis, sustained in the same year at the University of Bucharest. Other volumes: *Literary Structures [Structuri literare]* (1981), *Anamorphosis and Poetics [Anamorfoză și poetică]* (1988), *Interwar Lyrical Modalities [Modalități lirice interbelice]* (1995), *Telecords and Pleasures [Telecordii și ludisme]* (1998), *(Non) Canonical Readings [Lecturi (ne)canonice]* (1999).

Ileana Oancea (b. 1940), is a professor at the University, linguist, stylist and essayist. She coordinated the publication during 1995-2006. Among her writings we mention: *The History of the Romanian Stylistics [Istoria stilisticii românești]* (1988), *Elements of Applied Stylistics [Elemente de stilistică aplicată]* (1989), *Romanity and History. Classical Episteme and Literary [Romanitate și istorie. Epistemă clasică și literarizare]* (1993), *Semiostylistics (Some Landmarks) [Semiostilistica (Unele repere)]* (1998), *Romance Linguistics and General Linguistics. Interferences [Lingvistică romanică și lingvistică generală. Interferențe]* (1999), *Stylistic Readings [Lecturi stilistice]* (1999), *About the Noosphere. A Construction of Memory [Despre noosferă. O construcție a memoriei]* (2005) etc.

Vasile Frățiță (b. 1940), professor at the Faculty of Philology, coordinated the publication between 2007 and 2010. Since 1973 he has been a doctor of philology, with the thesis *The Dialect from the Lower Valley of Târnave [Graiu de pe valea inferioară a Târnavelor]*, under the direction of Professor Gheorghe Ivănescu. Among his works dedicated to the study of language, we mention: *Romanian Lexicology and Toponymy [Lexicologie și toponimie românească]* (1987), *Linguistic Contributions [Contribuții lingvistice]* (1993), *Linguistic Studies [Studii lingvistice]* (1999), *Etymologies. History of Some Words [Etimologii. Istoria unor cuvinte]* (2000), *Studies of Toponymy and Dialectology [Studii de toponimie și dialectologie]* (2004), *The Dialect on the Târnave [Graiu de pe Târnave]* (2005) etc.

Since 2011 until present, the editor in charge of 'Annals' is Claudiu Teodor Arieșan (b. 1963), lecturer at the Department of Classical Philology, at the West University of Timișoara, essayist, literary critic, translator, editor and television producer. He published the volumes: *Hermeneutics of Sympathetic Humour. Landmarks for a Romanian Comicology [Hermeneutica umorului simpatetic. Repere pentru o comicologie românească]* (1999), *Between Smile and Prayer. Cultural models in Classical and Patristic Comicology [Între surâs și rugăciune. Modele culturale din comicologia clasică și patristică]* (2004), *The Literary Fortress of Rome. The Founders [Cetatea literară a Romei. Întemeietorii]* (2005), *The Genesis of the Comic in the Romanian Culture [Geneza comicului în cultura română]* (2010).

The author intends in the near future to perform a detailed analysis of this series of 'Annals of the West University of Timișoara', the present study including merely some research guidelines. It is obvious that in a few pages you can only summarize the multitude of valuable information.

In conclusion, for the academic space of Timișoara, we can state that there is a close collaboration between the activity of professors, publications where they publish their studies and research and library, the latter being the one that stores this cultural treasure over centuries.

Therefore the book and, implicitly, the library are 'those things that have – or should have – a major role in the life of a nation'.<sup>3</sup> Therefore, it can be said that Libraries are true 'oceans of writing' and no one is allowed

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<sup>3</sup> Mircea Eliade, *About Books and Libraries (November 14, 1935) [Despre cărți și biblioteci]*, in *Mircea Eliade, 50 Radio Conferences, 1932-1938 [50 de conferințe radiofonice, 1932-1938]*, Bucharest, Humanitas Publishing House, Casa Radio Publishing House, in collaboration with the Romanian Broadcasting Society, 2001, p. 172.

live without 'drinking' from this inexhaustible source of knowledge. Libraries are the business card of a nation, its spiritual expression. Only the books from personal or public, libraries, read and reread, 'form the culture of a man, and therefore the culture of a country'.<sup>4 5</sup>

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<sup>4</sup> *Ibidem*, p. 177.

<sup>5</sup> Viviana Poclid Dehelean, *Mircea Eliade's Journalism and the Options of the 'Young Generation' [Publicistica lui Mircea Eliade și opțiunile „Tinerei generații”]*, Timișoara, David Press Print Publishing House, 2016, pp. 265-266

## **‘The Journal of Banat Studies’ [‘Revista de studii banatice’] – Landmark in the Banat Academic Press\***



In the history of Romanian science and culture, the Romanian Academy occupies a special place for the activity carried out over time, through the authority of the decisions taken, through the unity and national solidarity manifested, as ‘an elite body of science and intelligence’, ‘the temple the highest of the nation’s culture’, ‘the supreme areopagus of Romanian thought and feeling’. The Timișoara branch of the Romanian Academy favoured the continuous cultural diversification on the Banat lands.

The inhabitants of this region are proud that Banat is the place where so many distinguished personalities found the right environment for the enrichment of science and culture (<http://acad-tim.tm.edu.ro/acadbanat>). 2016 marks the 150<sup>th</sup> anniversary of the Academy, and the 65<sup>th</sup> anniversary of the Timișoara Branch!

Within the Romanian Academy, Timișoara Branch, there are several Institutes, Centres and Research Groups, such as: The ‘Titu Maiorescu’ Institute of Banat Studies, The Timișoara Branch Library of the Romanian Academy, The Institute of Chemistry, The Centre for Fundamental and Advanced Technical Research, The Collective of Scientific Research, The

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\* Communication held at the International Congress of Press History, 9<sup>th</sup> Edition, *The Traditions of the Scientific Press*, Timișoara, April 14-16, 2016, organized by the Romanian Association of Press History (R.A.P.H.) in collaboration with the Romanian Academy, Timișoara Branch, ‘Titu Maiorescu’ Institute of Banat Studies, Banat Encyclopaedic Society and Romanian Institute of Culture of Vojvodina (Serbia); published in the volume Ioan David, Viviana Milivoievici (ed.), *Traditions of the Scientific Press. Papers Presented at the International Congress of Press History, 9<sup>th</sup> Edition*, Timișoara, 2016, Romanian Academy Publishing House, David Press Print Publishing House, 2017, pp. 257-268.

Sustainable Rural Development of Romania and The Astronomical Observatory.

An important role in promoting culture in the Banat area is played by the ‘Titu Maiorescu’ Institute of Banat Studies, and a means of asserting it is the founding of ‘The Journal of Banat Studies’ [‘Revista de studii banatice’], as landmark in the national academic press.

The study includes a presentation of the volumes published between 2010-2013, taking into account aspects related to the structure of the volumes, the included sections, the editorial staff, and some information regarding the activity of the journal’s editors within the Timișoara academic space.

The editorial board of the journal includes the following: director: Crișu Dascălu, editor-in-chief: Ioan Hațegan, editorial secretary: Ioan David, members: Doina Bogdan-Dascălu, Sorina Ianovici-Jecza and Miodrag Milin. The editorial board was composed of: Dan Berindei (Bucharest), Nicolae Bocșan (Cluj-Napoca), Ștefan Buzărnescu (Timișoara), Silviu Cerna (Timișoara), Nicolae Corneanu (Timișoara), Marcel Pop-Corniș (Richmond), Costin Feneșan (Bucharest), Rudolf Gräf (Cluj-Napoca), Klaus Heitmann (Heidelberg), Harald Heppner (Graz), Michael Metzelin (Vienna), Victor Neumann (Timișoara), Păun Ion Otiman (Timișoara), Ljubodrag Ristić (Belgrade), Marius Sala (Bucharest), Biljana Sikimić (Belgrade), Eugen Simion (Bucharest), Nikola Tasić (Belgrade), Răzvan Theodorescu (Bucharest), Dumitru Țeicu (Resita).

‘The Journal of Banat Studies’ [‘Revista de studii banatice’] benefits from various scientific contributions related to the human and social fields, authored by specialists in those disciplines. Studies, articles, annotated documents, portraits, evocations, unpublished manuscripts, etc., related to Banat or related to this cultural space are published in the pages of the journal.

The appearance of issue 1, year I, July-December 2010, represents a point of reference in the history of the Banat academic press. According to academician Păun Ion Otiman, in November 2010: ‘The publication of «The Journal of Banat Studies», a cultural, multidisciplinary, humanistic journal of the Romanian Academy – Timișoara Branch, renews an old and beautiful cultural tradition of interwar Banat. The brutal interruption, caused by the communism period, of the cultural journals «Banatul» (director Aron Cotruș), «Analele Banatului», «Revista Institutului Social Banat-Crișana» (director Cornel Grofșorean), generated a gap in the cultural and historical

literature'.<sup>1</sup> At the end of the Foreword, the author observes: 'But there was no publication with a multidisciplinary and humanistic openness, supported by the scientific, cultural and artistic skills in the area or interested in this space, which would reflect, in a convincing way, the spiritual potential of Banat.'

'The Journal of Banat Studies' ['Revista de studii banatice'] was thought precisely for this purpose, which, I am convinced, will be pursued with passion, consistency and, above all, with the fruitfulness desired by its readers. Also, 'The Journal of Banat Studies' ['Revista de studii banatice'] makes available to fellow researchers in the field of history and culture of Banat two fundamental topics: *The History of Banat* and *Encyclopaedia of Banat*, works long awaited by its readers'.<sup>2</sup>

The content of the first issue of the journal is structured on the following sections: *Banat's Institutions [Instituții bănățene]*, *The Archaeology of the Spirit [Arheologia spiritului]*, *Evocations [Evocări]*, *Documents [Documente]*, *Comments [Comentarii]*, *Reviews [Recenzii]*.

*Banat's Institutions [Instituții bănățene]* section comprises studies such as: Ioan Munteanu, *The Romanian Orthodox Church and The Defence of Confessional Education At The Beginning Of The 20<sup>th</sup> Century [Biserica Ortodoxă Română și apărarea învățământului confesional la începutul secolului al XX-lea]*<sup>3</sup>, Ovidiu Laurențiu Roșu, *Leadership of the Wealth Community of the Former Romanian-Banat Border Regiment No. 13 from Caransebeș (1923-1948) [Conducerea Comunității de Avere a fostului regiment grăniceresc româno-bănățean nr. 13 din Caransebeș (1923-1948)]*<sup>4</sup>, Păun Ion Otiman, *The Banat Border Guards and the Wealth Community [Grănicerii bănățeni și Comunitatea de Avere]*.

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<sup>1</sup> Păun Ion Otiman, *At the Beginning of the Road [La început de drum]*, in 'The Journal of Banat Studies' ['Revista de studii banatice'], Year I, no. 1, July-December 2010, p. 7.

<sup>2</sup> *Ibidem*, p. 9.

<sup>3</sup>The study considers aspects related to the official educational policy in the Hungarian state, during the Austro-Hungarian dualism, related to objectives of subordination, ethnic and linguistic assimilation of non-Hungarian populations. The Romanian Orthodox Church had a particularly important role, observing 'the dignified conduct of the leaders of the Romanian Orthodox Church and their will to defend the right of Romanians to be educated in denominational schools with teaching in their mother tongue ...' (JBS [RSB], 2010, 22).

<sup>4</sup> 'The Wealth Community of Caransebeș (founded in 1879) represented an important landmark for the Banat world (...) for more than six decades, in the economic, social, cultural or educational field, its representatives constantly acting to achieve the desire for material and cultural uplift of the villages in the area of the former border regiment from Caransebeș.' (JBS [RSB], 2010, 41)

*The Archaeology of the Spirit* section includes: Doina Bogdan-Dascălu, Crișu Dascălu, *Ideography as a Substitute for Biography [Ideografia ca substitut al biografiei]*<sup>5</sup>, Ioan Hațegan, *Cultural Interferences on the Middle and Lower Danube in the Second Millennium of the Christian Era. With Special Regard to Banat [Interferențe culturale la Dunărea Mijlocie și de Jos în mileniul al II-lea al erei creștine. Cu privire specială asupra Banatului]*<sup>6</sup>, Victor Neumann, *The Enlightenment-Romantic Sources of the Romanian Intellectuality in the 19<sup>th</sup> Century. Vasile Maniu's Library [Izvoarele iluminist-romantice ale intelectualității române din secolul al XIX-lea. Biblioteca lui Vasile Maniu]*.

The *Evocations* section is dedicated to two personalities from the Banat cultural space: *Grațîela Benga, Anișoara Odeanu – Routes for a New Reading [Anișoara Odeanu – trasee pentru o nouă lectură]*<sup>7</sup> and *Dumitru Vladut, Grigore Popiți, Personality of Letters and Cultural Life from Banat [Grigore Popiți, personalitate a literelor și vieții culturale din Banat]*<sup>8</sup>.

The *1989 Documentary Study (I)*, signed by Miodrag Milin, is the first in a series of documents that presents aspects related to the recent history of Banat, the author stating: ‘The following text is an excerpt from the recording of the testimony of Colonel Nicolae Predonescu, Chief of Staff of the 18th Mechanized Division «Decebal» de la Timișoara.

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<sup>5</sup> The study dedicated to the Banat Enlightenment representative Paul Iorgovici (1764-1808) starts from the hypothesis that the authors intended to verify that ‘in certain circumstances, at least, the gaps regarding an author’s biography can be filled by identifying the sources that they fuelled his thinking’. (JBS [RSB], 2010, 49). Observing that there is a lot of questionable information about the life of the Banat scholar and that it does not create any connection with his work, the study authors propose ‘a reversal of perspective: starting from the data provided by the work, to validate or, in any case, to accredit as plausible a series of biographical information that has not been confirmed so far’. (JBS [RSB], 2010, 53) ‘This route involves several successive operations: – the authors note – the identification of some principles, theories, ideas and facts present in *Observations*; identifying the information sources of Paul Iorgovici; the location of these sources in a European spiritual geography; specifying the access languages to these sources’. (JBS [RSB], 2010, 54)

<sup>6</sup> The second millennium, or ‘the silent millennium’ (175-1241 AD), is analysed by the author from several perspectives, namely: historical, geographical, administrative, religious and cultural, highlighting both interference and cultural convergences.

<sup>7</sup> Anișoara Odeanu’s novels are brought into discussion: *In a young lady’s dorm [Într-un cămin de domnișoare]* (‘a book of direct confessions, but not without a deep innocence’) (JBS [RSB], 2010, 83), *Traveller on the Eve of the Night [Călător în noaptea de ajun]* (originally called *Loneliness [Singurătate]*).

<sup>8</sup> The study highlights the biographical and literary aspects of the life and work of the Banat poet, Grigore Popiți.

Recording from *the Trial of the Timișoara Group*, of the 25 generals, senior officers and officers from the Militia and Security, accused of the crimes committed against the civilian population, revolted against Nicolae Ceaușescu's communism, during the Timișoara Revolution (December 1989).

The fragment brings new information about the state of confusion and chaos at the level of the Timișoara Army leadership, which preceded and then caused the beginning of the massacre on the afternoon of December 17, 1989 (Radio Timișoara Archive, *Timișoara Trial Fund [Fond Procesul de la Timișoara,]*, tape 255).<sup>9</sup>

The *Comments* section includes the study of Vladimir Lj. Cvetković, *The Negotiations on Solving the Border Incidents (Timișoara, 1953) and the Thoughts of the Yugoslav Delegation about the Romanian Reality [Tratativale privind rezolvarea incidentelor de graniță (Timișoara, 1953) și impresiile delegației iugoslave despre realitatea românească]*.

The final part of the journal is dedicated to reviews of various volumes recently published, both in the Romanian cultural space, but also in the neighbouring borders of the country: „Balcanica”, XXXVIII, Annual of the Institute for Balkan Studies. Editor Dušan T. Bataković, Belgrade, 2008 (Grațielă Benga); Srpska Akademija Nauka i Umetnosti. Balkanoloski Institut. *Banjasi na Balkanu. Identitet etnike zajednice*. Urednik Biljana Sikimić i Dušan T. Bataković, Beograd, 2005 / Serbian Academy of Sciences and Arts. Institute of Balkan Studies. *Băieșii din Balcani. Identitatea comunității etnice*. Coordinated volume by Biljana Sikimić and Dušan T. Bataković, Belgrad, 2005 (Viviana Milivoievici); Doina Bogdan-Dascălu, *Arta de a scrie, arta de a citi*, Timișoara, Anthropos Publishing House, David Press Print, 2010 (Grațielă Benga); Livius Ciocârlie, Ion Manta, *Încrâncenarea vieții. Roman Cotoșman*, Brumar Publishing House, Interart Triade Foundation, Timișoara, 2008 (Sorina Ianovici-Jecza); Istorijski Arhiv u Pancevu. Mrča Maran, *Kulturni Razvoj Rumuna u Banatu. 1918-1941*, Pancevo, 2004 / Pancevo Historical Archive. Mircea Măran, *Dezvoltarea culturală a românilor în Banat. 1918-1941*, Pancevo, 2004 (Viviana Milivoievici); Ivo Muncian, *Scriitori sârbi din România*, Timișoara, Union of Serbs in Romania, 2007 (Viviana Milivoievici); „Studii de știință și cultură”. Revistă trimestrială editată de Universitatea de Vest „Vasile Goldiș”, V, 2009, nr. 1 (16) (Ștefan Gencărau); Cornel Ungureanu,

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<sup>9</sup> Miodrag Milin, *Documentary 1989 [Documentar 1989]* (I), in ‘The Journal of Banat Studies’ [‘Revista de studii banatice’], Year I, no. 1, July-December 2010, p. 107.

*Geografia literaturii române, azi*, vol. 4 – *Banatul*, Pitești, Paralela 45 Union of Serbs in Romania, 2005 (Dana Nicoleta Popescu).

The next volume of the journal, year II, 2011, issues 1-2, January-December, is a complex tome with 216 pages. The sections of this issue include various scientific studies grouped as follows:

In the *Literature* section: Delia Badea, *Banat Literary Criticism. Contemporary Landmarks [Critica literară bănăţeană. Repere contemporane]*<sup>10</sup>, Graţiela Benga-Ţuţiuianu, *The Banat Poetry in the Post-War Period [Poezia din Banat în perioada postbelică]*<sup>11</sup>, Doina Bogdan-Dascălu, *The Romanian Literature from Vojvodina in the Romanian Dictionaries [Literatura română din Voivodina în dicţionarele din România]*<sup>12</sup>, Crişu Dascălu, *Directions and Ways of Studying the Romanian Literature in Banat [Direcţii şi modalităţi de studiere a literaturii române din Banat]*<sup>13</sup>, Ioan David, *Stages of the History of the Romanian Press in Banat [Etapе ale istoriei presei româneşti din Banat]*<sup>14</sup>, Dana Nicoleta

<sup>10</sup> The research emphasizes some aspects related to the rediscovery and affirmation of the local cultural space, by imposing personalities in the literary life, closely related to the publishing activity: *Liviu Ciocârlie and the School of Literary Chroniclers from 'Orizont' [Liviu Ciocârlie şi şcoala cronicarilor literari de la „Orizont”]*, *Lugoj Chroniclers. Constantin Buiciuc and Dorin Murariu [Cronicarii lugojeni. Constantin Buiciuc şi Dorin Murariu]*, *The Critics from 'Reflex'. Ada Cruceanu, Mircea Martin and the Banat University Criticism [Criticii de la „Reflex”. Ada Cruceanu, Mircea Martin şi critica universitară bănăţeană]*, *Literary Lexicographies [Lexicografii literari]: Olimpia Berca, Alexandru Ruja, Diana Zărie, Paul Eugen Banciu and Aquilina Birăescu.*

<sup>11</sup> The study highlights some of the guidelines of the evolution of the post-war lyric poetry in the Banat literary space. The following poets are reviewed: *Petre Stoica, Petru Sfetcă, Anghel Dumbrăveanu, Crişu Dascălu, Duşan Petrovici, Gheorghe Azap, Octavian Doclin, Şerban Foarţă, Ion Monoran, Robert Şerban, Eugen Dorcescu, Eugen Bunaru, Costel Stancu, Ioan Petraş, Mocuţa, Moni Stănilă.*

<sup>12</sup> Various lexicographical works and dictionaries in which Romanian writers from Vojvodina are mentioned are presented. The situation is presented analytically and comparatively in works published before and after 1989. In the final section of the study, the author, member of the editor team, states that these important writers will find their rightful place in the well-known *Encyclopaedia of Banat*, volume I, *Literature*.

<sup>13</sup> According to the author, the main directions and ways of studying the Romanian literature in Banat are set up in two intertwining stages. A first stage is represented by 'a literary history made up of a succession of writers' *micromonographs*', for the second stage it is recommended *literary histories of genres (species)* as more appropriate because it allows highlighting the thematic and stylistic paths of the authors...' (JBS [RSB], 2011, 29)

<sup>14</sup> The stages of the history of the Romanian press in Banat, identified by the author of the study, are: I. *The Period of Journalistic Intentions (1794-1874)* (1. *The Moment of Ion Molnar Piuariu and Paul Iorgovici*, 2. *The Moment of Eftimie Murgu*, 3. *The Moment of Simeon Manguca*), II. *The Period of the Vocation Press (1874-1918)*, (with the publications: 'Luminătorul', 'Foaia diecezană', 'Dreptatea', 'Drapelul', 'Educatorul' etc.)

Popescu, *The Post-War Banat Novel. Directions and Trends [Romanul bănăţean postbelic. Direcţii şi tendinţe]*<sup>15</sup>.

The *Documents* section includes: Livius Petru Bercea, *A Dictionary of Neologisms from the Middle of the 19<sup>th</sup> Century [Un dicţionar de neologisme de la mijlocul secolului al XIX-lea]*, David Blidariu, Păun Ion Otiman, Diana Otiman-Blidariu, *Some Aspects of the Romanian Education in the Balkan Peninsula (1864-1946) [Unele aspecte ale învăţământului românesc în Peninsula Balcanică (1864-1946)]*, Miodrag Milin, *Documentary 1989 (II) [Documentar 1989 (II)]*.

The *Anniversaries* column is dedicated to Paul Miclău '80: Delia Badea, *Poetology. Hermeneutics of a New Discipline [Poetologia. Hermeneutica unei noi discipline]*<sup>16</sup>, Veronica-Alina Constanţeanu, *The Power of Language [Puterea limbajului]*<sup>17</sup>.

The *Institutions* section includes studies such as: Radu Ardelean, *The Program of „Drum nou” [Programul publicaţiei „Drum nou”]*, Alina Lioara Covaci, *The Conferences for Priests and Teachers organized in the Diocese of Arad in the Second Half of the 19<sup>th</sup> Century and the Beginning of the 20<sup>th</sup> Century [Conferinţele preoţeşti-învăţătoţeşti organizate în Episcopia Arad în a doua jumătate a secolului al XIX-lea şi începutul secolului al XX-lea]*, Ovidiu Laurenţiu Roşu, *Evidence of Cooperative*

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III. *The Period of the Press of the Great Values (1918-1944)* (the press was extremely diversified, emphasizing the traditional cultural values), IV. *The Period of the 'Reactionary' Press (1944-1947)* (with the four stages: 1. *The Denigration of Existing Publications and Personalities of the Period, Some Symbols of Banat*, 2. *The Reorganization of Censorship*, 3. *The Temporary Suspension of Some Publications*, 4. *The Suppression of Publications*), V. *The Period of the Wooden Language Press (1948-1989)* (all published publications were propaganda organs of the ruling party), VI. *The Period of the Post-December Press (1989-present)* (during 1989-2009 'in Timiş County alone, there were over 300 publications. At present, we can count them on the fingers of two hands'.) (JBS [RSB], 2011, 40)

<sup>15</sup> The novels during 1945-2006 are presented. The authors: Sorin Titel, Ion Marin Almăjan, Ion Arieşanu, Gheorghe Schwartz, Rafael Mirciov, Viorel Marineasa, Daniel Vighi, Alexandra Indrieş, Ildico-Clara Achimescu, Radu Ciobanu, Titus Emil Suciu, Laurenţiu Cerneţ, Nina Ceranu, Dan Floriţa Seracin, Gheorghe Jurma, Ion Scorobete, Viorel Micota, Veronica Balaj, Paul Eugen Banciu, George Şerban, Livius Ciocărlie, Mircea Nedelciu, Adriana Babeţi, Mircea Mihăieş, Remus Valeriu Giorgioni.

<sup>16</sup> Beginning from volumes such as *Le signe linguistique, Semiotica lingvistică, Signes poétiques, Le Poème moderne*, the author of the study highlights the fundamental contributions of Paul Miclău in the field of linguistics and semiological research, the founder of a new discipline, poetology, 'following and illustrating through concrete on the text analyses, the evolution of poetry towards the status of a poem'. (JBS [RSB], 2011, 97)

<sup>17</sup> The article highlights a metatextual analysis of the novel *Dislocations [Dislocaţii]* (initial title, *The Treasure [Comoara]*).

*Structures at the Level of the Institute National Cooperation Office – Cooperative Service of Severin County (1947-1948) [Evidența structurilor cooperatiste la nivelul Institutului Național al Cooperăției – Serviciul Cooperatist al Județului Severin (1947-1948)].*

The personalities considered in this issue sign articles such as: Dorina Chiș, *Academician Remus Răduleț and His Role in the Development of Scientific Terminology [Academicianul Remus Răduleț și rolul lui în dezvoltarea terminologiei științifice]*, Sorina Ianovici-Jecza, *De Amicitia. Correspondence Romul Ladea - Virgil Birou [De amicitia. Corespondența Romul Ladea – Virgil Birou]*.

The *Reviews* section includes: Pia Brînzeu, *Bodysong*, Timișoara, Interart Triade Foundation Publishing House, Brumar, 2010 (Grațiela Benga-Țuțuianu); Miodrag Ciurușchin, *Relații politico-diplomatice ale României cu Serbia în perioada 1903-1914*, Timișoara, Mirton Publishing House, 2010 (Florin Zamfir); Mariana Dan, *Scrisul românesc în Banat. Lirica interbelică* Bucharest, Muzeul Literaturii Române Publishing House, 2010 (Delia Badea); Dan Florița-Seracin, *Scrisul românesc în Banat. Lirica interbelică*, Lugoj, Nagard Publishing House, 2010 (Grațiela Benga-Țuțuianu); Valeriu Leu, Costa Roșu, Church Chronicles. *Cronici bisericești. Manuscrise din Banat. Secolele XIX-XX. Din istoria monografismului bănățean*, Zrenianin, ICRV Publishing House, 2009 (Viviana Milivoievici); Mircea Măran, *Românii din Voivodina. Istorie, demografie, identitate românească în localitățile Voivodinei*, Zrenianin, ICRV Publishing House, 2009 (Viviana Milivoievici); Ionela Mengher, *Creații populare în „Nădejdea” (Poezia)*, Novi Sad, Publishing House of the Romanian Foundation of Ethnography and Folklore from Vojvodina, 2009 (Dana Nicoleta Popescu); Olimpia Pancaricean, *Mărghita, pagini de istorie culturală. Contribuție la monografia satului*, Zrenjanin, ICRV Publishing House, 2009 (Dana Nicoleta Popescu); Ovidiu Laurențiu Roșu, *Comunitatea de Avere a fostului Regiment Grăniceresc Româno-Bănățean nr. 13 din Caransebeș (1879-1948)*, Timișoara, Cosmopolitan Art Publishing House, 2010 (Alexandru Kósa); François Ruegg, *La Est nimic nou*, Timișoara, Eurostampa Publishing House, 1998 (Ștefan Buzărnescu); *70 de ani de activitate arhivistică în Banat. Încercare monografică*, Timișoara, Tempus Publishing House, 2008 (Alexandru Kósa); *Skolstvo u Srbiji (1817-1838)*, Belgrade,

During 2012 (year III), two issues are published in two different volumes. Thus, issue 1 (January-June) includes articles, studies and reviews, grouped under different sections.

The *Medieval History* section includes: Zoltan Iusztin, *Blasiu de Muron*, Adrian Magina, *Two Documents on the Possessions of the Jaksic Family from Cenad and Timiș Counties* [Două documente privind posesiunile familiei Jaksic din Comitatele Cenad și Timiș].

*Ecclesiastical History* includes the articles: Stevan Bugarski, *Forms of Theological Education within the Serbian Orthodox Episcopate of Timișoara in Romania, 1919-1961* [Formele de învățământ teologic în cadrul Episcopiei Ortodoxe Sârbe a Timișoarei din România, 1919-1961], Alina-Lioara Covaci, *Priests' Conferences Organized in the Caransebeș Diocese at the Beginning of the 20<sup>th</sup> Century* [Conferințe preoțești organizate în Episcopia Caransebeș la începutul secolului al XX-lea], Vasile Petrica, *Bishop Ioan Popasu (1808-1889) and His Extra-Ecclesiastical Activity* [Episcopul Ioan Popasu (1808-1889) și activitatea sa extraeclesiastică].

The *History and Press* section includes: Livius Petru Bercea, *Lessons and Amendments to an Eminescu edition* [Lecțiuni și emendări la o ediție Eminescu], Dorina Chiș-Toia, 'Foaia diecezană' in the Context of the Banat Culture [„Foaia diecezană” în contextul culturii din Banat], Ana-Maria Dascălu, *The Swabian Banat in the Prose of Herta Müller and Johann Lippe* [Banatul șvăbesc în proza Hertei Müller și a lui Johann Lippel], Bogdan Mihai Dascălu, *Titu Maiorescu and Banat* [Titu Maiorescu și Banatul], Dumitru Vlăduț, *Arad's 'Salonul literar' Magazine* [Revista arădeană „Salonul literar”].

The *Reviews* present the latest editorial and publishing activity in the Banat cultural space on the South and North of the Danube: „Banat”, IX, 2012, nr. 1, 2, 3, 4 (Grațielă Benga-Țuțuianu); „Banatica”, 21, 2011, 518 p. (Alexandru Kósa); George C. Bogdan, *Din istoria culturală a Banatului. I. Articole din „Reșița” (1935-1940)*. Preface by Crișu Dascălu. Edition, introductory study and chronological table by Doina Bogdan-Dascălu, David Press Print, 2011, 226 p. (Veronica-Alina Constănceanu); Leonhard Böhm, *Locuitorii Banatului*. Edition, introductory study and chronological table by Crișu Dascălu, Timișoara, David Press Print, 2011, 113 p. (Delia Badea); Nicolae Brînzeu, *Jurnalul unui preot bătrân*, 2<sup>nd</sup> edition, preface and adnotated by Pia Brînzeu and Luminița Wallner-Bărbulescu, foreword by Claudiu T. Arieșan, Timișoara, Eurostampa Publishing House, 2011, 784 p., il. (Radu Ardelean); Aurel Cosma Jr., *Scrieri. 2. Corespondență*. Preface by Crișu Dascălu. Edition, introductory study, edition note and toponymic index by Raul Ionuț Rus și Teodora Drăghici. Chronological table by Ioan David, Timișoara, Editura David Press Print, 2011, 515 p. (Veronica-Alina Constănceanu); Ela Cosma, *Sași, austrieci, slavi în Transilvania și Banat*

(*Biografii de secol XIX și din vremea revoluției pașoptiste*), Bucharest, Academia Română Publishing House, 2009, 467 p. (Alexandru Kósa); Marcu Mihail Deleanu, *Memorial, documente și studii despre George Cătană*, Reșița, Tim Publishing House, 2011, 198 p. (Dorina Chiș-Toia); Emil Dumitrașcu, *Monografia satului Mâtnicu Mare, județul Caraș-Severin*, Universitaria Publishing House, Craiova, 2011, 300 p. (Vasile Petrica); Pavel Jumanca, *Amintiri. Anii tinereții*. Foreword by Nicolae Bocșan. Introductory study, transcription, notes and edition by Laurențiu Ovidiu Roșu, Timișoara, Editura David Press Print, 2011, 504 p. (Doina Bogdan-Dascălu); Timea Lelik, Claudiu Călin, *Maria Radna – Mică monografie istorică și artistică a bazilicii papale și a complexului monastic*, Arad, Carmel Print & Design, 2011, 116 p. (Alexandru Kósa); Valeriu Leu, *Studii și documente bănățene 2*, Posthumous edition edited by Carmen Albert, Timișoara, Mirton Publishing House, 2011, 489 p. (Alexandru Kósa); *Melanges d'Histoire Generale; Extincta est lucerna orbis. John Hunyadi and his Time*, Academia Română, Centrul de Studii Transilvane, Cluj-Napoca, IDC Press, 2009, 562 p. (Alexandru Kósa); Vasile Petrica, *Savantul Traian Lalescu (1882-1929) și cultura Banatului*, Reșița, 'Eftimie Murgu' Publishing House, 2010, 216 p. (Doina Bogdan-Dascălu); „Piramida”, 2011, II, nr. 3, 150 p. (Viviana Milivoievici); *Români în Europa Medievală (Intre Orientul Bizantin și Occidentul Latin) – Studii în onoarea Profesorului Victor Spinei*. Edition by Dumitru Țeicu și Ionel Căndea, Brăila, Editura Istros, 2008, 893 p. (Alexandru Kósa); Lilijana Stosić, *Srpska umetnost (Serbian Art), 1690-1740*, Beograd, 2006, 295 p. (Dorina Sabina Pârvulescu); „Studii de știință și cultură”, VIII, 2012, nr. 1, 2, 3 (Delia Badea); Cornel Ungureanu, *Petre Stoica și regăsirea Europei Centrale*, Bucharest, Palimpsest Publishing House, 2010, 241 p. (GrațIELA Benga-Țuțianu).

The second volume, number 2 (July-December), is an anniversary, collector's issue. It is a consistent issue, rich in well-documented cultural information, as are all the issues of the journal. A section of this issue is dedicated to the *Centenary of Anișoara Odeanu*, a section that brings together the texts presented at the Centenary Symposium Anișoara Odeanu, Timișoara, May 2012, organized by the 'Titu Maiorescu' Institute of Banat Studies of the Romanian Academy, Timișoara Branch. The opening word belongs to Crișu Dascălu who, in his study, *Anișoara Odeanu Today [Anișoara Odeanu azi]*, recalls some personal aspects of the first meetings with the Timișoara writer: '... it was an autumn, I joined, as usual, the circle of Timișoara writers. I don't know what was read and what was discussed, but I remember the end of the meeting, when I left, o distinguished Lady

stops me and says to me in an unexpectedly young voice: «You are Mr. Crișu Dascălu». Sentence without interrogative flavour... so neither I gave any answer, nor the Lady did not seem to have waited for him, because she continued: «I am Anișoara Odeanu. I invite you to join us. I will be happy to talk». (...) Our duty is that, at least now, once a century, we wonder who Anișoara Odeanu is for us today. The meeting we are part of also has this duty, at least now, once a century»<sup>18</sup>, the author remembers.

*Exegesis and Bibliographic Comments* comprise: Delia Badea, *Childhood as a Space Generating Myth in the Novel 'Katinka or the Ghosts of the Long Valley' [Copilăria ca spațiu generator de mit în romanul „Katinka sau fantomele de la Valea Lungă”]*<sup>19</sup>, GrațIELA Benga-Țuțiuianu, *Anișoara Odeanu and the '27 Generation [Anișoara Odeanu și generația '27]*<sup>20</sup>, Doina Bogdan-Dascălu, George C. Bogdan – *Anișoara Odeanu. Literary Interferences [George C. Bogdan – Anișoara Odeanu. Interferențe literare]*<sup>21</sup>, Veronica-Alina Constanțeanu, *A Dance on the Wire, among the Girls' Students Dorms [Un dans pe sârmă, printre cămine de domnișoare]*<sup>22</sup>, Ada D. Cruceanu, *Anișoara Odeanu – a Poetic Outline [Anișoara Odeanu – un contur poetic]*<sup>23</sup>, Ioan David, *The Literary Beginnings of Doina Peteanu (Anișoara Odeanu) in Lugoj Publications [Începuturile literare ale Doinei Peteanu (Anișoara Odeanu) în publicații*

<sup>18</sup> Crișu Dascălu, *Anișoara Odeanu Today [Anișoara Odeanu azi]*, in 'The Journal of Banat Studies' ['Revista de studii banatice'], Year III, no. 2, July-December 2012, pp. 7-8.

<sup>19</sup> The autobiographical aspect is highlighted in the novel *'Katinka or the Ghosts of the Long Valley' [‘Katinka sau fantomele de la Valea Lungă’]* insisting on the theme of childhood 'in which the initiatory journey to discover the truth governs the settlement of destiny in the world'. (JBS [RSB], 2, 2012, 12)

<sup>20</sup> The present research discusses aspects related to the main orientations of the 'young generation' of the interwar period, highlighting the friendships between Anișoara Odeanu and the other representatives of this generation: Mircea Eliade, Mihail Sebastian, Eugen Ionescu, Petre Țuțea, Emil Botta, Emil Cioran, etc.

<sup>21</sup> The study signals the collaboration of Anișoara Odeanu in the publication 'Reșița', founded and led by George C. Bogdan. The studied poems are: *Prayer [Rugă]*, *Arian Legend [Legendă ariană]* and *Interlude [Interludiu]*.

<sup>22</sup> Parallelism between the novels *In a Miss's Home [A Dance on the Wire]*, by Anișoara Odeanu and *A Bird on the Wire [O pasăre pe sârmă]*, by Ioana Nicolaie. 'Read in parallel, the two books highlight the differences between the two realities they present'. (JBS [RSB], 2, 2012, 37)

<sup>23</sup> Anișoara Odeanu's poetry is discussed from several long-term points of view of literary criticism.

din Lugoj]]<sup>24</sup>, Dana Nicoleta Popescu, *Anișoara Odeanu, A Nocturnal Writer [Anișoara Odeanu, o scriitoare nocturnă]*<sup>25</sup>, Constantin-Tufan Stan, *Anișoara Odeanu and the Universe of Banat Music [Anișoara Odeanu și universul muzicii bănățene]*<sup>26</sup>, Adriana Weimer, *Anișoara Odeanu and Camil Petrescu [Anișoara Odeanu și Camil Petrescu]*<sup>27</sup>, Livius Petru Bercea, *A Monograph of Anișoara Odeanu [Un monograf al Anișoarei Odeanu]*<sup>28</sup>, Dorin Murariu, *The Mirror Show [Spectacolul oglindirii]*<sup>29</sup>.

The History of the Press section: Doina Bogdan-Dascălu, George C. Bogdan – *The Journalist [George C. Bogdan – gazetarul]*, Ioan David, Camil Petrescu, *The Initiator of a Failed Project: Banat Press Union [Camil Petrescu, inițiatorul unui proiect eșuat: Sindicatul Presei din Banat]*. The Comments section includes a study in Italian: Marco Cassioli, *Riforma catastale e opposizione contadina nel Banato del settecento*.

The series of reviews harmoniously completes the volume: Ioan Viorel Boldureanu, Simion Dănilă, Cornel Ungureanu, *Antologia literaturii dialectale bănățene (poezie, proză, teatru). 1891-2011*, Timișoara, Western University Publishing House, 2011, 528 p. (Dana Nicoleta Popescu); Ioan David, *Presa românească din Banat. Preocupări de cultivare a limbii. De la începuturi până în 1918*. Preface by Crișu Dascălu. Introductory study by Adrian Dinu Rachieru. 2<sup>nd</sup> revised edition, Timișoara, David Press Print, 2012, 175 p. (Doina Bogdan-Dascălu); Ioan David, *Presă și cultură în secolul al XIX-lea și începutul celui de-al XX-lea*. Preface by Crișu Dascălu. Introductory study by Doina Bogdan-Dascălu. 2<sup>nd</sup> edition, Timișoara, David

<sup>24</sup> The article highlights the journalistic beginnings of Doina Peteanu (Anișoara Odeanu), with reference to the Lugoj publications, such as: ‘Primăvara Banatului’, ‘Semenicul’ and ‘Răsunetul cultural’.

<sup>25</sup> The analysis of the novel *Traveller on the Eve of the Night [Călător în noaptea de ajun]* and its nocturnal specificity, highlighting the favorite themes, loneliness and isolation.

<sup>26</sup> The article discusses the volume coordinated by Eugen Beltechi and Gheorghe Luchescu, dedicated to Anișoara Odeanu’s journalism, the author stating: ‘Perceived as a real editorial event, the volume, exponential for the genre of literary journalism, through the beauty of expression, consistency of information and wide ideational connotations, offers us some interesting forays into the world of music, a field that was extremely familiar to the Lugoj writer’. (JBS [RSB], 2, 2012, 60)

<sup>27</sup> The study analyses the publishing activity of Camil Petrescu and Anișoara Odeanu in the editorial office of Timișoara’s ‘Banatul românesc’ publication.

<sup>28</sup> A less discussed volume is mentioned, namely: Gh. Luchescu, *Anișoara Odeanu*. Introduction by Mircea Popa, Cluj, Napoca Star Publishing House, 2001.

<sup>29</sup> Again, reference is made to Anișoara Odeanu’s publishing activity, discussing the volume Doina Peteanu (Anișoara Odeanu), *Journalist at ‘Viața’ [Publicistică la „Viața”]*. Edition by Eugen Beltechi and Gheorghe Luchescu. Foreword by Cornel Ungureanu, Timișoara, Orizonturi universitare Publishing House, 2009.

Press Print, 2012, 265 p. (Dumitru Vlăduț); Marcu Mihail Deleanu, *Izvoare și preocupări dialectale în Banat*. Preface by Crișu Dascălu, Timișoara, David Press Print, 2012, 398 p. (Marin Petrișor); Ion B. Mureșianu, *Din trecutul slovei bănățene. 1500-1700*. Preface by Crișu Dascălu. Edition by Bogdan Mihai Dascălu, Timișoara, David Press Print, 2012, 75 p. (Delia Badea); Dana Nicoleta Popescu, *Măștile timpului. Mit și spiritualitate în proza lui Paul Eugen Banciu*, Timișoara, Hestia & Anthropos Publishing House, 2012, 272 p. (GrațIELa Benga-Țuțuianu); Florin-Corneliu Popovici, *Max Blecher și retorica autenticității*, Timișoara, David Press Print, 2012, 256 p. (Veronica-Alina Constănceanu); „Reflex”, 2011, 2012 (Dana Nicoleta Popescu); *Nicolae Țințariu*. Edition by Mircea Măran, Panciova, „In medias res” Publishing House of the Euroregional Center for the Development of Society in Multiethnic Environments, 2012, 348 p. (Virginia Popović); Petre Țurlea, *Românii din Serbia 1940-1944*, [Bucharest], Enciclopedică Publishig House, 2012, 832 p. (Miodrag Milin).

The volume of the IV year (2013) comprises numbers 1 and 2 (January-December), with four sections: *Literature, History, Chronicle* and *Reviews*.

The section dedicated to literature includes two subdivisions: *Studies* and *Dictionary*. We mention here the following articles: *Bogdan Mihai Dascălu, Cafeele literare timișorene. I. The interwar period [Cafenele literare timișorene. I. Perioada interbelică]*<sup>30</sup>, GrațIELa Benga-Țuțuianu, *Adrian Bodnaru’s Lyrics – Between Geometry and Evolution [Lirica lui Adrian Bodnaru – între geometrie și evoluție]*<sup>31</sup>, Crișu Dascălu, *Literary Dictionaries. Possibilities and Limits [Dicționarele literare. Posibilități și limite]*<sup>32</sup>, Doina Bogdan-Dascălu, *Romanian Writers from Vojvodina in Our Lexicography [Scriitori români din Voivodina în lexicografia noastră]*, Virginia Popović, *Romanian Poetry from Vojvodina. Postmodernism [Poezia română din Voivodina. Postmodernismul]*<sup>33</sup>.

<sup>30</sup> Writers have always expressed their desire to belong to a certain group, to a certain association. This is how the various cultural groups were created in the Timișoara area of the interwar period, such as the ‘Altarul cărții’, the favourite place of artistic manifestation being the café.

<sup>31</sup> The study is structured as follows: *Experiment and Poetic Technique, From Shock to Equivocation, A (Poetic) World Without Borders*.

<sup>32</sup> The author identifies the main functions of any literary dictionary: *information, correction and updating*, and the functions (limits) he cannot assume are: *the axiological function and the interpretive function*. (JBS [RSB], 2013, 29-30).

<sup>33</sup> The mentioned poets are: Ioan Flora, Pavel Gătăianțu, Nicu Ciobanu, Ioan Baba, Petru Cârdu.

The *History* section: Slobodan Bjelica, *A Serbian Historiographical Analysis on the Banat Issue (1914-1920)* [*O privire istoriografică sârbească asupra chestiunii Banatului (1914-1920)*], Alexandru Kósa, *The Military Organization in Medieval Banat (15<sup>th</sup> Century)* [*Organizarea militară în Banatul medieval (secolul al XV-lea)*], Silviu Oța, *Clothing Accessories Discovered in the Banat Fortresses* [*Accesorii vestimentare descoperite în cetăți din Banat*].

*Chronicle* Section: Crișu Dascălu, *Ex libris*, Dana Nicoleta Popescu, Zrenianin, second time *Zrenianin*, a doua oară.

*Reviews*: Nicu Ciobanu, *A fost odată „Libertatea”*, Zrenianin, ICRV Publishing House, 2013, 125 p. (Delia Badea); *Društveno-humanistički ogleđi / Eseuri socio-umaniste* [*Socio-humanistic essays*], Novi Sad, 2013, 247 p. (Delia Badea); Ioan Hașegan, *Dicționar istoric al așezărilor din Banat secolele XI-XX. Atestări documentare și cartografice*, Timișoara, Artpress Publishing House / Banatul Publishing House, 2013, 420 p. (Alexandru Kósa); Dorin Murariu, *Pora*, Timișoara, Eurostampa Publishing House, 2013, 168 p. (Dana Nicoleta Popescu); „Piramida”, II-III, 2012-2013, nr. 6. Homage issue dedicated to Costa Roșu (Dana Nicoleta Popescu); Ljubica Rajkić, *Vasko Popa. Stringența unei integrale în limba română*. Preface by Cornel Ungureanu, Zrenianin, ICRV Publishing House, 2012, 202 p. (GrațIELa Benga-Țuțuianu); Alexander Tietz, *Scrisori de la sălaș*. Critical edition, introductory study, chronological table, note on the edition, addenda and corrigenda, notes and glossary by Bogdan Mihai Dascălu. Preface by Crișu Dascălu. Afterword by Doina Bogdan-Dascălu, Timișoara, David Press Print, 2013, 160 p. (GrațIELa Benga-Țuțuianu); Igor Ungur, Camelia Bugar, Alina Iorga, Todor Doru Ursu, Diana Ocolişan, *Cinci ani de activitate 2008-2012*, Zrenianin, ICRV Publishing House, 2012, 176 p. (Dana Nicoleta Popescu).

The journal's issues are consistent, with well-documented cultural information, maintaining the well-known scientific rigor, as well as the value level of studies and articles.

Therefore, 'The Journal of Banat Studies' ['Revista de studii banatice'] includes various scientific contributions in the human and social fields, developed by researchers, promoting the idea of unity in diversity. The studies, articles and scientific research provide complex information, focused on the current cultural phenomenon. The articles include abstracts in languages of international circulation, English, German and French, notes and related bibliography.

The journal represents a genuine business card and reflects the scientific and editorial activity of the researchers of the 'Titu Maiorescu'

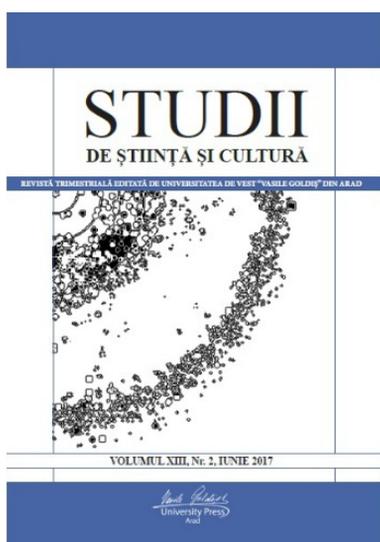
Institute of Banat Studies but also of collaborators from various institutions, both in the country and abroad.

Thus, 'The Journal of Banat Studies' ['Revista de studii banatice'] reconfirms its reputation and the place gained among Romanian academic publications.

## Cultural values promoted in the journal ‘Studies of Science and Culture’ [„Studii de știință și cultură”] from Arad \*

„Culture is the best ambassador  
of closeness between people.”<sup>1</sup>

Vasile Man<sup>2</sup>



The quarterly journal ‘Studies of Science and Culture’ [„Studii de știință și cultură”], founded in 2005 and published by the ‘Vasile Goldiș’ Western University of Arad, is in its thirteenth year of uninterrupted publication, being scientifically accredited in the field of philology, evaluated and classified of CNCS, category B, humanistic profile, Philology field.

‘Studies of Science and Culture’ [„Studii de știință și cultură”] promotes culture both in written and electronic form, through the official website of the magazine (<http://www.revista-studii-uvvg.ro/>). The articles are published in

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\* Communication held at the International Conference *Media and Recent History. Mechanisms of Symbolic Construction of Reality*, organized by the University of Oradea, the Society of Historical Sciences of Romania, the University of Szeged – Hungary, Oradea (Romania) – Micherechi (Hungary), October 13-14, 2017; published in the volume *Media and recent history. Mechanisms of symbolic construction of reality [Mass-media și istoria recentă. Mecanisme de construcție simbolică a realității]*, ed. Ioan Laza, Florin Ardelean, Bucharest, Tritonic Publishing House, 2018, pp. 448-457.

<sup>1</sup> Vasile Man, *The Journal ‘Studies of Science and Culture’ [„Studii de știință și cultură”]*, available at:

<http://www.tribunainvatamantului.ro/revista-studii-de-stiinta-si-cultura/>

<sup>2</sup> Director and founder of ‘Studies of Science and Culture’ [„Studii de știință și cultură”], Arad.

Romanian, English, French, German and Serbian, with abstracts in English, considering the values of the Romanian and universal culture.

The main subjects of ‘Studies of Science and Culture’ [„Studii de știință și cultură”] include the field of cultural heritage and identity, supporting, at the same time, through its editorial activity, the Romanian community in Serbia and Hungary. Today it is ‘a European journal of philology’<sup>3</sup>, knowing during its existence, ‘three important stages: I. Journal of multidisciplinary scientific research, (...) II. Journal of scientific research for the field of humanities: philology, religion and arts, quarterly publishing thematic issues with results of the scientific activity of researchers from universities in the country and abroad’<sup>4</sup>, and the third stage, starting with 2012, culminates with the recognition and classification of the journal by CNCS (National Council for Scientific Research).

The publication has established partnerships with universities and scientific research institutions in the international university space, mentioning here: Le Département de Roumain d’Aix Marseille Université, CAER – EA 854, d’Aix Marseille Université, France; le CIRMI (Centre Interuniversitaire de Recherche pour la Formation Continue des Enseignants d’Italien) Université de Paris 3 – Sorbonne Nouvelle, France. Since June 2014, the partnership expands with the Faculty of Philosophy, the Department of Romanian Language and Literature at the University of Novi Sad, Serbia and the Department of Slavonic Studies, Friedrich Schiller University, Jena, Germany. Recent scientific and cultural research partnerships include the ‘Titu Maiorescu’ Institute of Banat Studies of the Romanian Academy, Timișoara branch and with AIPL (Association Internationale de Psychomécanique du Langage), attached to the Sorbonne University in Paris. Thus, the journal is part of the media as a valuable contribution to the prestige of the Romanian scientific press.

The Romanian journalistic values are promoted annually by organizing within the ‘Vasile Goldiș’ Western University of Arad, *The International Colloquium Europe: Centre and Edge, Cross-Border Cultural Cooperation*, with the two sections: a. Cultural Studies; book launches; b. Centennial Romania – history studies.

The journal is indexed in international databases, such as BDI CEEOL (Central and Eastern European Online Library) ([www.ceeol.com](http://www.ceeol.com)),

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<sup>3</sup> Vasile Man, ‘*Studies of Science and Culture*’ – a European Journal of Philology. 10 Years of Uninterrupted Publication [„Studii de știință și cultură” – o revistă europeană de filologie. 10 ani de apariție neîntreruptă], Arad, Gutenberg Univers Publishing House, 2014, p. 11.

<sup>4</sup> *Ibidem*.

Frankfurt am Mein, Germany, EBSCO Publishing in Ipswich, USA ([www.ebscohost.com](http://www.ebscohost.com)), Index Copernicus International, Warsaw, Poland ([www.indexcopernicus.com](http://www.indexcopernicus.com)), DOAJ (Directory of Open Access Journals), Lund, Sweden ([www.doaj.org](http://www.doaj.org)), SCIPHO (Scientific Publishing & Information Online) Romania, The Linguist List, USA, BDI Thompson, USA (undergoing ISI assessment).

‘Studies of Science and Culture’ [„Studii de știință și cultură”] is indexed in the BDI Index Copernicus International, Poland, an organism that conducts an annual evaluation in October based on the number of citations of articles published in the journal. The last value given by Index Copernicus – IC Journals Master List 2017, with an ICV (Value Index Copernicus) score of 67.53 points.

The international database, DOAJ publicizes the official website of ‘Studies of Science and Culture’ [„Studii de știință și cultură”], where the content of the journal is open access. At the beginning of this year, the management of ‘Vasile Goldiș’ Western University of Arad signed a new License Agreement with BDI CEEOL, Germany, ensuring a good dissemination of the journal in the international academic space, the journal having an open character that contributes to the increase in the number of citations.

The EBSCO, USA and SCIPHO databases constantly promote the ‘Studies of Science and Culture’ [„Studii de știință și cultură”] journal, displaying the information and referring to the official website of the journal.

In early 2016, the journal also joined a database, namely The Linguist List, USA, which also displays the link to the official website of ‘Studies of Science and Culture’ [„Studii de știință și cultură”].

We mention that, as it is displayed on the journal’s website, the free distribution is made to university libraries in the country and abroad.

The international impact of the journal ‘Studies of Science and Culture’ [„Studii de știință și cultură”] is also appreciated by the large number of articles received by the editorial office for evaluation and publication.

A merit of the scientific quality of the journal “‘Studies of Science and Culture’ [„Studii de știință și cultură”] is due to the compliance with the drafting instructions, the evaluation of each article by two scientific references, as well as collaboration partnerships with universities in Romania, France, Germany and Serbia. An efficient way of preparing and editing each issue of the ‘Studies of Science and Culture’ [„Studii de știință

și cultură”] journal is the daily management of the electronic correspondence with all collaborators.

The journal is structured on six sections: I. *Roman Cultures – Romanian Culture [Culturi Romanice – Cultură Românească]* (coordinators: Prof. Sophie Saffi, PhD, University of Marseille, France and CS Dr. Viviana Milivoievici, ‘Titu Maiorescu’ Institute of Banat Studies of the Romanian Academy, Timișoara Branch); II. *Germanic Languages And Cultures - Romanian culture [Cultură și limbă germană – Cultură românească]* (coordinator: Prof. Univ. Dr. Rodica Biriș, ‘Vasile Goldiș’ Western University of Arad); III. *Slavic Language and Culture – Romanian Language and Literature [Limbă și cultură slavă – Limbă și literatură românească]* (coordinator: Associate professor Dr. Virginia Popović, Novi Sad University, Serbia); IV. *Translations – Translation Studies [Traduceri – Traductologie]* (coordinator: Prof. Univ. Dr. Vanda Stan, ‘Vasile Goldiș’ Western University of Arad); V. *Scientific Culture [Cultură științifică]* (coordinator: Associate professor Eugen Gagea, PhD, ‘Vasile Goldiș’ Western University of Arad); VI. *Reviews [Recenzii]* (coordinator: Prof. Univ. Dr. Emilia Parpală, University of Craiova).

The Editorial Board of the journal includes many cultural personalities, researchers, writers and specialists from various prestigious universities and institutions in Romania, France, Germany, Italy, Austria, Serbia, Hungary, Poland and the Republic of Moldova. The editorial board includes: Prof. Emeritus Alvaro Rocchetti (Université Paris 3 – Sorbonne Nouvelle, France), Prof. Vasile Man (‘Vasile Goldiș’ Western University of Arad) and CS Dr. Viviana Milivoievici (Romanian Academy, Timișoara Branch), co-editors: prof. univ. dr. Sophie Saffi (Université d’Aix-Marseille AMU, France), prof. univ. dr. Louis Begioni (Université d’Aix-Marseille AMU, France), prof. univ. dr. Emilia Parpală (Faculty of Letters, University of Craiova), associate professor dr. Virginia Popović (University of Novi Sad, Serbia), Acad. prof. univ. dr. Thede Kahl (University of Jena, Germany), univ. dr. Rodica Biriș (‘Vasile Goldiș’ Western University of Arad).

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The Editorial Secretariat consists of: editor-translator: Ioana Nistor. The journal is designed by Otilia Petrila, photos by Virgiliu Jireghie, the site maintenance: Viviana Milivoievi.

Thus, the prestige of the editorial board of the journal is ensured by the scientific personalities from the country and abroad, as well as by the scientific researchers from the Romanian Academy, with the branches in Timişoara and Iaşi. Due to the competence of the members of the Editorial Board, a large part of them are also doctoral coordinators at the Universities where they work. It can also be mentioned that the ‘Vasile Goldiş’ Western University of Arad, through the ‘Studies of Science and Culture’ [„Studii de ştiinţă şi cultură”] concluded a scientific partnership with the Romanian Academy, Timişoara Branch, promoting the results of scientific research by editing and launching specialized books.

The journal includes a diversity of cultural and educational approaches. The entire collection can be found on its website<sup>5</sup>, so that access to any article, study or research is effortless especially since their dissemination is free. The topic of the journal is varied, the studies falling

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<sup>5</sup> The magazine’s archive is accessible at:

<http://www.revista-studii>

[uvvg.ro/index.php?option=com\\_content&view=section&id=5&Itemid=63](http://www.uvvg.ro/index.php?option=com_content&view=section&id=5&Itemid=63)

into the above-mentioned six sections. Aspects related to the vast culture and universal science are highlighted, portraits of some personalities representative of the Romanian space and not only are presented, various issues in translation science are mentioned and the latest editorials in the cultural and scientific field are brought to the readers' attention.

It is difficult for the author to enlist all the studies because each of them is a cornerstone in shaping the 'personality' of the journal, which has now reached volume 50, with over 1.000 articles, in thousands of pages, both Romanian and foreign authors. In addition, under the auspices of the journal are published volumes dedicated to The International Colloquium *Europe: Centre and Edge, Cross-Border Cultural Cooperation [Europa: centru și margine, cooperare culturală transfrontalieră]*, as supplements, including scientific and cultural communications presented by important personalities. The papers presented at the International Colloquia of the AIPL (Association Internationale de Psychomécanique du Langage), at the 2012 (Naples) and 2015 (Quebec) editions were published in two thematic issues of the journal.

The journal also promotes scientific partnerships between the 'Vasile Goldiș' Western University of Arad and important institutions in the country and abroad, and 'the internationalization of higher education through culture is an important goal to achieve in inter-university relations, which contributes to a better understanding, through scientific research, of local and universal cultural values'.<sup>6</sup> At the same time, 'within these collaboration agreements of the 'Vasile Goldiș' Western University of Arad with universities and research centres, a good international visibility of the journal 'Studies of Science and Culture' [„Studii de știință și cultură”] was achieved by publishing authors from 28 countries in Europe, Latin America, Canada, USA, Asia'<sup>7</sup>, mentions the rector of the university, Coralia Adina Cotoraci. According to the president and the founding rector of the University of Arad, prof. univ. dr. Aurel Ardelean, 'the scientific research activity has an important place in the academic strategy of the 'Vasile Goldiș' Western University of Arad and 'Studies of Science and Culture'

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<sup>6</sup> Eugen Gagea, *Internationalization of Higher Education Through Culture [Internaționalizarea învățământului superior prin cultură]*, in 'Studies of Science and Culture' [„Studii de știință și cultură”], volume XII, no. 4, December 2016, p. 145.

<sup>7</sup> Coralia Adina Cotoraci, *International Activity of 'Vasile Goldiș' Western University of Arad as an Institution of Education, Science and Culture*, in Vasile Man, *Op. cit.*, p. 7.

[„Studii de știință și cultură”] promotes (...) quality and excellence through published studies’.<sup>8</sup>

In conclusion, we can state that ‘Studies of Science and Culture’ [„Studii de știință și cultură”], through the authors’ contributions, encourages and promotes the cultural and scientific aspects for educational purposes, but also to develop the horizon of knowledge for each of us. According to the Budapest Convention, adopted on November 23, 2001, the Arad’s journal ‘Studies of Science and Culture’ [„Studii de știință și cultură”] is open access for those interested to read, download, copy, distribute, list, search or refer to the full texts of the articles and allows readers to use them for any other legal purpose’.<sup>9</sup>

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<sup>8</sup> Aurel Ardelean, *Academic Personalities in the Field of Humanities, Doctor Honoris Causa ‘Vasile Goldiș’ Western University of Arad [Personalități academice din domeniul științelor umaniste, Doctor Honoris Causa ale Universității de Vest „Vasile Goldiș” din Arad]*, in Vasile Man, *Op. cit.*, p. 9.

<sup>9</sup> <http://www.revista-studii-uvvg.ro/>

## ‘Vatră nouă – Iconostas’ – Spiritual Landmark of the Community from Giarmata Vii, Timiș County \*

„...eternity was born in the village.”  
Lucian Blaga, *The Soul of the Village [Sufletul satului]*

### Introduction



In most European countries, including Romania, civil society plays an extremely important role, registering, over time, notable developments. This is evidenced by the involvement and active participation of

members of a community, to establish various social, economic, cultural, artistic and spiritual activities at the local level.

As has often been stated and proven, the Banat cultural space is a multicultural and multiethnic region, where various values have interfered and manifested. Located at the confluence of Central and Eastern Europe, this geographical area offers a wide opening and multiple economic and cultural benefits. As a space of interference, ethnic transfers are present. These exchanges have facilitated the permanent connection to the values of European culture.

An important feature is that the Banat tradition promotes cultural life throughout the community consisting of Romanians, Serbs, Hungarians,

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\* Scientific communication held at the National Congress of Press History, 10<sup>th</sup> Edition, *Traditions of the Romanian Religious Press*, March 31 – April 1, 2017, organized by the Romanian Association of Press History (R.A.P.H.), in collaboration with ‘Babeș-Bolyai’ University Cluj-Napoca, The Metropolitan Church of Cluj, Maramureș and Sălaj, The Greek Catholic Diocese of Cluj-Gherla, published in the volume Carmen Țăgșorean, Ilie Rad (ed.), *Traditions of the Religious Press in Romania [Tradiții ale presei religioase din România]*, Cluj-Napoca, Cluj University Press, 2017, pp. 182-191.

Bulgarians and Saxons. On the background of mutual tolerance, the feeling of belonging determined both the preservation of moral and spiritual values and specific traditions. Thus culture has become the main connection of the inhabitants of these lands, the entire cultural sphere generating important opportunities for the development of a harmonious life.

### **A Brief History of the Settlement ‘From the Border’**

Part of Ghiroda commune, Giarmata Vii is a plain village, located 4 km from Timișoara. The settlement evolved in close connection with the Giarmata commune, to which belonged in the past from an administrative point of view and from where the first inhabitants of this settlement came. From the monograph<sup>1</sup> dedicated to the locality, signed by the priest Vasile D. Suciu and professor Marius Vasile Gligan and printed with the blessing of His Holiness Nicolae, Metropolitan of Banat, we discover numerous information regarding the physical-geographical position and history of the locality, the Orthodox Church, the Roman Catholic Church, the Pentecostal Community the village cemeteries, the population, the school, health system, the mail system and telecommunications, the public order, the ethnography and folklore, aspects of social, cultural, religious, sports and political life after the 1989 Revolution. With numerous bibliographical references, the monograph’s annexes include photos of significant moments from the life of the community.

According to the founder of the publication ‘Vatră nouă – Iconostas’, the parish priest of the village, Vasile D. Suciu, since the first issue of the magazine, from September 8, 2000 – a day with important religious significance –, the history of the settlement dates back to 1806, according to the documentary research. Its first attestation is mentioned in official documents as being the beginning of the 19<sup>th</sup> century, ‘in the form of a small settlement dependent on the neighboring commune, Giarmata. The tradition of the village provides us with a history that seems quite plausible. On the place where the village is located, there were the vineyards of the inhabitants of Giarmata commune. People who later settled on these plots of land were hired to take care of them’.<sup>2</sup> Over time, these people started families, built their houses and households, becoming landowners, buying

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<sup>1</sup> Vasile D. Suciu, Marius Vasile Gligan, *Monograph of Giarmata Vii-Überland [Monografia localității Giarmata Vii-Überland]*. Printed with the blessing of His Holiness Nicolae, Metropolitan of Banat, Marineasa Publishing House, Timișoara, 2006, 190 p.

<sup>2</sup> Vasile D. Suciu, *Überland - The History of the Settlement ‘From the Border’*, in ‘Vatră nouă’, Year I, September 8, 2000, no. 1, p. 2.

or receiving the land by donation. As the lands are fertile and the geographical position is advantageous, many people came from various corners of Banat and Transylvania and settled here permanently, forming 'a real village'. Hence the German name, which corresponds to its period of formation, *Überland* meaning 'from the border'. The term was adopted in the Romanian language by the inhabitants of Ibărlont, coexisting with the Romanian name *Viile Giarmatei*, later modified into *Giarmata Vii*.

The first Romanian school, which included primary classes and kindergarten, was built in 1925, and the first Orthodox Church was built in classical Baroque style in 1938, through the efforts of the first parish priest of the community, Filip Doboş, the construction being completed only in 1967. In 1977, a new general school with 1-8 grades was built. The most important buildings of the settlement are, in addition to the school, the Orthodox Church, the Roman Catholic Church, the medical dispensary and the cultural centre. „Out of the 478 existing buildings, 410 are houses, 57 are under construction or renovation, and 11 are public institutions or companies. The large number of homes under construction or renovation reflects the dynamics of the locality and the increased interest for this space”<sup>3</sup> – observes the authors of the monograph.

Therefore, *Giarmata Vii* is a young but lively place, 'the extensive village, with generous urban spaces (gardens), the proximity of the natural lung of *Timișoara – Pădurea Verde*, the foot of the hills, at a short distance to *Giarmata* and *Ianova*, but above all the placement in the periurban area of the Banat Capital, constitute as many elements of attraction for settlement in *Giarmata Vii*'<sup>4</sup> – writes the academician Păun Ion Oțiman, in the *Foreword* of the monograph.

Even if the settlement of *Giarmata Vii*<sup>5</sup> has not been documentary attested for a very long time, unlike the neighbouring settlements (*Giarmata – 1332* and *Ghiroda – 1389*), it has a favourable physical and geographical positioning with special advantages. Today, it lays between two important traffic arteries, *Timișoara – Lugoj* and *Timișoara – Lipova*, only two km from the 'Traian Vuia' International Airport and 'it becomes a strategic

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<sup>3</sup> Vasile D. Suciu, Marius Vasile Gligan, *Op. cit.*, p. 145.

<sup>4</sup> Păun Ion Oțiman, *Foreword*, in Vasile D. Suciu, Marius Vasile Gligan, *Op. cit.*, p. 9.

<sup>5</sup> The first written attestation of the settlement under the current name – *Giarmata Vii* – appears in 1943. The name of the locality suffered a series of changes until 1943: 1806 – *Überland*, 1837 – *Überland vineae*, 1851 – *Uiberland*, 1861 – *Ueberland vineae*, 1911 – *Kisgyarmatapuszta*, 1922 – *Iberlond*, 1923 – *Odaie Giarmata*, 1931 – *Überland*, 1940 – *Viile Iermatei* (more details on the history of the locality can be found in Vasile D. Suciu, Marius Vasile Gligan, *Op. cit.*, pp. 25-42).

point in the current urban map, with the possibility of becoming a remote neighbourhood of Timișoara or, rather, a small and chic peri-urban common'.<sup>6</sup>

The author considers as necessary these clarifications about the history of the settlement, because the life of the community from Giarmata Vii is a very active one since its beginnings. The people 'are hardworking and honest. Because the vast majority come from other places, trying to find a new perspective here, they respect the work and the acquired wealth. [...] The community is closely united around the Church, where they all meet regardless of where they came from'.<sup>7</sup>

### **Publishing Activity – 'Vatră nouă – Iconostas', Community Magazine**

For the last 16 years, the local community of Giarmata Vii has a rich publishing activity, supported by local institutions, especially the church, the school and the chess club.

The main publication is the monthly periodical 'Vatră nouă', with the religious supplement 'Iconostas', with continues publication from September 8, 2000. The periodical appeared at the initiative of three families from Giarmata Vii: Suci Vasile and Monica, Spătar Mircea and Nicoleta and Lucian-Hoffman Adrian and Viorica. In the summer of 2000, following a meeting to which several local personalities with cultural interests were invited, the foundations of the periodical were laid.

From this day, with an important religious significance – the Nativity of the Mother of God – and until today, the monthly publication is published in magazine format, 16 pages, A4, in 650 copies, distributed free of charge to the inhabitants of Giarmata Vii or institutions from Ghiroda commune, to which the locality belongs from an administrative point of view. Occasionally, it is also distributed in Timișoara, in the country or abroad, but it can also be found in electronic format on the community website or on the portal dedicated to the Banat cultural-artistic space.

Currently, the editorial staff includes the following: Acad. Păun Ion Otiman (honorary director), who signs an article in every issue, the priest Vasile D. Suci (editor-in-chief), Valentin Manolescu (technical editor), prof. Monica Suci, univ. prof. dr. Aurel Lăzureanu, CS dr. Viviana Milivoievici, prof. Nicoleta Spătar, medical assistant Lăcrimioara Tomiuc,

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<sup>6</sup> *Ibidem*, p. 145.

<sup>7</sup> *Ibidem*, p. 147.

ec. Viorica Lucian-Hoffman, ec. Rodica Andrașiu, eng. Partenie Mihai, prof. Claudia Vlaicu, prof. Valentina Popa, prof. Aurica Ruen.

Over the course of more than 18 years, the publication has undergone numerous changes. The first issue was typed and printed in the editorial office of the „Renașterea bănățeană” newspaper, with the support of Professor Ioan David. After the first year, at the initiative of Ioan Chivari, it was proposed to change the format of the publication, from the tabloid format, to the magazine type, preserved until present. Starting with 2005, the cover appears in polychrome.

Regarding the topics addressed, the publication is varied, including aspects related to the life of the whole community, from culture, education, religion and church, to public order, agriculture and sports. Since its beginning, it is stated that an attempt is made to maintain equidistance from political parties, focusing mainly on the citizen’s direct contact with elements of culture and spirituality, with local institutions, as accurate and objective information as possible on the issues of the community interest. Over time, prominent personalities in the country have left their mark in the pages of the periodical.

According to the editor-in-chief of the magazine, the parish priest Vasile D. Suciu, the financial support came until the hundredth issue by direct contributions of the members of the editorial board and sponsors from Giarmata Vii and Timișoara. Starting with issue 101 (January 2009), ‘Vatră nouă – Iconostas’ receives co-financing from Ghiroda City Hall. The editing and printing are currently provided by S.C. Partoș S.R.L., the printing house of the Archdiocese of Timișoara, in exceptional graphic conditions.

More than 200 issues are published and printed to date, and the publication is registered in The Banat Rural Press Publicists Association, an organization initiated by Ioan Traia, museographer at the Banat Village Museum. The purpose of this association is to bring together all rural publications in the historical Banat and to support them in their cultural, spiritual and informative approach.

The program-article, suggestively entitled *The Torch of Hope [Făclia speranței]*, signed by the entire editorial team, clearly states the objective of the publication: ‘to be a «chronicler» of social, economic, cultural and spiritual life in the village of Giarmata Vii, a close friend, if not a counsellor to do good for every family and every inhabitant. It is even the torch that animates and maintains the successful hope for a better morality in the individual and social life, with respect for truth and justice, for the ancestral faith, in a word, for the great human values whose depositary the Romanian citizen always was, is and will be, the one who has as hearth of

origin and multimillennial existence the God-blessed Carpathian-Danubian-Pontic space. (...)

Therefore ‘Vatră nouă – Iconostas’ starts its journey from the initiative and through the commendable efforts of some people who, in this way – of journalism –, want to continue to make the village of Giarmata Vii even more famous’.<sup>8</sup>

The author included the fragments from the program article precisely to highlight both the secular and religious character of the magazine. Moreover, this publication ‘means for our Church and for the Diocese, an occasion of joy and pride at the same time, as the initiator of this publication is Father Vasile D. Suciu, the parish priest of Giarmata Vii village. (...) I also ask God to bless all who will read it for their spiritual benefit. Good God to bless this beginning for the good of our community of Giarmata Vii’,<sup>9</sup> writes His Eminence Nicolae, Metropolitan of Banat.

At the same time, the editor-in-chief of the magazine, the priest Vasile D. Suciu, in the *Foreword* of the volume that gathers ‘Thoughts at 10 Years’, states: ‘The publishing of this magazine did not change history, but recorded details in its pages which we, the people, would have overlooked and which the magazine is stubborn to preserve in its pages without any alteration of time. (...) It is the effort of a small community – Giarmata Vii-Überland – to occupy a seat at the table of history, implicitly through the local magazine ‘Vatră nouă – Iconostas’.<sup>10</sup>

In the argument published in issue no. 2, dated October 15, 2000, the same editor-in-chief notes a few lines about the genesis and objectives of the publication: ‘Each of us has certain ideals, goals, aspirations to which he aspires, for which he fights, for which he lives, mysterious or obvious, chimerical or realistic at the same time, but without which *man* would not be human, as God created him...’<sup>11</sup> Furthermore, information concerning the name of the periodical is provided: ‘the title of our publication, ‘Vatră nouă’, chosen with great care, is symbolic, but it also comprises a lot of reality, combines the past with the future. The word ‘hearth’ [‘vatră’] has,

<sup>8</sup> *The torch of Hope [Făclia speranței]*, in ‘Vatră nouă’, Year I, September 8, 2000, no. 1, p. 1, signed by the Editorial Board.

<sup>9</sup> † Nicolae, Metropolitan of Banat, *At the Beginning of the Road [La început de drum]*, in ‘Vatră nouă’, Year I, September 8, 2000, no. 1, p. 1.

<sup>10</sup> Vasile D. Suciu, *Thoughts at 10 Years [Gânduri la 10 ani]*, in Vasile D. Suciu (coord.), ‘Vatră nouă’ 2000-2015. *Factor of Culture and Spirituality of the Community from Giarmata Vii [„Vatră nouă” 2000-2015. Factor de cultură și spiritualitate în cadrul comunității din Giarmata Vii]* Partoș Publishing House, Timișoara, 2015, pp. 83, 84.

<sup>11</sup> Vasile D. Suciu, *Argument*, in ‘Vatră nouă’, Year I, October 15, 2000, no. 2, p. 1.

mainly, a physical meaning, of geographical delimitation: place of origin, of origin of a village, but which presumes, at the same time, a spiritual meaning: that of the social and cultural life of the community itself. We, the generation of today, the exponents of the third millennium, must take over this ancestral « hearth», but we cannot be satisfied with that, we must take it further, to shape it without leaving anything aside, to we renew it, but without losing touch with the past; that is why «New Hearth» [«Vatră nouă»].<sup>12</sup> The publication of the magazine provoked various reactions in the community, ‘from pride to indignation, from interest to indifference, from praise to criticism, but, beyond all this, one thing is certain: our «sheet» exists and has not appeared out of the blue, but after many days, weeks and even months of work done with a lot of love, for the benefit of the community from Giarmata Vii’.<sup>13</sup> At the end of these lines, the author of the article observes: ‘with your support, we will be able to supplement the number of pages and even move to a bi-monthly publication; now it matters what we (the community) want, it is time to express our opinion.

Thanking God that he made us worthy to see the publication of the first issue of our community magazine «Vatră nouă», we ask you to continue to give us the wisdom and strength to continue this work for the benefit of all who live and work in the village of Giarmata Vii’.<sup>14</sup> It should be added that the desideratum of the editorial staff was only partially achieved, the magazine gradually supplementing its number of pages, but it remained with a monthly appearance, representing ‘an effervescent, invigorating factor (...) a «tribune» to and from where the voice of the inhabitants of this village can be heard, for a greater peace and reconciliation of each one with himself and some with others’.<sup>15</sup>

Various cultural, spiritual, artistic and sports actions were organized with the help of the periodical. We mention here the Symposium ‘*Vatră nouă*’ 2000-2010. *Cultural Interferences* (October 2, 2010), the Symposium ‘*Vatră nouă*’ 2000-2015. *Factor of Culture and Spirituality within the Community from Giarmata Vii* (November 7, 2015), the raffle organized on the occasion of musical-choreographic performances that brought together on the stage of the Cultural Centre of Giarmata Vii the most famous ensembles of Banat folk music and dances, *Giarmata Vii-Überland Village Days*, various occasional appearances (*The Dream of a Pawn* – chess

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<sup>12</sup> *Ibidem*.

<sup>13</sup> *Ibidem*, p. 2.

<sup>14</sup> *Ibidem*.

<sup>15</sup> Protopop dr. Ioan Bude, *Safe Journey and Grow Bigger, Vatră nouă! [Drum bun, „Vatră nouă” și la mai mare!]*, in ‘Vatră nouă’, Year I, October 15, 2000, no. 2, p. 2.

magazine edited by the *Mediator* Sports Club, *Zefirul* – the school magazine from Giarmata Vii). ‘The editorial activity also includes the books published and printed by the Orthodox Church, free of charge to all residents: *Book of Prayers [Carte de rugăciuni]*, 1995; *From Year To Year [Din an în an]* – 70 Carols and Three Religious Scenes, 1998, 1999, 2001; *Angel, My Angel [Înger, îngerășul meu]* – Religious guide for preschool education with prayers, poems and scenes in four languages, 1999; *Giarmata Vii Orthodox Church [Biserica Ortodoxă Giarmata Vii]* – Monograph brochure, 2003; *Bouquet of Akathists [Buchet de acatiste]*, 2004; *Catechetical Brochures [Broșuri catehetice]*, 2005-2006’.<sup>16</sup>

Numerous studies, researches and articles add to this rich activity, published in specialized magazines, justifying the statement of the authors of the monograph: ‘there is a rich editorial and publishing activity that indicates a high cultural level of the citizens in our settlement’.<sup>17</sup>

The magazine’s summary reveals its important role in the social, cultural and religious context of interpersonal relationships within the entire community. The magazine is, therefore, ‘a messenger of the present, but also a space of living in the spirit of truth, of transmitting traditional cultural values and models (...) «a witness and confessor» of the past, of identity and of becoming in time of the settlement with which it is easily identified’.<sup>18</sup> Thus, the magazine becomes a true repository of a spiritual treasure and, moreover, together with ‘Iconostas’, the religious supplement of the publication, ‘always supported the desire of the brothers of the same faith to be together and confess the love of God...’<sup>19</sup>

The religious articles find their proper place in the pages of the religious supplement ‘Iconostas’. The articles vary, addressing topics of general interest, local or national events, as well as parables and church teachings. In the first issue of the supplement, the priest Vasile D. Suciu signs an article dedicated to the Orthodox Church from Giarmata Vii, a true page of history, recording the most important events that remain a testimony

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<sup>16</sup> Vasile D. Suciu, Marius Vasile Gligan, *Op. cit.*, p. 149.

<sup>17</sup> *Ibidem*.

<sup>18</sup> Gabriela Violeta Bica, ‘*Vatră nouă*’, *Publication of the Inter-Community Twinning [„Vatră nouă”, publicație a înfrățirii intercomunitare]*, in Vasile D. Suciu (coord.), *Op. cit.*, p. 21.

<sup>19</sup> *Ibidem*.

to us and to those after us, proudly stating: 'Our Church (...) we want to be not only the home of our ancestors, but also of future generations'.<sup>20</sup>

The next issues of the supplement bring into discussion many religious themes, but also prayers or poems, from past or present, signed by famous writers, people of the Church or students at the Faculty of Theology. We remember *Rugă de toamnă, Troița*), Mihai Eminescu (*Christ, Doină, Învierea*), Vasile Voiculescu (*Florii*), Alexandru Vlahuță (*Hristos a înviat*), Adrian Păunescu (*Basarabia pe cruce*), George Coșbuc (*Isus la împăratul, La Paști, Pomul Crăciunului*), Duiliu Zamfirescu (*Gethsemani*), deacon Gheorghe Băbuț (*Imnul ortodoxiei, Duminica vameșului și fariseului*), Octavian Goga (*Isus pe valuri*), Ștefan Octavian Iosif (*Rugăciune*), Dimitrie Bolintineanu (*Fecioara Maria*), Ion Pillat (*Steaua, Înălțarea*), Otilia Cazimir (*Rugă*), Evagrie Ponticul (*Cuvânt despre rugăciune*), Sf. Ioan Iacob Românul (*Imnul credinței*), Rudyard Kipling (*Dacă*), Sf. Francisc din Assisi (*Rugăciunea*), acad. Păun Ioan Otiman, acad. Răzvan Theodorescu, Diana Otiman-Blidariu, the Vicar Bishop of the Archdiocese of Timișoara, Lucian Lugojanul, the priest Nicolae Morar, Valentina Popa, Marius Vasile Gligan, the priest Vasile Petrica and many others.

We also mention here some of the headings, studies and articles published in the pages of the religious supplement: *The Entry of the Mother of God into the Temple [Praznicul Intrării Maicii Domnului în Biserică]*, *The Christian Lent [Postul creștin]*, *Living in Faith [Să trăim în credință]*, *Resurrection of the Lord [Învierea Domnului]*, *Annunciation [Bunavestire]*, *God exists where he is allowed to enter [Dumnezeu există acolo unde este lăsat să intre]*, *Discovery of the Holy Mass [Descoperirea Sfintei Liturghii]*, *Humble Prayer [Rugăciunea smerită]*, *World Orthodox Youth Day [Ziua Mondială a Tineretului Ortodox]*, *Prayer and the Sacredness of Human Ontos [Rugăciunea și sacralitatea ontosului uman]*, *Poet Vasile Voiculescu and the Condition of the Theologian [Poetul Vasile Voiculescu și condiția teologului]*, *Worship of the Dead in Church Doctrine and Tradition [Cultul morților în doctrina și tradiția Bisericii]*, *Religious Education of Youth [Educația religioasă a tinerilor]*, *About Sin [Despre păcat]*, *Holy Light [Sfânta Lumină]*, *Meaning and Value of Life [Sensul și valoarea vieții]*, *Easter Egg [Oul de Paști]*, *Christian Dictionary Pages [File de dicționar creștin]*, *Spiritual Treasures [Comori duhovnicești]*, *Thoughts of the Holy Fathers [Cugetări din Sfinții Părinți]*, *Religious Proverbs and Expressions*

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<sup>20</sup> Vasile D. Suci, *Giarmata Vii Orthodox Church [Biserica Ortodoxă Giarmata Vii]*, in 'Iconostas', religious supplement of the periodical 'Vatră nouă', year I, November 15, 2000, no. 3, p. 2.

[*Proverbe și expresii religioase*], *Spiritual Proverbs and Stories [Pilde și istorioare duhovnicești]*, *Parables and Riddle Stories [Pilde și povestiri cu tâlc]*, *Agiographic Dictionary Pages [File de dicționar aghiografic]*, *Spiritual Proverbs and Stories [Pilde și povestiri duhovnicești]*, *Catechism Pages [Pagini de catehism]*, *Carols and religious plays [Colinde și piese de teatru religioase]*, *Spiritual Advice [Sfaturi duhovnicești]* and much more. Certainly, these articles are varied and ‘really touching’<sup>21</sup>, as His Holiness Ioan al Banatului confesses. The issues describe aspects from the life of the Parish from Giarmata Vii, presenting books with religious character, published in Banat region, but also abroad.

The anniversary issues, at five, ten and fifteen years are special, in their pages finding their place many words of praise and wishes of long life for the publication and the editorial staff, both from the clergy and from significant people of culture or from the educational, artistic, sports, economic, social field. Among the signatories, in the five-year anniversary issue, we mention: † Nicolae Metropolitan of Banat, Acad. Păun Ion Otiman, honorary director of the magazine, priest Dr. Ioan Bude, Archpriest of Timișoara, priests Adrian Carebia and Marius Florescu, editors of ‘Altarul Banatului’, prof. Dumitru Tomoni, general school inspector (in 2005), Florian Mihalcea, the president of the Board of Directors of the Timișoara Company, etc.

At the same time, these special events are included in the homage volume coordinated by the priest Vasile D. Suciu, published by Partoș Publishing House, from Timișoara, in 2015, ‘*Vatră nouă*’ 2000-2015. *Factor of Culture and Spirituality of the Community from Giarmata Vii [„Vatră nouă” 2000-2015. Factor de cultură și spiritualitate în cadrul comunității din Giarmata Vii]*. The two-part volume includes articles signed by: in the first part, *Thoughts at 15 Years [Gânduri la 15 ani]* : † Ioan al Banat, priest Vasile D. Suciu, editor-in-chief of ‘Vatră nouă’, Acad. Păun Ion Otiman, president of the Timișoara Branch of the Romanian Academy, Dušan Baiski, writer, journalist, translator and member of the Romanian Writers’ Union, prof. univ. dr. Ioan Viorel Boldureanu, the West University of Timișoara, dr. Viorel Dorel Cherciu, president of the ‘David Voniga’ Cultural Association, from Giroc, associate professor Dr. Ioan David, manager of the Library of the Romanian Academy, Timișoara Branch, museographer Ioan Traia, president of ‘The Banat Rural Press Publicists Associatio; in the second part, *Thoughts at 10 years*: † Nicolae Metropolitan

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<sup>21</sup>† Ioan al Banatului, *Life on the Wing of Time [Viața pe aripa timpului]*, in Vasile D. Suciu (coord.), *Op. cit.*, p. 5.

of Banat, priest conf. univ. dr. Nicolae Belean, priest dr. Valentin Bugariu, prof. univ. dr. eng. Aurel Lăzureanu, Eleonora and Partenie Mihai, coaches of the ‘Mediator’ Sports Club and others.

From the multitude of signatories, the author mentions only a few who addressed wishes and words of praise both to the publication and to those who, through their efforts<sup>22</sup>, make the periodical exist, precisely to highlight the multitude of opinions, as ‘a extension of our church tradition of assuming its history and church life, as they intertwined holidays and celebrations’.<sup>23</sup>

As the spiritual and cultural emblem of the community of Giarmata Vii, ‘Vatră nouă – Iconostas’ is, therefore, ‘a torch of hope’ that enters every home and every soul in this God-blessed ‘border’ village.

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<sup>22</sup> His Holiness Nicolae Metropolitan of Banat spoke about these efforts in the speech of *The Spirit of Giarmata [Spiritul Giarmatei]*: ‘Who knows, to some extent, what hard work it entails to write and publish such a publication, will certainly appreciate the merits of the editors and the efforts of the collaborators’ (speech delivered at the Symposium ‘*Vatră nouă*’ 2000-2010. *Cultural Interferences*, Giarmata Vii, October 2, 2010, published in Vasile D. Suciu (coord.), *Op. cit.*, p. 85)

<sup>23</sup> † Ioan al Banatului, *Art. cit.*, p. 5.

## „Naša reč” (‘Our Word’) – Weekly of the Union of Serbs in Romania\*



For more than a millennium, the Serbian population lives on the territory of our country, being the oldest diaspora in the world.

In the Banat area, until the 18<sup>th</sup> century, after the liberation from Ottoman rule,

the Serbs formed a dominant ethnic community. In this area, they erected many valuable monuments from a cultural and spiritual point of view (churches<sup>1</sup>, monasteries<sup>2</sup>, libraries<sup>3</sup>, schools<sup>4</sup>, publications<sup>5</sup> and other

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\* Communication held at the International Conference *Culture and Press in the European Space*, 8<sup>th</sup> Edition, *The Press of Ethnic Minorities in Romania*, organized in Galați by The ‘Dunărea de Jos’ University, Faculty of Letters, Department of Literature, Linguistics and Journalism in collaboration with ‘V. A. Urechia’ County Library, The Romanian Press History Association, Union de la Presse Francophone – Section Roumaine, Association of Historians of the Republic of Moldova, Romanian Society of Historical Sciences, Romanian Institute of Culture of Vojvodina (Serbia), 27-28 May 2016; published in *Mediamorphoses II. The Press of Ethnic Minorities in Romania [Mediamorfoze II. Presa minorităților etnice din România]*, ed. Cătălin Negoită, Bucharest, Tritonic Publishing House, 2016, pp. 281-287.

<sup>1</sup> The first information on the existence of dioceses on the Romanian territory dates back to 1479.

<sup>2</sup> The construction of the first Serbian monasteries began in Baziaș and Zlatița (in Caraș-Severin County), in 1225, during the time of Archbishop Sava Nemanjić, later canonized by the Serbian Orthodox Church as Saint Sava.

<sup>3</sup> In 1861, the first Serbian Library was established in Timișoara.

<sup>4</sup> The first reform of the Serbian and Romanian schools was made in 1778, in Timișoara’s Banat; the initiator of the reform was Teodor Janković de Mirijevo, pedagogue and rationalist philosopher. However, the largest reform of Serbian schools began in 1857, in Timișoara, during the Voivodeship of Serbia and Banat of Timișoara. The reform’s initiator and implementer was Đeorde Natošević, school counsellor for the Orthodox schools in the Voivodship Regency. ([www.proiecteur.ro/LjubomirStepanov](http://www.proiecteur.ro/LjubomirStepanov))

<sup>5</sup> There is a various activity in the publishing field. It is worth mentioning the publishing, in 1827, in Timișoara, due to the initiative and under the editorship of Dimitrije P. Tirol (Serbian writer, historian and publicist), of a Serbian yearbook of history and literature

cultural institutions: theatres<sup>6</sup>, societies, associations and social and cultural organizations<sup>7</sup>).

After the 1989 Revolution, the Union of Serbs in Romania (USR) was founded<sup>8</sup> as non-profit public institution / organization, with the main purpose of representing the citizens of Serbian ethnicity, dealing with both their social and cultural problems on the entire Romanian territory.

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‘Banatski almanah’ (‘Banat Almanac’). One of the researchers of the ethnic community of Serbs in Romania, Ljubivoje Cerović, in his work, *Serbs in Romania. From the early Middle Ages to the present day [Sârbii din România. De la evul mediu timpuriu până în zilele noastre]* (translation from Serbian by Ivo Muncian, edited by Ljubomir Stepanov, Union of Serbs in Romania, Timișoara, 2005), states: ‘The Serbs in Romania have extended traditions in publishing newspapers and magazines since the 1920s. All the most important newspapers and magazines in the Serbian language appeared for almost a century, until the First World War, in Timișoara. (...) All the publications that appeared on the today Romania’s territory until the end of the First World War had a short life. Emerging on the periphery of the increasingly ethnic Serbian and linguistic space, newspapers and magazines either disappeared after a certain period, or continued to appear in another environment. Publishing newspapers and magazines on these lands was mainly the result of the enthusiasm of some entrepreneurs in the cultural field’. (p. 139)

<sup>6</sup> The Serbian National Theatre was founded in 1861. Its activity is closely linked to the activity of the theatre group from the Serbian Cenad.

<sup>7</sup> One of these institutions is the ‘Matica Srpska’ Society, a cultural, educational and scientific institution ‘of great importance for the preservation of national consciousness, the cultivation and promotion of Serbian literature’ (Ljubivoje Cerović, *op cit.*, p. 130). Such is the case of the periodical ‘Serbske letopisi’, which later became ‘Letopis Matice srpske’ (‘The Chronicle of Matica Srpska’), whose first issue appeared in 1825 and ‘which is today the oldest literary magazine in the world, with uninterrupted publication’. (*Idem*). Social and cultural associations and organizations appear in the first half of the 19<sup>th</sup> century, continuing the tradition of 18<sup>th</sup> century workshops and art salons. Thus, under the direction of Dimitrije P. Tirol, in 1828, the people of Timișoara founded the organization ‘Društvo prijatelja knjižestva srpskog’ (‘The Society of Friends of the Serbian Literature’), in addition to which a library was established. ‘Društvo čitališta fabričog’ (‘The Readers Society of Timișoara-Fabric’) was established in 1851. In 1867, ‘The Serbian Choral Society’ (‘Srpska pevačna družina’) was founded in Timișoara. Until the First World War, reading societies were also established in Cenad (1890), Sânnicolau Mare (1893), Variaș (1904), Gelu (1908), Beregsău Mic (1911), Sânmartinu Sârbesc (1914), while musical groups were in Becicherecu Mic (1890), Sânnicolau Mare (1896), Sânmartinu Sârbesc (1911), Denta (1912), Felnac (1912) and Variaș (1913).

<sup>8</sup> A brief history: on the territory of Romania, on December 27, 1989, ‘The Democratic Front of Serbs in Romania’ (DFSR) was established on the initiative of a group of Serbian intellectuals, led by Veljko Unipan and Miodrag Milin; on December 29, 1989, ‘The Democratic Union of Serbs in Romania’ (DUSR) was established and confirmed at the meeting of February 19, 1990; on March 28, 1992, it changed its name to ‘The Democratic Union of Serbs and Carașovans of Romania’ (DUSCR); since April 12, 1997, the current name is ‘Union of Serbs in Romania’ (USR).

In terms of journalism, the weekly 'Naša reč' ('Our Word') plays a particularly important role, along with two other publications: the bimonthly 'Novi temesvarski vesnik' ('The New Timișoara News'), the biannual literary magazine, 'Književni život' ('Literary Life') and the yearbook 'Banatski almanah' ('Banat Almanac').

These periodicals are printed under the auspices of the Union of Serbs in Romania, with the financial support of the Department for Interethnic Relations.

'Naša reč' ('Our Word') continues the journalistic activity of the weekly publication 'Banatske novine' ('Banat Newspaper'). The first issue of the publication was published in the city on the Bega, on January 5, 1990; since then the periodical is continuously published every Friday, until today.

The editorial staff includes: media director: Raiko Cornea, editor-in-chief: Ljubinka Perinac Stankov, editors: Goran Mrakić, Goran Mišćović, Goran Goga Pantin, Predrag Despotović, lecturer: Biliana Gherman, technical editor: Iadranca Nicolici, secretary: Svetlana Bandu, technical department: Adrian Nicolici Šult. Among the permanent contributors of the publication, we mention: Srboljub Mišćović, Ivo Muncian, Dr. Slavomir Gvozdenović, Archbishop Dr. Branislav Stancović, Iadran Clanita, Biliana Gherman, Vesna Stepanov, Milana Petrov, Radmila Jana Šakotić, Maja Kovacević.

The main sections of the publication consider aspects of the social, economic, political, religious and cultural life of the Serbian community in Romania, such as: *News (News)*, *Interview (Interviu)*, *Who would have said (Ko bi rekao)*, *Our Topic (Naša tema)*, *School and Culture (Škola i Kultura)*, *From USSR activities (Iz aktivnosti SSR)*, *From Friday to Friday (Od petka do petka)*, *Tradition (Tradicija)*, *Childhood Dreams (Maštarja)*, *Orthodoxy (Pravoslavije)*, *Political Chronicle (Politička Hronika)*, *Sports (Sport)*, *Congratulations (Cestitke)*, *Commemorations (Citalije)*, *What the Press Prints (Šta štampa štampa)*, *Life of the Book (Jivot Knjige)*, *Events (Dogadaj)*, *Reporter (Reporter)*, *Life on the Clisura (Klisura i Poljadija)*, etc.

In an interview for a Hungarian publication, the editor-in-chief of 'Naša reč' ('Our Word'), Ljubinka Perinac Stanko, presents the subjects of the publication, its circulation and its funding possibilities, characteristics that highlights the position of the Serbian media in Romania, the process of population assimilation, the change of editorial concept and some important works of Romania's Serbian writers.

Thus, Ljubinka Perinac Stankov states that this publication is 'the weekly of the Union of Serbs in Romania and follows with priority the

activities and events of this organization'. Romania's Serbs are very active and resourceful people, involved in various activities, from culture to sports, to extracurricular activities at concerts, from literary evenings to festivals and exhibitions. All these activities are included in the pages of the magazine. 'Not infrequently, the week has so many events that the 36 pages are not enough for us to reproduce everything' – mentions the editor-in-chief. It often happens that the editorial pattern is modified even before the material is sent to print, and this is because unexpected events happen: 'People used to let us know when something happens in a certain village or a tour'. This fact indicates a good collaboration, but also communication between the members of this ethnic community. No one has ever been turned down and any information about the lives of Serbs in Romania is important, maintaining cordial relations with readers: 'often, during the summer, when readers who live on the five continents come home on vacation, they stop by the editorial office to greet the editors. Some live in America, Australia or Western Europe, but when they come to Romania they come to us. This is also the satisfaction of this kind of minority journalism', Ljubinka Perinac Stankov proudly states.

The circulation of the publication is satisfactory, especially since there have been and still are big brands that have economic difficulties, giving up paper printing and relying only on the online environment. The periodical „Naša reč” ('Our Word') has been published uninterruptedly since 1990, in printed format, in about 2000 copies, a large part of them reaching its subscribers, especially in three counties: Timiș, Arad and Caraș-Severin. Some issues reach subscribers in the Americas, Europe and Australia. About 50 copies arrive at the kiosks in Timișoara, and 100 copies are retained for protocol in the newsroom at U.S.R. This is possible due to funding by the Union of Serbs in Romania, through means established by the annual budget, through the Department of Interethnic Relations in the Romanian Parliament.

The goals of the editorial staff, led by the periodical's editor-in-chief, Ljubinka Perinac Stankov, are to reach the needs and interests of the ethnic community of Serbs. Knowing their community, the editors rely on objectivity; the events are presented truthfully, especially since the periodical represents 'the voice of the Serbs in Romania, where assimilation pays tribute'. The journalists are the ones, who must constantly and by all means keep the Serbs united, always reminding them of their identity, of the need to enrol their children in schools where they are taught in Serbian or in cultural ensembles, to inform about new editorial appearances, about theatrical performances or various concerts. We can talk about a kind of

‘missionary journalism’ (Miljurko Vucadinović), but Ljubinka Perinac Stankov emphasizes that the mission of the journalist / journalist is, first of all, to be responsible and conscious and to include both yesterday, today, and tomorrow events in the pages of a publication. ‘Maybe tomorrow is the most important’ – notes the author. That is why various sections with rich content have been introduced and include information from the entire space inhabited by the Serbs in Romania, from the Danube Gorge, to the north of Arad County.

The periodical appears both in printed format, but also in electronic format, on a special page, in pdf format, each issue having even 7.000 views. The biggest wish of the editorial team is that the website of the Union of Serbs in Romania has a permanent connection with the periodical, so that it can be read by Serbs around the world.

The Serbian media in Romania is well underlined and concentrated especially in Timișoara, where, in addition to the weekly ‘Naša reč’ (‘Our Word’), which appears every Friday, the readers can find ‘Novi temesvarski vesnik’ (‘The New Timișoara News’), and the biannual literary magazine, ‘Knjievni život’ (‘Literary Life’). These publications are exclusively in Serbian, unlike the publications of other minorities that are published in bilingual editions. In addition, there is a show in Serbian – ‘Srpski viditi’ (‘Serbian Glances’) - on National Television (TVR). The media coverage targets almost 18,000 Serbs who still live in Romania today. The numbers depends on the assimilation. According to the last census, when 22,500 Serb citizens were registered, about 18,000 are now mentioned. The figures are also the result of mixed marriages; children are no longer enrolled in schools teaching in Serbian (we mention here the general schools in the neighbouring villages or the ‘Dositei Obradovici’ Theoretical High School, in Timișoara). Today, the assimilation process is very complex and affects all areas, but in order to be able to carry on the tradition and customs specific to their community, Serbs must permanently maintain their identity.

Their national identity can be maintained through the multiple social and cultural manifestations. Many books are still being written in Serbian, book launches and literary evenings are still being held, cultural events are still being organized, traditions are still being preserved! And that is good! The continuous appearance for 28 years, every weekend, of the publication ‘Naša reč’ is a real proof of the Serbian culture and traditions in Romania.

# **CULTURAL CHRONICLES**



## THE ROMANIANS FROM VOJVODINA AND THEIR BOOKS



Costa Roșu, *Romanians in Vojvodina Republic of Serbia. The Story of a Population that Persists. Monographic Album*, photos by Todor Ursu and Diana Ocolișan, drawings by Viorel Flora, preface by Nicu Ciobanu, Zrenianin, Publishing House of the Institute of Culture of Romanians in Vojvodina,

Alba Iulia, Altip Publishing House, 2015, ALCAP Library: albums, catalogs, programs, 296 p.\*

Published under exquisite editorial and typographic conditions, with a series of photographs and collection images, the volume signed by academician Costa Roșu, *Romanians in Vojvodina Republic of Serbia. The Story of a Population that Persists. Monographic Album [Românii din Voivodina, Republica Serbia. Povestea unei populații care persistă. Album monografic]*, represents a cornerstone in the national and universal bibliography.

The volume saw the light of day in 2015, published under the auspices of the Institute of Culture of Romanians in Vojvodina, in Zrenianin, in collaboration with Altip Publishing House, in Alba Iulia. The photographs are taken by Todor Ursu and Diana Ocolișan, the drawings by Viorel Flora, and the preface is signed by Nicu Ciobanu.

After the second Conflict that marked the destiny of mankind, the Romanian population on the South of the Danube always sought its national identity through countless means, especially spiritual and cultural, this identity becoming a top priority. It thus represents a permanent effort to preserve the mother tongue, traditions and customs, beliefs and values of the

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\* '2015 Yearbook', The Institute of Culture of Romanians in Vojvodina, Zrenianin, Serbia, 2016, ISSN 2217-3870, pp. 163-170.

identity in this area of ethnic conglomerates. This population that perseveres, ‘that persists’, are the Romanians from Vojvodina.

This topic of ‘persistence of Romanians’ in the area of historic Banat can be identified in a multitude of works in the last half century, there ‘are writings that address the diversity and image of Romanians in Serbian Banat, respectively the entire life of the Romanian minority and its promotion’ (Nicu Ciobanu, *Preface – The Minority Universe as a Model and Existential Experience*, p. 4).

The monographic album is structured in seven chapters, on three sections: **Places:** *I. Settlements with Romanian people from Serbian Banat; II. Settlements with Romanian people in Bačka; People:* *III. Romanian personalities from Vojvodina; IV. Popular culture; V. Literature and the written press in Vojvodina; VI. Romanian amateur activity in Serbian Banat; Traces:* *VII. Old Romanian cultural presence.* The last chapter, *VIII. Romanians from Vojvodina in pictures*, presents photos of settlements of the Romanians from Vojvodina, famous people, cultural events and scientific meetings, heritage buildings and traditional old houses, Romanian churches in Serbian Banat, crosses and cemeteries.

*The word before*, signed by Costa Roșu, observes that the oldest documentary attestation of the Romanians’ presence in the Banat area, ‘since the 9<sup>th</sup> century and the beginning of the 10<sup>th</sup> century” (p. 6), their presence on these lands being confirmed by a multitude of written and unwritten historical sources.

The first chapter is dedicated to the review of all localities with Romanians in Serbian Banat, presented in alphabetical order and information on the history of the place, geographical location, demographic and heritage data. These history settlements are: Alibunar, Biserica Albă, Barițe / Sân-Ianăș, Coștei, Cuvin, Dobrița, Doloave, Deliblata, Ecica, Glogoni, Grebenaț, Iablanca, Iabuca, Iancov Most (Iancaid), Jamul Mic, Locve / Sân-Mihai, Maramorac, Marcovăț, Mărghita, Mesici, Nicolinț, Omolița, Oreșăț, Ovcea, Râtișor, Rusko Selo (Chisoroșul), Satu-Nou, Sălcița, Seleuș, Srediștea Mică (Pârneaora), Straja, Sutiesca / Sărcia, Toracu-Mare, Toracu-Mic / Torac, Uzdin, Vârșeț, Vladimirovaț / Petrovasâla, Vlaicovăț, Voivodințul. The vast majority of these localities are mixed, with Romanians and Serbs. According to the author, ‘Romanians lived in Serbian Banat, in organized communities, until ten, twenty years ago. Such localities are Ban. Dubica, respectively Mărghitița, Ban. Karlovac, Gaj, Kahtasovo, Kusić, Jasenovo, Ilandža, Kačarevo, Nakovo, Parta, Radojevo, Samoș, Sefkerin, Srediștea Mare, Uljima, Zagajica, Žitište, Kikinda, Klek...” (p. 31).

The second chapter – *II. Settlements with Romanian people in Bačka* – presents documentary information attesting the presence of the Romanian population beyond the Tisza, ‘about us, those who live now in this city, but especially about our Romanians who lived at least two centuries ago in these lands – in Novi Sad and not only in Novi Sad but also in Sremski Karlovci, Petrovaradin and Srbobran’. (p. 40).

The historical and cultural tradition of the Romanians on these lands is captured in various scientific and documentary works. Important studies that marked the cultural specifics of the area are mentioned in the third chapter – *III. Romanian personalities from Vojvodina: Radu Flora, Outstanding people... Contributions to the Cultural History of the Romanians from Vojvodina [Oameni de seamă... Contribuții la istoria culturală a românilor din Voivodina]* (Zrenianin, 1973); Nicolae Iorga, *People who were [Oameni care au fost]* (Bucharest, 1934-1939); Octavian Goga, *The Forerunners [Precursorii]* (Bucharest, 1930); Aurel Cosma, *Yesterday's People of Banat [Bănățenii de altădată]* (1930); Gligor Popi, *Romanians from Serbian Banat [Românii din Banatul sârbesc]* (monograph) (Panciova – Bucharest, 1993); Costa Roșu, *Our People from Banat [Bănățenii noștri de altădată]* (monographic articles published in the weekly ‘Libertatea’, Panciova, 1991); Ștefan N. Popa, *A History of Romanian Literature in Vojvodina [O istorie a literaturii române din Voivodina]* (Panciova, 1997) etc. Among the outstanding people, we mention: Vasile Diaconu (painter at the Tismana monastery), the great-grandfather of the scholar Constatin Diaconovici Loga (director of the national schools from Caransebeș and Biserica Albă), Paul Iorgovici (secretary of the Episcopate), Damaschin Bojincă (lawyer, philologist and translator), Nicolae Tincu Velea (archpriest of Vârșeț, teacher, poet and historian), Avram Corcea (priest and folklorist), Ion Pop Reteganul (teacher, writer and publicist), Ion Muncean (university professor), Moise Costici (lawyer and politician), the writers: Ion Păduraru (pseudonym Ion Bălan, poet), Vasko Vasile Popa (the main founder of the post-war literary movement, together with Radu Flora and Aurel Gavrilov), Mihai Avramescu (playwright), Slavco Almăjan (poet) and many others. Poets, prose writers, literary critics, researchers, historians, lexicographers, publicists, monographs, plastic artists, theatre or film directors, doctors, etc. are highlighted in this chapter.

*Popular culture*, the fourth chapter of the volume has four sections – *A. The first collectors of Banat folklore; B. The first (organized) field research; C. Establishment of S.L.R. and Folklore Commission; D. The Establishment of the Romanian Society of Ethnography and Folklore in*

*Vojvodina* – and includes information on the research and collection of Romanian folklore in Serbian Banat. Thus, the different research periods are highlighted, respectively, the interwar period (1937-1940), when the Banat folklore was acknowledged and propagated in the periodical publications that appeared in Vârșeț, Panciova and Becicherec (today's Zrenianin), even those publications that served in some periods for the purposes of some political parties of the time («Foaia poporului român», «Biruința», «Democratul») and in the edited annual calendars; (...) on several occasions the readers were asked to send popular creations and some competitions were also organized on this topic' (pp. 56-57). The post-war period concerns the activity of some folklore collectors, such as Radu Flora, Elena Petrovici, Simion Drăguța, Aurel Păsulă, Ion Surducean, Trifu Baba, Nicoale Orza and others. The first field research was conducted by Mirjana Ilić and Elena Petrov, from the Ethnographic Section of the Provincial Museum in Novi Sad (Vojvodina Museum). According to the author, 'the most important step, however, in the research of our Banat folklore, and even decisive, is the establishment of the Romanian Language Society in Vojvodina, in March 1962' (p. 68), when literary folklore was included in important scientific sessions. Thus, the Folklore Commission publishes various synthesis works on local folklore. A special event is the establishment, on March 26, 1995, of the Romanian Society (Foundation) of Ethnography and Folklore in Vojvodina, 'with the well-established goal of preserving and promoting the values of Romanian popular culture in these lands and contributing to research and affirmation of the literary and musical folklore, the traditions and customs of the Romanians here' (p. 72).

The chapter dedicated to literature and the written press highlights the importance of these ramifications of culture in the life of the ethnic community of Romanians in Vojvodina. The first Romanian publicists from Vojvodina are mentioned: Paul Iorgovici, Damaschin Bojincă, Iosif Tempea, Avram Imbroane, Petru Țepeneag, Ion M. Roșu, and publications, such as: 'Opinca', 'Educatorul', 'Nădejdea', 'Plugarul român' (With the humorous supplement 'Baba satului'), 'Convorbiri pedagogice', 'Steaua', 'Familia', 'Graiul românesc' – 'the first Romanian publication from the Kingdom of Serbs, Croats and Slovenes' (p. 91), 'Lumina', 'Democratul', 'Novo doba' (bilingual newspaper), 'Foaia poporului român', 'Graiul strămoșesc' ('publication for culture, art, social education and science', p. 94), 'Oglinda' (bilingual), 'Informatorul' (trilingual), 'Cuvântul românesc', 'Foaia bobocilor', 'Foaia Sâmbaiului', 'Tibiscus', 'Gazeta de Seleuș', 'Tradiția', 'Anuarul', 'Piramida', 'Libertatea' (with the supplements: 'Cuvântul tineretului', 'Tineretea', 'Bucuria pionierilor', 'Libertatea

literară’ – later ‘Lumina’, magazine of literature, art and culture, ‘Femeia nouă’, ‘Satul’). The ‘Libertatea’ Publishing House is the only Romanian publishing house and ‘had a universal character from the beginning, without a concrete profiling on categories and book collections’ (p. 97). Since the 1980s, it has published a series of *Selected Works* by well-known writers in this cultural space.

In parallel with the editorial and publishing activity, in the cultural space of Banat on the South of the Danube, the first books in Romanian are published. The author’s research indicates that the teacher Romulus Roman is the one who publishes the first Romanian books in Panciova: ‘*People’s Calendars* are real textbooks for mass culturalization’ (p. 105). Other works are: *Poezii populare din Banatul iugoslav*, *Flori sacre* (lyrics), by George Bulic, *În zori* (lyrics), by Mihai Avramescu, *Drum prin noapte și prin zi* (lyrics) by Radu Flora, *Cântecul satului meu* (lyrics), by Ion Bălan, etc. Along with the ‘Libertatea’ Publishing House (founded in Vârșeț, in 1945), the author identifies other publishing houses and printing houses: the Cultural Union Publishing House (1945-1949), the Union of Cultural Societies of Vojvodina Publishing House – Romanian Section (since 1950, transformed into the Frăție și Unitate’ Publishing House), ‘Lumina’ Publishing House, The Romanian Language Society Publishing House in Vojvodina, ‘Tibiscus’ Publishing House (Uzdin), the ‘Foundation’ Publishing House (Novi Sad), the Publishing House of the National Council of the Romanian National Minority (Novi Sad), the Publishing House of the Institute of Culture of Romanians in Vojvodina (Zrenianin).

A special chapter is dedicated to choirs, fanfares, folk music orchestras, cultural events and scientific meetings – *VI. Romanian amateur activity in Serbian Banat*, ‘the thriving period in the musical life of the Romanians from the Serbian Banat begins with the years 1869’, notes Costa Roșu (p. 112). This period coincides with the moment when the first choirs with a diverse coral tradition were founded. Among the cultural events of Romanians in Vojvodina we mention music competitions and festivals, performed by artists, orchestras of folk music and dancers, marching bands and choirs. As for the scientific meetings, we remark the scientific sessions, international symposia and conferences that reflect ‘the Banat mosaic, which is, in fact, a historical and contemporary reality under the sign of this cultural, ethnic, linguistic, confessional pluralism, of the interferences between nations and cultures’ (p. 127).

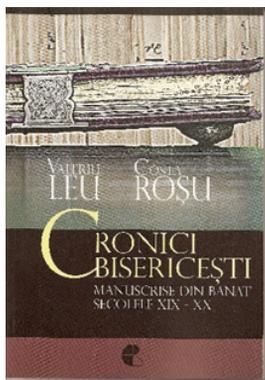
The chapter *Old Romanian cultural presence* presents the heritage elements and their registration process. ‘It is – observes the author – a beautiful collection of ethnographic objects, with an age of one hundred,

and some even over two hundred years old: garments, clothing, fabrics, stitches, embroidery. Each of them with their own destiny and past' (p. 136). The collection of objects can be found in 'The Romanian House' ['Casa românească'], in Uzdin, the Ethno Rooms in Satu-Nou, Iancov Most and Nicolinț and the 'Banat house' ['Casa bănățeană'] Museum Complex. The second part of this chapter briefly presents the Romanian Orthodox churches in Vojvodina: the Romanian Orthodox Church in Alibunar 'The Assumption of the Mother of God', the Romanian Orthodox Church in Barițe / Sân-Ianăș 'St. Arch. Michael and Gabriel', the Romanian Orthodox Church from Biserica Albă 'The Descent of the Holy Spirit', the Romanian Orthodox Church from Chisoroș / Rusko Selo, Clec (Klek), subsidiary of the Romanian Orthodox Parish from Iancov Most / Iancaid, the Romanian Orthodox Church from Coștei 'St. Teodor Tiron', the Romanian Orthodox Church from Cuvin 'St. Prophet Elijah', the Romanian Orthodox Church from Deliblata 'The Descent of the Holy Spirit', the Romanian Orthodox Church from Dobrița 'The Assumption of the Mother of God', the Romanian Orthodox Church from Doloave 'St. Great Hierarch Nicholas', the Romanian Orthodox Church from the Ecica 'The Descent of the Holy Spirit', the Romanian Orthodox Church from Glogoni 'The Assumption of the Mother of God', the Romanian Orthodox Church from Grebenăț 'The Ascension of the Lord', the Romanian Orthodox Church from Iablanca 'The Descent of the Holy Spirit', the Romanian Orthodox Church from Iabuca 'Saint Great Martyr Dimitrie', the Romanian Orthodox Church from Iancov Most / Iancaid 'St. John the Baptist', the Romanian Orthodox Church from Jamul Mic 'St. Arch. Michael and Gabriel', the Romanian Orthodox Church from Loeve / Sân-Mihai 'St. Arch. Michael and Gabriel', the Romanian Orthodox Church from Maramorac 'The Descent of the Holy Spirit', the Romanian Orthodox Church from Marcovăț 'St. Great Martyr George', the Romanian Orthodox Church from Mărghita 'The Birth of the Mother of God', the Romanian Orthodox Chapel from Mesici 'Constantine and Helen', the Romanian Orthodox Church from Nicolinț 'St. Great Martyr George', The Romanian Orthodox Church from Omolița 'The Birth of the Mother of God', the Romanian Orthodox Church from Oreșăț 'The Annunciation', the Romanian Orthodox Church from Ovcea 'St. Emperors Constantine and Helen', the Romanian Orthodox Church in Panciova 'St. Great Martyr Dimitrie', the Romanian Orthodox Church from Râtișor 'St. Hierarch Nicholae', the Romanian Orthodox Church from Sălcița 'St. Great Martyr George', the Romanian Orthodox Church from Sutiesca / Sărcia Română 'St. Great Martyr Dimitrie', the Romanian Orthodox Church from Satu-Nou 'The Descent of the Holy Spirit', the Romanian Orthodox Church

from Seleuş ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Sredişteea Mică (Pârneaora) ‘St. Arch. Michael and Gabriel’, the Romanian Orthodox Church from Straja ‘The Birth of the Mother of God’, the Church-Museum ‘St. Arch. Michael and Gabriel’ in the ‘Banat House’ Museum Complex, Torac, the Romanian Orthodox Church from Toracu-Mare / Torac ‘St. Great Martyr George’, Romanian Orthodox Church from Toracu-Mic / Torac ‘The Birth of the Mother of God’, Romanian Orthodox Church from Uzdin ‘St. Great Martyr George’, the Romanian Orthodox Church from Vârşeţ ‘The Ascension of the Lord’, the Romanian Orthodox Church from Vladimirovaţ / Petrovasâla ‘The Descent of the Holy Spirit’, the Romanian Orthodox Church from Vlaicovăţ ‘St. Great Martyr George’, the Romanian Orthodox Church from Voivodinţ ‘St. Great Martyr George’.

The last part of this impressive work – *VIII. Romanians from Vojvodina in pictures* – includes a photos collection of places, houses inhabited by Romanians in Serbian Banat, cultural and church buildings, but also portraits of some outstanding people of this community South of the Danube. Also, the works of the graphic designer Viorel Flora highlight various aspects and places of, captured in remarkable touches.

The monographic album, signed by academician Costa Roşu, represents a point of reference in the Romanian bibliography that we can ‘characterize as a short treatise on cultural history, being a synthesis work about the significant aspects that constitute the being of the minority Romanian in Vojvodina’ (Nicu Ciobanu, *Preface*, p. 4).



**Valeriu Leu, Costa Roșu, *Church Chronicles. Manuscripts from Banat. 19<sup>th</sup>-20<sup>th</sup> century. From the History of the Banat Monograph [Cronici bisericești. Manuscrise din Banat. Secolele XIX-XX. Din istoria monografismului bănățean]*, Zrenianin, Publishing House of the Institute of Culture of the Romanians from Vojvodina, Scientific Book Library, Research Collection, Banat Documents Series, 2009, 252 p.\***

Containing a series of invaluable documents, the work of researchers Valeriu Leu and Costa Roșu – *Church Chronicles. Manuscripts from Banat. 19<sup>th</sup> -20<sup>th</sup> century. From the History of the Banat Monograph [Cronici bisericești. Manuscrise din Banat. Secolele XIX-XX. Din istoria monografismului bănățean]* – restores an important part of the history of Banat.

Over the years, there have been several timid attempts to recover these documents. However, researchers such as Costin Feneșan, Nicolae Bocșan, Grigore Popiți, Nicolae Iorga, P. Dragalina, Gh. Popovici, etc., who managed to make public these manuscripts. However, in order to achieve this, a serious bibliographic and documentary background was needed.

In this sense, the authors of this volume undertook a thorough work, researching various chronicles, monographic studies, gathered information from various people.

The study includes data on the most important Romanian church chronicles in Banat: *Text noted on the Gospel, Sibiu, 1844, Petrovasâla; Text noted on the Gospel, Bucharest, 1895, Petrovasâla; Text noted on the Gospel, Sibiu, 1844, Seleuș; Text noted on the Gospel, Sibiu, 1844, Toracu-Mare; Subsequent notes noted on the Gospel, Sibiu, 1844, Toracu-Mare.*

The authors considered as necessary to publish the Banat documents under the auspices of the Institute of Culture of Romanians, creating an exclusively collection dedicated to this subject in West Banat – church writings.

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\* 'Journal of Banat Studies' ['Revista de studii banatice'], Year II, No. 1-2, January-December 2011, p. 172.

In the second half of the 19<sup>th</sup> century, in Banat, a monographic movement focused on specialized studies developed. The return to one's own identity manifested itself in all levels of culture, in different forms, carefully analysed by many researchers.

However, this monograph has both internal roots, related to its own cultural evolution in relation to the other Romanian provinces, but also external origins, which come or not from other neighbouring cultures.

The tradition of notes on the books has been preserved since ancient times in most of the Orthodox Balkan people. As writing became a habit, the written observations on the edge of the books expanded spatially. There are cases in which these old notes have become accurate local 'histories' / 'chronicles'.

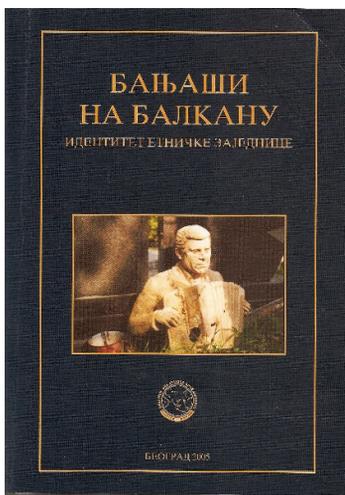
Thus, two phases can be identified: the stage of writing down the information and the phase of using the notes and observations in a monograph. It did not matter who the author of the book was, but rather, 'the text, regardless of who it belonged to, once written and addressed to the world, circulated in an autonomous way, becoming a public good, available to anyone'. This was the attitude observed in most authors of church chronicles. For example, in Toracu-Mare, 'a rudiment of this attitude can be identified in the absence of the critical apparatus with lesser amount of details, beyond simply mentioning the name of an author'. In Seleuş, on the contrary, most of the chronicles are 'only a series of articles and studies with references to the village and its history, fully copied and thus made available to all in the Holy Church'.

What must be mentioned, however, is the fact that these writings/chronicles contribute to the development of the rural cultural environment and to the diversification of the Romanian historical writing.

Therefore, these writings/chronicles introduce the notions related to 'immediate history', i.e. 'the recent history'.

The research in the villages of the current Serbian Banat emphasizes the fact that these rural chronicles/manuscripts exist before those in the Romanian villages. However, Romanian monographs show a special interest in the communities' own past, an interest generated by the need for identity.

The detailed investigations of the two researchers – Valeriu Leu and Costa Roşu – enrich the collection of Romanian manuscripts and outline the phenomenon of written culture in the Romanian rural area of Banat, constituting a landmark for future research.



Srpska Akademija Nauka i Umetnosti. Balkanološki Institut. *Banjaši na Balkanu. Identitet etnike zajednice.* Urednik Biljana Sikimić i Dušan T. Bataković, Beograd, 2005 / Serbian Academy of Science and Art. Institute of Balkan Studies. The ‘Băieși’ People from the Balkans. The Identity of the Ethnic Community. Volume coordinated by Biliana Sikimić and Dušan T. Bataković, Belgrade, 2005\*

The volume includes various studies and research on the Romanian ‘băieși’ communities in Serbia, Hungary and Bulgaria. The results of the extensive field research and the discussions with the representatives of the communities were recorded on magnetic tape, and then transcribed in the pages of this book.

Between August 24 and 27, 2002, Otilia Hedeșan investigated the community of Romanian-speaking ‘rudari’ in Treșnievița, on the Morava River valley, a region of present-day Serbia. In the study *A Field: Treșnievița, on the Moravian Valley*, the author highlights three main aspects, namely: the identification of the Romanian bibliography in the studied area of interest; recognizing and transcribing the important elements that characterize the way of speaking of the representatives of the community from Treșnievița; based on the information obtained, a local traditional-folk life model is configured. The topic includes other variants of the Romanian language spoken by the Romanian communities in Serbia, the author distinguishing the various names of these inhabitants: Romanians, băieși, rudari, țigani, caravlahi, coritari etc. The author proposes the hypothesis according to which the members of the investigated group have their origins in Romania, more precisely in the west of Muntenia and in Oltenia, reaching Morava Valley following ‘the Banat itinerary’.

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\* ‘Journal of Banat Studies’ [‘Revista de studii banatice’], Year I, Nr. 1, July-December 2010, pp. 140-141.

A similar analysis dedicated to the communities from Trešnievița, is carried out by Sofia Miloradović, who, in the study *A Sketch for the Ethnodialectal Research of the Villages at the Base of the Juhor Mountain and on the Bank of the River Morava (Trešnievița)* [*Schiță pentru cercetarea etnodialectală a satelor de la poalele muntelui Juhor și de pe malul râului Morava (Trešnievița)*], distinguishes two parts of the village, belonging to a dialectal area of confluence: Trešnievița Mare (with inhabitants from Kosovo, Pirot-Serbia, Scopie-Macedonia and Bulgaria) and Trešnievița Mică (a community of Romanian-speaking gypsies, located at the base of Mount Juhor). The collected material was organized in the form of thematic dictionary sheets, comprising numerous lexicographical units and emphasizing the context and ethnocultural content: Saint Varvara, Saint Nicholas, Ignatius, Eve, Christmas, etc.

Maria Ilici also writes about the Roma community that inhabits Trešnievița Mică, in the study *'Lost in translation': Roma in the discourse of Serbs in Trešnievița* [„*Pierdut în traducere*”: *romii în discursul sârbilor din Trešnievița*], observing the differences between the rituals practiced by Serbs and Roma (Gypsies, Romanian speakers). From the perspective of the Serbian mentality and discourse, Roma culture and traditions appear as a complex phenomenon, clearly highlighting the two types of cultures.

The field research of Annemaria Sorescu-Marincović, materialized in the study of *The Neapolitans of Mehovine* [*Napolitanii din Mehovine*], which presents the small community of ‘băieși’ (658 people, according to the 2002 census) from Mehovine, a village located in the western part of central Serbia, near Šabaț. The author distinguishes significant differences in mentality and attitude between the various groups of ‘băieși’ in Serbia, their narrative repertoire differing according to age and gender. The predominant idea in the narratives is represented by the model of the ‘dismount’ of some ancestors coming from the east of the Danube and aspects regarding the origins of the nation. The narratives are outlined from the perspective of ‘identity documents’ by which the community justifies its existence and ancestry in these lands. The inhabitants of this community are called ‘Neapolitans’ [‘napolitani’], always referring to their duplicative situation (‘pola’ in Serbian means ‘half’). Their group identity is defined four essential coordinates that which reflects the image through which they are perceived: by the Serbs, among whom they live; by the gypsies, with whom they are often assimilated; by the Romanians from Serbia and Romania; their self-characterization.

The coordinators of this volume dedicate their research to the Romanian-speaking communities of ‘băieși’, from the territory of Serbia

and Hungary, using the ethnolinguistic method. Thus, the three groups of ‘băieși’ are distinguished, namely: the ‘băieși/caravlahii’ from Hungary; the ‘băieși’ from the Serbian Banat; the Bosnian ‘caravlahii’. In Serbia these groups/communities of ‘băieși’ have various names: Serbs – South of the Danube; Romanians – in Vojvodina; Vlachs – in several localities in central Serbia; Roma – in very poor communities. The research analyses the different languages spoken by these communities, concluding that some ‘băieși’ in Serbia speak the Muntenian subdialect and Transylvanian dialects, while in the Serbian Banat area and in north-eastern Serbia, the ‘băieși’ speech is strongly influenced by the Banat subdialect. In the end of the study, the authors emphasize that the specificity and size of the community are important, ranging from a few isolated families living in large cities to compact villages of ‘băieși’ in the studied area.

Other studies bring into question the numerous alteration processes of the studied communities. One such study is that of Magdalena Slavcova, who analysis the evangelized communities of ‘rudari’ in Bulgaria. The alterations of the analysed groups/ethnicities follow a historical and ethnological perspective, religion being considered as a cultural adaptation that allows them to integrate in the society, while emphasizing their specific group identity.

The study *Culture and Emotion – Romanian Gypsies and the Perception of Emotion [Cultură și emoție – țiganii români și percepția emoției]* identifies a way of interpreting various facial expressions of emotion (joy, surprise, anger, repulsion, fear, sadness) and evaluating aspects of emotional experience within the community of established Romanian gypsies in Prcilovița, a settlement near the town of Alecsinaț, in south-eastern Serbia. The research identifies the emotion-culture relationship, determining the probable causes and highlighting the existence of the cultural similarities in the facial expressions’ interpretation of emotion. Specific fears and problems were identified within the Romanian gypsy community, materialized in the expressions: to have or not to have money; to have or not to have food; to have a good or bad life.

The final study, *Spoitorii din Cirulici*, is an original investigation, although the field research was conducted more than fifty years ago, more precisely, in the mid-1950s. The collected material is a historical document of an extinct ethnic group, the ‘spoitori’, the author listing all the representatives of this category, who considered themselves as ‘caravlahi’ sau or ‘țințari’, but declared themselves as Serbs or Croats. Their way of life and work is described in detail, emphasizing the nomadic character of the community.

The research included in this volume represents a point of reference in the field of ethnolinguistics and ethnofolkloristics, presenting historical and 'identity' documents of the ethnic communities in the Balkans.



Istorijski Arhiv u Pančevu, Mrča Maran, *Kulturni Razvoj Rumuna u Banatu 1918-1941*, Pančevo, 2004, 193 str. / Pancevo Historical Archive, Mircea Măran, *The Cultural Development of Romanians in Banat. 1918-1941*, Pancevo, 2004, 193 p.\*

The work of Mircea Măran, *The Cultural Development of Romanians in Banat. 1918-1941*, published under the auspices of the Historical Archive of Pancevo, in 2004, analyses the Romanian community in Yugoslav Banat in the period between the Two World Wars.

The reader can identify various topics of great importance, such as the development of the Romanian minority in the Kingdom of Serbia, Croatia and Slovenia, with emphasis on the cultural, economic, political and religious aspect; the national and state integrity of Yugoslavia, chapter in which the author analyses the cultural ensembles of the Romanian community in the Yugoslav Banat during the dictatorship, the creation of the Union of Choirs and Marching Bands, the achievements of the ‘Astra’ organization and cultural collaborations between Romanians and Yugoslavs, but also between Romanians and others ethnic groups from Banat; the role of the Church and the school in the cultural policy of the Romanian minority, with the description of the cultural activity in schools and church; writing, journalism and scientific activity. The book includes important references to the role of writers and researchers in the development of the Romanian minority culture in this area. The study concludes with the analysis of the cultural activity in various fields, such as: theatre, fine arts, written and musical folklore.

The research proposed by Mircea Măran represents an important landmark for the way of life of the Romanians in this area, but also of the political, economic and religious organization because over time there have been many questions about the cultural development of Romanians in Banat.

The author uses various references, such as the collective volume *Contributions to the Cultural History of Romanians in Vojvodina*

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\* ‘Journal of Banat Studies’ [‘Revista de studii banatice’], Year I, Nr. 1, July-December 2010, pp. 144-145.

[*Contribuții la istoria culturală a românilor din Voivodina*], published by the Union for the Romanian Language in Vojvodina; Nicolae Cipurici's study – *Romanians From Outside Romania [Românii din afara României]* –, with important information on the cultural life of the Romanians from Yugoslav Banat, in the interwar period; Gligor Popi – *The Romanians From Yugoslav Banat Between the Two Wars [Românii din Banatul Iugoslav între cele două războaie]*, volume published in Novi Sad, in 1976; Liubodrag Dimici – *Cultural Policy of the Yugoslav Kingdom [Politica culturală a Regatului Iugoslav]* – three volumes (1996-1997), Miriana Maluckov – *The Romanians in Banat. Ethnic Monograph Study [Românii în Banat. Monografie etnică]*; Radu Flora – *Banat Literary Folklore [Folclor literar bănățean]*, 1975, Pancevo, etc. In addition, the author has studied important archives: The Belgrade Archive of Yugoslavia – Milan Stoiadinovici Fund and The Ministry of the Interior Fund, Novi Sad Vojvodina Archive – Royal Banking Business Fund and the Historical Archives of Pancevo and Biserica Albă. The interwar publications printed in the Romanian language on the Yugoslav territory were also consulted, such as: 'Graiul românesc' and 'Nădejdea' from Pancevo, 'Foaia poporului român' and 'Biruința' from Vârșeț, 'Libertatea', 'Lumina', 'Tradiția', etc.

With the help of the cited reference, the author tried to relate the various processes of the Romanian community in the Yugoslav Banat. Even if the cultural life, including here the religious component, had a major impact in the struggle for the preservation of the national identity, the author revealed the intercultural processes with other nationalities. The community developed in the spirit of national romanticism, which, on the one hand, helped to preserve the identity but, on the other hand, slowed down the integration in the wider cultural circles. Conservatism and hermetic character are, the author believes, specific to this minority, representing a defining feature for the interwar period. Particular attention was paid to the activities of cultural organizations within the community, highlighting the representative works of Romanian intellectuals – priests and teachers. The strong influence of written and oral folklore on the cultural life of the Romanian minority as majority of the rural population is frequently emphasized.

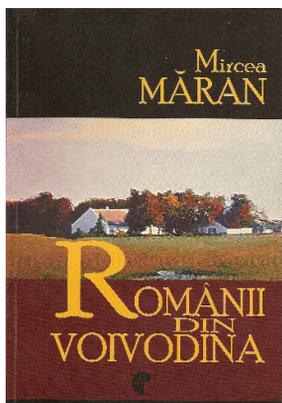
The author of the study distinguishes three significant periods in the cultural life of the Romanian community: 1918-1929, 1930-1934 and 1935-1941. Thus, the first period is characterized by great changes due to political instability, reflected in the conflicts between the bourgeois classes of the three nationalities of the Kingdom: Serbs, Croats and Slovenes. For the Romanian minority, the year 1923 represents a historical landmark, due to

the fact that the Romanian Party is formed, its presence in the political life of the Kingdom of Serbia, Croatia and Slovenia, but also the participation in the first parliamentary elections. The next period is one of the great world economic crisis, a crisis that also affected the Yugoslav Kingdom, also influencing the social and cultural life of the Romanian community. The third period was a beneficial one for the Romanian minority, due to the fact that the first teachers from Romania were hired on a contractual basis in the Romanian schools in Yugoslav Banat, applying in this sense the Yugoslav-Romanian School Convention from 1933. This fact influenced faster the quality development of the Romanian culture in Banat. At the same time, the 'Astra' organization was founded in 1936, thus allowing a more organized activity of the cultural life in the Romanian villages in the former Yugoslavia.

These Romanian interwar cultural organizations from the Yugoslav Banat continued the tradition started during the Austro-Hungarian domination. They include church choirs, then theatre and folklore groups. Certain cultural groups formed their own marching bands between 1920 and 1930. Cultural groups often acted by organizing shows in which songs and small plays were performed, poems were recited, later joined by instrumental compositions performed by fanfare. The organizations were led by local intellectuals – priests and teachers – but also by representatives of the peasantry, who graduated from various music courses. In addition to the performances, cultural organizations have been present at numerous cultural, political and religious events.

The cultural organizations' role was important, contributing to the preservation of the national consciousness, to its development, to the Romanians' feeling that they belong to a wider civilization, in which the collaboration is beneficial from a cultural and social point of view. In this sense, the Romanian interwar cultural organizations from Yugoslav Banat had a special contribution, having their well-defined place in the cultural life of 'the adoptive country'. The cultural collaboration with Serbs and other nations continues even today in the Romanian and Serbian language publications, but also in the academic circles.

The author concludes that the cultural life of the Romanian minority in the Yugoslav Banat demonstrates the perseverance of community's representatives in preserving and asserting their national identity. Their cultural creation is expressed both in journalism, fine arts and folklore, as well as in the literary and scientific works. Mr. Mircea Măran's research is particularly important, ultimately, for defining the ethnic contact cultures in Southeast Europe.



**Mircea Măran – *The Romanians from Vojvodina. History, Demography, Romanian Identity in the Localities of Vojvodina* [Românii din Voivodina. Istorie, demografie, identitate românească în localitățile Voivodinei],** preface by prof. univ. dr. Ranko Končar, Zrenjanin, Publishing House of the Institute of Culture of Romanians in Vojvodina, Scientific Book Library, Research Collection, Banat Documents Series, 2009, 299 p.\*

Continuing the series of monographs dedicated to the Romanians from Banat, this work highlights the research activity of the Romanians' past and the genesis of their identity in the cultural space from the western part of Banat.

The cultural landmarks of the Romanians from Vojvodina were also drawn in other specialized works of the author: *The Cultural Development of the Romanians from Banat during 1918-1941* [Dezvoltarea culturală a românilor din Banat în perioada 1918-1941] and *The Cultural Situation of the Romanians in Banat during 1945-1952* [Situația culturală a românilor din Banat în perioada 1945-1952], important studies for understanding the Banat cultural phenomenon, from the earliest times to the present day.

The preface of this edition rightly states that 'this monograph (...) continues to apply the historiographical principles and tries to expand and to focus the research even more, from a thematic point of view'.

Mircea Măran's rigorous research has the role of reconstructing and explaining the complex past of the Romanians in Vojvodina during the 20<sup>th</sup> century. The reconstruction was based on the analysis of many relevant areas of their lives: the role of the Romanian Orthodox Church in the community, the native tongue education, the development of national cultural institutions, the development and preservation of national identity, the demographic processes, the obvious territorialisation and the close connection of the Romanians with the land they cultivated, the social, economic, political transformation, etc.

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\* 'Journal of Banat Studies' ['Revista de studii banatice'], An II, Nr. 1-2, ianuarie-decembrie 2011, p. 173.

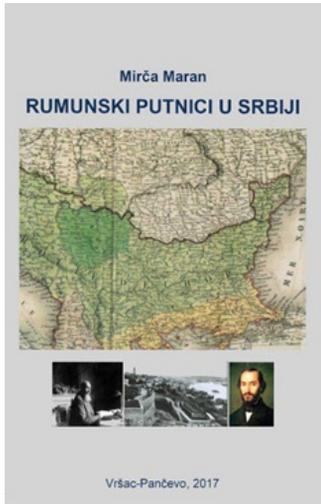
The main theme of the monograph refers to the analysis of the above mentioned aspects, but, in addition, there is a detailed description of the Romanian settlements in Vojvodina (historical data, number of inhabitants, church, school, cultural life, distinguished personalities). All this reveals the characteristics of their life, from a social, economic and spiritual point of view.

During his research, Mircea Măran describes several settlements where Romanians lived: Clec, Coștei, Deliblata, Doloave, Ecica, Glogoni, Iablanca, Iabuca, Iancov Most, Locve, Maramorac, Marcovăț, Mărghita, Mesici, Nicolinț, Ovcea, Satu-Nou, Sălcița, Srediștea Mică, Straja, Sutiesca, Torac, Uzdin, Vladimirovaț and Voivodinț and others.

The author collects data and information for each of these settlements in order to highlight important aspects such as: the the first documentary attestation, the colonization of the locality, events (uprisings, wars, changing the name of the locality, visible accomplishments in economics, medicine, etc.). The author uses the historical sources provided by various archives of different institutions; documents related to the demographic situation or attesting places of worship were consulted. The situation of education in the Romanian language but also to the situation of culture and journalism are carefully analysed. A special section is dedicated to some notable personalities, the author highlighting their biographies and contribution in the field of culture, education, politics, etc.

All the articles of this volume contain pertinent arguments concerning the attestation of the Romanians' existence in this geographical space since the earliest times.

With an informative and documentary character, Mircea Măran's monograph represents a point of reference in the Romanian historiography. Objective research of the facts helps to understand the various processes in the existence of Romanians in Vojvodina. The main goal of the volume is to prove that 'the Romanian element has always coexisted with other peoples, especially with the Serbian people, with whom it maintained good neighbourly relations and collaboration, both Banat's nations being subject to and had to face together the same difficulties – epidemics, wars, foreign oppressions'.



**Mircea MĂRAN, *Romanian Travelers in Serbia [Rumunski putnici u Srbiji]*, Vârșeț-Panciova (Vršac-Pančevo), 2017, 222 p.\***

Published under the auspices of the Center for Banat Studies in Vârșeț and the Historical Archive in Panciova, in 2017, with the support of the Romanian Cultural Institute in Bucharest, the book, written in Serbian, is signed by historian Mircea Măran from Serbia. The volume analyses the geographical and cultural Romanian-Serbian relations from a historical point of view.

For many decades, the Romanian-Serbian relations have been an invaluable source of inspiration for researchers in various fields of culture – historians, anthropologists, linguists, ethno-musicians. The results were presented in cultural events, round tables, monographs, journals and almanacs. However, with all the efforts to discover and highlight a mutual cultural interference, it seems that the two neighbouring nations who developed friendly relations throughout history, still do not know each other enough, with still unexplored or little known areas to be studied.

The author emphasizes even in the Introduction that these inexhaustible sources of information are not known by both parties, there are still ‘major’ texts of Romanian and Serbian authors about these interferences to be studied. ‘The other part’ hardly knows such sources, that are little or not used at all. A beneficial solution for recognising the value is represented by the translation of the sources, in whole or at least partially. It would be a first step in understanding and analysing these writings.

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\* ‘Studies of Science and Culture’ [„Studii de știință și cultură”], volume XIII, no. 4, December 2017, pp. 189-190.

The volume is structured in four chapters, preceded by an extensive introduction, and finally some chronicles and reviews are presented. The chapters, in turn, are structured in subchapters, discussing the cultural importance of the notes and travel diaries of some Romanian personalities who had access to the Serbian cultural space: I. *Nicolae Bălcescu: Letters from the Danube* [*Nicolae Bălcescu: Scrisori de pe Dunăre*] (with subchapters: *The Unfulfilled Dreams of a Revolutionary: Nicolae Bălcescu (1819-1952)* [*Visele neîmplinite ale unui revoluționar: Nicolae Bălcescu (1819-1952)*]; *The Revolution of 1848 in Wallachia (Wallachia)* [*Revoluția din 1848 în Valahia (Țara Românească)*]; *Bălcescu in the Revolution* [*Bălcescu în Revoluție*]; *Years in Emigration* [*Anii în emigrație*]; *Bălcescu's Social Doctrine* [*Doctrina socială a lui Bălcescu*]; *Correspondence 1838-1852* [*Corespondența 1838-1852*]; *Letters from the Danube* [*Scrisori de pe Dunăre*]; *Nicolae Bălcescu's Letters* [*Scrisorile lui Nicolae Bălcescu*]); II. *The Traveller on the Bicycle: Ilie Gherghel* [*Călătorul pe bicicletă: Ilie Gherghel*] (*The Trip on Two Wheels in the Balkans: Ilie Gherghel* [*Călătoria pe două roți în Balcani: Ilie Gherghel; Ilie Gherghel: Through the Fields of the Ancestors* [*Ilie Gherghel: prin câmpurile strămoșilor*]); III. *Teodor Filipescu: From Banat to the Orient* [*Teodor Filipescu: din Banat până în Orient*] (*Teodor Filipescu – An Author of Travel Notes from South Banat* [*Teodor Filipescu – un autor de note de călătorie din Banatul de Sud*]; *Teodor Filipescu: 'My Trip to Bucharest and Constantinople. Part two'* [*Teodor Filipescu: „Călătoria mea la București și Constantinopol. Partea a doua”*]); IV. *Nicolae Iorga: Through the Countries of Friends* [*Nicolae Iorga: prin țările prietenilor*] (*Nicolae Iorga (1871-1940) – Historian, Politician, Travel Diary Writer* [*Nicolae Iorga (1871-1940) – istoric, politician, scriitor de jurnale de călătorie*]; *In the World of Politics* [*În lumea politicii*]; *Iorga the Historian* [*Istoricul Iorga*]; *The Historian – Travel Diary Writer* [*Istoricul – scriitor de jurnale de călătorie*]; *Iorga and Serbia* [*Iorga și Serbia*]; *Iorga's Travels in Serbia* [*Călătoriile lui Iorga prin Serbia*]; *Nicolae Iorga: Pages About Today's Serbia* [*Nicolae Iorga: pagini despre Serbia de azi*]; *Notes from Serbia* [*Notițe din Serbia*]; *Nicolae Iorga in Post-War Serbia (1927)* [*Nicolae Iorga în Serbia de după război (1927)*] (I. *To Belgrade* [*Spre Belgrad*]; II. *Belgrade* [*Belgrad*]; III. *In Bosnia – Ravanița* [*În Bosnia – Ravanița*]; V. *Pristina – Graceanița* [*Pristina – Graceanița*]; VII. *Krușevaț* [*Krușevaț*]). The latter are excerpts from Nicolae Iorga's diary, evoking his travels in Serbia.

Without a doubt, the travel diaries of some important writers represent for historians first-rate sources, to understand various aspects

related to population, economy, localities, culture and civilization, recounting events they witnessed, evoking places or people they interacted with during their travels in these lands. since antiquity Due to its geographical position, Serbia is considered to be an important 'highway' between the West and the East, a path travelled by people who went either to Constantinople or other destinations, sailing on the Danube and describing the places they visited, such as: Belgrade, Smederevo fortress or Ada Kaleh island. Also, many Romanian travellers have visited the territories of the former Yugoslavia for centuries, but it was not until the 19<sup>th</sup> century that they began to write their thoughts and impressions in various travel notes and diaries. Thus, towards the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, the travel diary was used more and more often, becoming a real literary species, belonging to the epistolary style.

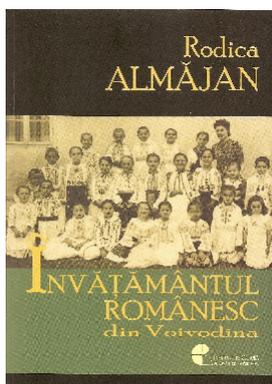
Mircea Măran's volume brings to the readers the achievements of the four writers-travellers on the lands of the countries of the former Yugoslavia, travel notes written over time in their works.

According to the author, Nicolae Iorga, Teodor Filipescu and Ilie Gherghel are writers of travel diaries, unlike Nicolae Bălcescu, Romanian writer, historian and revolutionary. The latter, between the years 1848-1849, was banished from Wallachia and, on several occasions, he only travelled through Serbia or remained here for a short time, having a rich correspondence with various collaborators of his. Nicolae Bălcescu resided in Belgrade, Panciova, Donji Milanovaţ and Negotin. Although his writings do not contain much information about the people and places where he travelled, the letters are an interesting source for the political situation in Eastern Europe and the Balkans during 1848-1849.

The other three authors belong to the same generation, even if at first sight, it seems that they do not have much in common, observes Mircea Măran. Nicolae Iorga was a great personality in Romanian and European history, a famous politician, this fact clearly distinguishing him from the other two. Teodor Filipescu differs from the others by his place of birth, seeing the light of day on the territory of the former Austro-Hungarian Empire, during his life being a civil servant in that regime. His writings, however, are in Romanian. So, a Romanian who lived abroad and who moved to Romania after the fall of the Empire. Mircea Măran states that Teodor Filipescu is an important Romanian ethnographer and publicist born on the territory of today's Serbia, in Glogoni, near Panciova. The third author, Ilie Gherghel, PhD in philology, is the least known, but his writings and travel notes are interesting. He travelled by bicycle through Serbia,

Bosnia and Dalmatia. His notes highlight many of his adventures. Mircea Măran considers Ilie Gherghel as the symbolic element of connection between the other two writers. During his existence, he was a teacher of German at the 'Nicolae Bălcescu' High School in Brăila, meeting Teodor Filipescu, during his trip to Sarajevo, in 1908. Ilie Gherghel quoted him in many works, finally publishing his diary in the 'Sămănătorul' journal (1909), whose director was Nicolae Iorga. In 1906, Ilie Gherghel dedicated a work entitled '*Mr. Iorga and the healers of politics*' [*D-l Iorga și vindecătorii politicianismului*] to the great Romanian historian and politician.

Mircea Măran's volume dedicated to Romanian-Serbian relations, as they appear highlighted in the notes and travel diaries of the four writers, represents a landmark in understanding and promoting these inexhaustible sources of knowledge. We are also looking forward to the Romanian edition of the book, a future interesting source of information for the Romanian public.



**Rodica Almăjan, *The Romanian Education in Voivodina [Învățământul românesc din Voivodina]*, The Romanian Institute of Culture in Voivodina, Research Collection, Banat Documents Series, Zrenianin, ICRV Publishing House, 2010, 371 p.**

*„Everything depends on education – the luck and misfortune of the people.”*

The situation of Romanian education outside the borders of our country has concerned various researchers, such as: Prof. Gligor Popi PhD, Prof. Trăilă Spăriosu PhD, Prof. Mircea Măran PhD.

A conclusive research evidence – of the schools with teaching in Romanian – is the monograph of Rodica Almăjan, published in 2010, at the Romanian Institute of Culture in Voivodina.

The volume ‘records and researches important facts, events and moments that contributed to the development of education in Serbian Banat, from the 18<sup>th</sup> century to the present day’ (p. X). To accomplish the research objective, the author studied various publications containing data on the cultural history of Romanians in Voivodina: ‘Libertatea’, ‘Almanahul Libertatea’, ‘Familia’, ‘Lumina’, ‘Annals of the Romanian Language Society’, etc.

The study includes all Romanian schools across the border, from various localities: Locve (Sân-Mihai), Cuvin, Satu-Nou, Ecica, Grebenaț, Voivodniceni, Uzdin, Nicolinț, Torac, Jamu-Mic, Seleuș, Vârșeș, Alibunar, Oreșaț, Deliblata, Straja, Vladimirovaț-Petrovasâla, Ovcea, Glogoni, Iancaid, Maramorac, Sutiesca (Sărcia), Marcovăț, Sălcița, Mesici, Râtișor, Iabuca, Srediștea Mică (Pârneaora), Barițe (Sân-Ianăș), Coștei, Biserica Albă, Doloave, Mărghita, Iablanca, Vlaicovăț, Omolița, Belgrad, Novi Sad, Apatin, Dobrița, Rusko Selo (Chisoroș), Clec, Covăcița.

During the 18<sup>th</sup>-19<sup>th</sup> century, the language of teaching in these schools was Romanian. The first school institutions also date from the 18<sup>th</sup> century, and education developed timidly and gradually. Due to the poverty

of the population in these localities, education was not compulsory, many children did not attend classes because they helped their parents with field work. The schools were not equipped with materials and teaching aids necessary for the development of the instructive and educational process, there were no specialized teachers to teach in the Romanian department.

The church and the school were considered very important institutions that aimed to preserve the national and cultural identity of a people. Church forums were the decisive political force in shaping the cultural policy of the time. Furthermore the church laid the foundations of various initiatives concerning the organization of the first forms of elementary education. The classes were held inside the monasteries, then in the churches in the larger localities. However, this kind of education had a limited purpose, only church books were read and ‘church singing’ was cultivated.

With the establishment of the Aulic School Commission, in 1760, the basic principles of the school system for the entire territory of the Austro-Hungarian Empire were established. The first measures aimed at removing the schools from the monopoly of the church and initiating state education following the instructions of Empress Maria Theresa, who had ordered that in every locality where there is a priest, a school be established and a teacher appointed. Thus began the reform of education, but this reform met with serious resistance from the ecclesiastical sphere.

The number of schools teaching in Serbian and Romanian gradually increased. Therefore, in 1778 there were 205 schools, of which 147 were taught in Romanian, 52 schools taught in Serbian and 6 schools taught in both languages. The author of the study observes: ‘there is a possibility that the first schools of that time appeared first in the villages on the Military Border, and a little later in the villages in the provincial part (after 1774), after the entry into force of the General School Plan’ (p. 6).

However, after 1790, when the power of the nobles increased more and more, the village schools were left to the discretion of the feudal nobles, who had no interest in promoting and supporting the development of popular education. Thus, the Romanian and Serbian schools functioned only from the contribution of the villagers. Again, the influence of the church on education increases, the religious spirit is reintroduced, the church organs have wider rights in the control of the process, and the priests become local principals of the schools.

When the General School Plan for German schools was adopted, in 1774, education also became compulsory in the Banat Military Border. ‘Due to the fact that education on the Border was subordinated to military

interests and under the direct leadership of the Vienna Aulic War Council – observes the author – its organization took place systematically and thoroughly both in terms of providing the necessary means and ensuring the appropriate human resources (p. 7). At the end of the 18<sup>th</sup> century, the number of Military Border schools increased, but the problem of pupils' attendance was not fully solved.

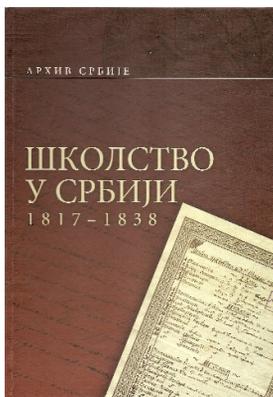
Since 1829, elementary education has become compulsory, teachers were employed, at first, from the priests, and then four-month courses were organized for the training of teachers, including issues of teaching methodology and the content of the subject education. The first courses were held between 1777 and 1779, Teodor Iovanovici gave lectures in Serbian, and Mihail Roșu, in Romanian.

The first textbooks in Romanian now appear. They are translated and adapted from the Austrian textbooks.

Education has developed more and more in all localities: 'the representatives of the authorities, together with the district school principals, visit the villages in order to ascertain the situation and take appropriate measures' (p. 9).

The elementary education has managed to consolidate a well-defined school space, both in terms of the schools network and in terms of teacher training and editing various textbooks.

Therefore, Rodica Almăjan's monograph represents a landmark identifying the cultural identity of Romanians from outside Romania, and not only.



**Tatiana Draghicevici, Slavița Timotievici (coord.),** *Education in Serbia. 1817-1838. Documents from the Serbian Archive [Învățământul în Serbia. 1817-1838. Documente din fondul Arhivei Serbiei]*, Belgrad, 2009, 521 p.\*

*Education in Serbia. 1817-1838. Documents from the Serbian Archive [Învățământul în Serbia. 1817-1838. Documente din fondul Arhivei Serbiei]* highlights the beginnings of schooling in these lands. The coordinators of the volume collect and classify a series of documents concerning the first schools in Serbia. The volume is structured in ten chapters: *Country and School, School and Society, Students, Teachers and Educators, School and Textbooks, The Military School and High School, List of Subjects, The Nomenclature Register, The Register of Regionalisms, Vocabulary of Rare Words.*

The carefully-researched historical sources specify that Principality of Serbia was a developing state during the first reign of Prince Miloș Obrenovici (1815-1839). State institutions began to develop in the direction of authority consolidation, leading to the political and economic emancipation from the Turkish Empire, to which Serbia was formerly a vassal and the gradual liberation of the Serbian people. This is also the case with education, one of the pillars of state and national identity.

The official documents included in the volume are part of several funds in the Serbian Archive: the Chancellery of the State Assembly of the Principality, the Collection of Mita Petrovici and the Donations and Redemptions Fund. The collection contains 167 documents, most of which are well well-preserved, representing a schematization of the archive on this subject which, until now, has only been partially used in research.

There are two different opinions in historiography about education of during Prince Miloș. The first was introduced by Slobodan Iovanovici, who

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\* 'Journal of Banat Studies' ['Revista de studii banatice'], Year II, no. 1-2, January-December 2011, pp. 177-178.

claims that education was ‘the last concern’ of the prince. The second, that of Vladimir Stoiančević, states that the Principality of Serbia was created on ‘a solid foundation for cultural and educational progress’. However, the reluctance and disbelief of the prince in educated people and in their intentions is well known. The documents included in the volume attest that his activity and contribution to the development of education in Serbia is just as famous.

George Pratici states: ‘The prince sometimes complains that there are not enough educated people for so many worldly affairs, which are closely related to the good organization of the country’, but accuses him, at the same time, of being the only culprit for the lack of these educated people in Serbia.

These documents highlight an intense work in the field of education and a logical strategy of the state in terms of education after 1830.

All the documents in this volume represent an important contribution to understanding the social transformations, through the development of one of the most important state activities, namely education.

Research on the problems of the Serbian Principality in relation to certain institutions, such as the school, and the knowledge of the daily life of the Serbian people at that time, did not reach the level of historiography in the political field. That is why the presentation of some documents from the archive was thematically thought, this fact representing an important phase. For future scholars, this paper brings together documents scattered through various archives, with the aim of facilitating their research.



**Sima Petrovici, *Studies of Romanian Literary Folklore from Serbian Banat [Studii de folclor literar românesc din Banatul sârbesc]*, Preface by Ionela Mengher, Zrenianin, ICRV Publishing House, Banat Folklore Library, Research Collection, 2014, 116 p.\***

*Folklore – ‘the faithful mirror of the soul of a people’*

Folklore has always been a point of interest in a community, no matter how small it is. As Tache Papahagi states in his 1947 reference work, *Small Folklore Dictionary [Mic dicționar folcloric]*: ‘Folklore is the living image, the faithful mirror of a people’s soul, the mirror that reflects the whole animate or inanimate world, real or imagined, in the middle and under the influence of which it exists’. Or, as I. A. Candrea notes, in the 1936 work *Words, customs, beliefs [Grai, datini, credințe]*: ‘Folklore is a sum of interpretations «given by the people to the phenomena of nature and in general to all those seen, heard and felt...»’ (apud. Ionela Mengher, p. 5-6).

New approaches, new anthologies, new studies about this inexhaustible part of a people’s culture and civilization are constantly published.

This is how Sima Petrovici’s book appeared in 2014, under the auspices of the Publishing House of the Romanian Institute of Culture in Vojvodina, in Zrenianin. The volume includes studies, research and analysis from various localities in Serbian Banat and is structured in five sections (*Beginnings [Începuturi]. Romanian Folklore Poems by Elena Petrovici [Poezii populare românești de Elena Petrovici], New Collections of Literary Folklore: Foaie verde, spic de grâu și Foaie verde, lămâiță [Noi colecții de folclor literar: Foaie verde, spic de grâu și Foaie verde, lămâiță]; Romanian Carols [Colinde românești], Romanian Legends, Fairy*

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\* ‘Studies of Science and Culture’ [„Studii de știință și cultură”], volume XIII, no. 4, March 2017, pp. 285-287.

*Tales and Folk Tales [Legende, basme și povești populare românești], Romanian Folklore from Serbian Banat [Folclor românesc din Banatul sârbesc], Collectors (Anthologists – Biographical Excursion).* The study ends with an onomastic index of the ICRV Publishing House.

The *Preface*, signed by Ionela Mengher, presents the activity of Sima Petrovici who adopts the chronological research principle and presents the Serbian Banat folklore anthologies, taking into account the year of their publication. ‘...The anthologies are meant to «mirror» the Romanian soul of the popular poet from the Serbian Banat’ (p. 7). The author’s research objective is to present ‘an informative study about all the works on the Romanian folklore in the Serbian Banat, published over the years’ (p. 10). A defining role for his research initiation in the vast field of folklore, but also in the field of Romanian folklore in the Serbian Banat ‘was played by Radu Flora, who founded the Romanian Language Society from PA Vojvodina, and his project to collect the Romanian literary folklore in the Serbian Banat’ (Author’s Word, p. 9).

The author presents several important anthologies of Romanian folklore from Serbian Banat, such as: Elena Petrovici, *Poezii populare românești*, anthology, Libertatea Publishing House, 1953, 565 p., collection and editing by E. Petrovici, with a study *Introduction to Popular Literature*, pp. 1-46; ‘*Foaie verde, spic de grâu*’, Banat Literary Folklore Collection, I. *The Lyric Poetry*, Zrenianin, 1979, S.L.R. Publishing House from P.S.A. Vojvodina, The Folklore Circle, 702 p., with Preface signed by Radu Flora (pp. 7-19), editor responsible; ‘*Foaie verde, lămâiță*’, II. *Strigături, Cântece epice, Genuri minore, Alte genuri poetice*, Romanian Language Society Publishing House, 1982, Zrenianin, 791 p., Preface by Radu Flora, p. VII-XXI; Costa Roșu, *Banat Legends, Fairy Tales and Stories [Legende bănățene, basme și povestiri]*, Romanian folk prose from the Yugoslav Banat collection and Preface by Costa Roșu, Libertatea Publishing House, Novi Sad, 99 p., 1994; Costa Roșu, *Romanian Carols*, collection, selection and explanatory notes by Costa Roșu, Preface by P.S. Laurențiu Streza PhD, Caransebeș Episcopate Publishing House – Novi Sad Foundation Publishing House, 125 p., 1999.

The author remarks that professor Elena Petrovici’s vast activity ‘followed the researches and syntheses about the folk poems from Romania (Al. Russo, N. Bălcescu, Hasdeu, V. Alecsandri)’ (p. 16), writing numerous studies of folklore, such as: *The Woman in the Popular Poetry – The bride’s Song [Femeia în poezia populară – Cântecele miresei]*, *Extracts from the Vojvodina folklore [Spicuri din folclorul voivodinean]*, *Collections from the Banat Literary Folklore [Culegeri din folclorul literar bănățean* (in

manuscript). Several studies are published in the ‘Libertatea’ newspaper, the ‘Lumina’ magazine and ‘Analele S.L.R’, but the author also expresses his dissatisfaction: ‘is unfortunate that that she has not found a small place in ‘*The Dictionary of Folklorists*’ [*Dicționarul folcloriștilor*] by Iordan Datcu and S. C. Stroescu’ (*Ibidem*). The author believes that the ‘*Romanian Folk Poems*’ [*Poezii populare românești*] anthology ‘fulfilled its mission: it aroused an even greater interest in folklore among the Romanian population in the Serbian Banat...’ (*Idem*). He further remarks in his study that this anthology is ‘not only an informative text, but also an introductory one, well thought out and elaborated as it was possible at the time – after a fierce war, when the ties between our country and Romania were completely interrupted and we did not have the necessary help for a cultural revival’ (p. 17). Finally, he observes: ‘Professor Elena Petrovici collected her folklore investigations – field research from almost all Serbian villages in Banat in her anthology’ (p. 18).

The second part of Sima Petrovici’s study focuses on the new collections of literary folklore, namely: ‘*Foaie verde, spic de grâu*’, ‘*Foaie verde, lămâiță*’, ‘*Banat Legends*’ [*Legende bănățene*] and ‘*Romanian Carols*’ [*Colinde românești*]. These anthologies were compiled as a result of thorough field research and collectors surveys. The studies highlight the typical Banat area of ‘plain and forest’, ‘but also [the] Daco-Romanian’ features: ‘most of the texts are not local, less original, brought from elsewhere (...), but «adaptated» to Banat’s dialect’ (p. 24). The author emphasises that the complex collected information of this Daco-Romanian folk region has a predominantly rural character: ‘the pieces here have an archaic allure, a traditional setting’ (*Ibidem*), observing that, in this area of the forest villages, ‘the folklore of the villages is specific to Crișana region, but also that of the [...] Oltenia’s villages”, often noting the lyrical character of the popular creations in verses as ‘a Daco-Romanian characteristic, unlike the Serbian epic poetry...’ (p. 25). Therefore, ‘*Foaie verde, spic de grâu*’ ‘is the first large-scale volume of an undoubted value included in the project of capital works about our Banat literary folklore’ (pp. 25-26). The second volume, ‘*Foaie verde, lămâiță*’, with a vast content, is well prepared from a functional point of view, bringing into discussion a rich and representative material, ‘comprising all species, from which, however, the proverbs and similes of Romanians are missing’ (p. 28).

Sima Petrovici also mentions other important studies in the field of folklore: *Proverbs* [*Proverbe*], collected by Gheorghe Mugar and Vasile Voiculescu, the 1898 fundamental work *The Riddles of the Romanians* [*Cimiliturile românilor*], by Artur Gorovei. The author remarks about the

latter that the people ‘generate the riddles in the same metaphorical spirit that gave shine and strength to the Doina or the rhythmic shouts’ (p. 30).

In his opinion, the most meticulous collector, editor and technical editor of folk materials is Costa Roșu, who is ‘well trained by the animator and exegete Radu Flora’ (p. 31). About the anthology of texts *Legends from Banat [Legende bănățene]*, the author remarks that the study ‘is only a segment of our epic prose productions, (...) they are illustrative given the fact that they represent almost the entire folk area of the Serbian Banat (...) This volume has the purpose of attesting the folk prose from these lands’ (*Ibidem*). Sima Petrovici remembers several representative figures who studied folklore, especially popular prose: Ileana Doina Bulic, Gheorghe Lița, Miodrag Miloș, and the Serbs: Vladan Nedić, Leposava K. Pavlović, Vukosava Karanović.

In Sima Petrovici’s vision, the purpose of the volume ‘*Banat Legends*’ [*Legende bănățene*] is to preserve the stories that have circulated and still circulate in this area. ‘A selection of over 200 epic productions (...)’ is available to the reader as ‘the best creations, but also those that represent most of the villages in Serbian Banat’ (p. 34).

About the penultimate volume of Costa Roșu’s folklore, *Romanian Carols*’ [*Colinde românești*], the author states that it ‘brought him the introduction to the *Dictionary of Romanian Ethnologists [Dicționarul Etnologilor Români]*, systematized and significantly added 3<sup>rd</sup> edition, a capital work signed by Iordan Datcu’ (p. 37). ‘Costa Roșu gave word in his book dedicated to ‘the carol’ to talk about it and the traditions of the winter holidays...’ (p. 38).

The author, following the study of these reference works, reaches the following conclusions regarding the characteristics of Banat-Romanian literary folklore from Serbian Banat: ‘... most of our popular creations in verse and prose are not original; they were not born in the lands of the Serbian Banat, but they were all collected and kept here in order to maintain the love of the people, of the ancestral traditions and of the Romanian language; (...) all these ancestral poetic traditions stimulated (...) genuine creations, or changes – adaptations to the new social-political and administrative environment’ (p. 41). These folk productions, collected from the Serbian Banat ‘did not originate in these lands, but are brought from Crișana, Ardeal, Banat and Oltenia, some also from Moldova and Muntenia, more productive and «accustomed» – adapted to our Banat environment, not only thematically, but also expressively – that is, palatalized and «sung in Doina’s melancholic Romanian folk style» of the Banat dialect’ (p. 44).

Sima Petrovici states that ‘our Banat folklore includes archaic words, but also German, Hungarian and Slavic ones – they reflect the period in which these creations were born, or the period in which some older poems brought here were adapted, illustrating the times of our ancestors ...’ (p. 48).

The next two sections of Sima Petrovici’s work discuss two of the newest anthologies, respectively, *Legends, Fairy Tales and Folk Tales [Legende, basme și povești populare]*, signed by Costa Roșu together with Octav Păun and Silviu Angelescu, edited by Alexandra Mircov and Delia Dragan, Preface by Alexandra Mircov, Timișoara, Eurostampa Publishing House, 2009 and *The Romanian Folklore from Serbian Banat [Folclor românesc din Banatul sârbesc]*, Banat Literary Folklore Collection in verse and prose, Preface by Nicu Ciobanu, Timișoara, Eurostampa Publishing House, 2010. About the latter, the author notes that it is ‘a praise of the boundless and sincere spirit brought to the predominantly anonymous popular poet, whose lyrical voice transmits positive vibrations to us over the centuries’ (p. 67).

Finally, the last part of Sima Petrovici’s study, *Collectors (Anthologists – Biographical Excursion)*, includes information on the most important researchers in this field of literary folklore: Radu Flora, Octav Păun, Costa Roșu, Elena Petrovici Radivoi, Silviu Angelescu.

Sima Petrovici’s volume is a reference work for the detailed and systematic analyses of all the published anthologies of literary folklore in Serbian Banat.



## „Piramida” Quarterly Journal of Culture, Investigation and Attitude

„Piramida”, a quarterly journal of culture, investigation and attitude, is published by the Institute of Culture of Romanians in Vojvodina, Zrenianin.

Nicu Ciobanu, the editor-in-chief of the journal, pleads for the capitalization of Romanian literature in Banat, stating: ‘indisputably, the Romanian literature, both in Romanian Banat and in Serbian Banat, is an inexhaustible source of research’ (p. 3).

Precisely for this reason, the issue in question (no. 3) summarizes the communications presented at the International Symposium *Romanian Literature in Banat – Banat in Literature [Literatură română din Banat – Banatul în literatură]*, organized by the Institute of Culture of Romanians in Vojvodina and the Romanian Academy, Timișoara Branch, ‘Titu Maiorescu’ Institute of Banat Studies (Zrenianin, May 6-7, 2011).

Another project worth mentioning is *The Encyclopaedia of Banat [Enciclopedia Banatului]* – ‘a project as ambitious as it is difficult, because it requires not only scientific but also organizational effort’ (Costa Roșu, *Argument*, p. 4).

The quarterly journal includes studies and scientific research articles with critical apparatus, bibliography and abstract in Serbian and English.

Authors: Crișu Dascălu, Mariana Dan, Minerva Trailovici-Condan, Ileana Ursu-Nenadici, Delia Badea, Romanța Iovanovici, Brândușa Juică, Ileana Magda, Florian Copcea, Grațiela Benga-Țuțuianu, Dana Nicoleta Popescu, Carmen Cerasela Dărăbuș, Sima Petrovici, Virginia Popović, Petru Tomici, Doina Bogdan-Dascălu, Ionela Mengher, Pavel Gătăianțu..

The literature of Banat plays an important role in the context of national literature. ‘... Our writing from Banat was synchronized with the

general one in just two moments – Crișu Dascălu considers – during the Enlightenment era (...) and in the post-war era’. South Banat literature has, however, a special regime, because ‘during the post-war period, the writers focused on at least three directions: towards Romanian, Serbian and universal literature, without being integrated by any of these’ (*Idem*). This is the case of the writer Vasko Popa. However, after the Second World War, we can speak of a certain ‘temporal literary continuity’, especially after 1960. Then various Banat key-role literary journals appeared, such as ‘Banat Writing’ [‘Scrisul bănățean’] (later ‘Horizon’ [‘Orizont’]).

Crișu Dascălu also reminds about the two big projects initiated by the ‘Titu Maiorescu’ Institute of Banat Studies, from Timișoara: *The Encyclopaedia of Banat [Enciclopedia Banatului]* and *Bibliotheca Banatica*, stating that the studies ‘will cover the entire surface of Banat, so they will incorporate writers, publications and Pan-Banat literary institutions, (...) in order to bring to light the contribution to the Romanian spiritual treasure’ (p. 12).

Another interesting study is the one dedicated to the literary works from the prevailing cultures that deals with the problem of ‘synchronizing’ the Romanian literature with the European one. The authors – Mariana Dan and Minerva Trailovici-Condan – structure their research as follows: 1. *The language of the text, the relationship between the dominant and non-dominant culture and the problem of reception*; 2. *The inferiority complex in culture and ‘the laws of the market’*; 3. *Democracy in culture and the problem of synchronizing the periphery with the centre*. According to the authors, an overwhelming role in defining a culture is played by the process of intercultural communication, which involves ‘changing the code’. For example, authors such as Eugen Ionescu, Emil Cioran or Mircea Eliade had the chance to be integrated in a culture other than the one of origin. The outcome? They are thus much better known internationally than Blaga or Noica, for example. ‘In Southeast Europe, after the fall of communism, the situation of minority writers is paradoxical. They can now write whatever they want in their mother tongue, but their books are *a priori* considered a kind of «unprofitable product», simply because they do not come from a Western «superior culture». Like all the other countries in the former communist bloc, Romania is concerned with the various ways of «synchronizing» with the West, and this not only in the field of culture, but also in all institutional fields’ (p. 19).

Among other studies published in the pages of the journal, we mention: *The List of National Communities – Shores, Not Bridges. The Belonging to the Literary Corpora of Literatures Written in the Languages*

*of National Communities [Lista comunităților naționale – maluri, nu punți. Apartenența corpusurilor literare a literaturilor scrise în limbile comunităților naționale]* (Ileana Ursu-Nenadici); *Banat Literary Criticism – Contemporary Landmarks: Livius Ciocârlie and the School of Literary Chroniclers from ‘Orizont’, Critics From ‘Reflex’*. Ada Cruceanu, *Mircea Martin and the Banat University Critic, Literary Historians [Critica literară bănățeană – repere contemporane: Livius Ciocârlie și școala cronicarilor literari de la „Orizont”, Criticii de la „Reflex”*. Ada Cruceanu, *Mircea Martin și critica universitară bănățeană, Istoricii literari]* (Delia Badea); *Non-Literary Elements in the Artistic Language of Romanian Writers from Banat [Elemente non-literare în limbajul artistic al scriitorilor români bănățeni]* (Romanța Iovanovici); *Banat in the Lyrical Creation of the First Generation of Romanian Writers from Vojvodina [Banatul în creația lirică a primei generații de scriitori români din Voivodina]* (Brândușa Juică, Ileana Magda); *Romanian Literature in the Republic of Serbia: the Openness to Universality [Literatura română din Republica Serbia: deschiderea spre universalitate]* (Florian Copcea); *Poetry from Banat. The Post-War Period [Poezia din Banat. Perioada postbelică]* (Grațiela Benga-Țuțuianu); *The Post-War Banat Novel – Directions and Tendencies [Romanul bănățean postbelic – direcții și tendințe]* (Dana Nicoleta Popescu); *Social Constructs in Multicultural Structures: «The Wall» by Radu Flora [Constructe sociale în structuri multiculturale: «Zidul» de Radu Flora]* (Carmen Cerasela Dărăbuș); *Writer Ion Marcoviceanu – Painter of his Native White Village – Seleuș [Scriitorul Ion Marcoviceanu – zugrav al Satului Alb natal – Seleuș]* (Sima Petrovici); *The Poetic Image of the Village Locve – Sân Mihai [Imaginea poetică a satului Locve – Sân Mihai]* (Petru Tomici); *Romanian literature from Vojvodina in Romanian Dictionaries [Literatura română din Voivodina în dicționarele din România]* (Doina Bogdan-Dascălu); *Pages of Literary History and National Identity in the weekly ‘Nădejdea’ (1927-1944) [Pagini de istorie literară și identitate națională în săptămânalul „Nădejdea” (1927-1944)]* (Ionela Mengher); *‘Lumina’, Authentic Promoter of the Banat Literary Space [„Lumina”, promotor autentic al spațiului literar bănățean]* (Nicu Ciobanu); *The Interculturality of the ‘Europa’ Magazine from Novi Sad [Inter-culturalitatea revistei „Europa” Novi Sad]* (Pavel Gătăianțu).

The illustrations of the reviewed issue are signed by Viorel Flora.

These thorough researches complete the bibliography of Banat culture and represent a continuity of subsequent manifestations of this kind.



Published under the auspices of the Institute of Culture of Romanians in Vojvodina, Zrenianin, the issue 8 of the „Piramida” Journal of Culture, Investigation and Attitude (year IV, summer-autumn 2014) is dedicated exclusively to *Banat’s Literature and Press*. It includes the scientific papers of the contributors from Serbia and Romania to the International Symposium *Literature and Press in Banat*, organized by the Institute of Culture of Romanians in Vojvodina, in collaboration with the ‘Titu Maiorescu’ Institute of Banat Studies of the Romanian Academy, Timisoara Branch. The issue was coordinated by prof. Univ. Ioan David PhD, close collaborator of the Zrenianin Institute and

member of the Editorial Board of the ‘Pyramid’ Journal of Culture, Investigation and Attitude.

Nicu Ciobanu, the editor-in-chief of the journal, mentions in the editorial *‘Important Contributions to the Capitalization of the Banat Spiritual Landscape’* [*Importante contribuții la valorificarea peisajului spiritual bănățean*] – that the entire content ‘is so varied that it is impossible not to have the desired effect, from the last editorial moments, the immediate realities to the virtual world, and to research that invokes periods of the more distant past. Perhaps precisely this variety gives reading charm, and why not, the interest in debating a polyvalent range of somewhat less approached topics’ (p. 3).

In the argument signed by Ioan David – *The Diverse, Inventive and Original Theme* [*Tematică diversă, inedită și originală*] – the author states that ‘this edition of the now well-known «Piramida» journal casts the light of knowledge over the Banat press and literature, over the literary personalities and phenomena of yesterday and today from our cultural space, and assigns it, without a doubt, the noble mission of the promoter and the messenger of authentic values’ (p. 5).

Banat literature and press play an important role in the context of the Romanian cultural space. Thus, ‘Banat has been a permanent national cultural hearth and a national outpost, promoting and continuously integrating literary species and models of national and international cultural personalities and techniques, including the press throughout the country and from the Christian-Orthodox space; (...) and also here there was exclusively a literature and a dialectal press, with peasant writers and publicists. ”

(Mariana Dorina Măgărin, *The Current State of Research of the Romanian Press in Banat [Stadiul actual al cercetării presei românești din Banat]*, p. 74).

The author distinguishes two distinct periods of the development of the literary press in Banat: „1. the period of integration of the literary press in multilateral, cultural-social-political and informative publications, corresponding chronologically to the interval 1829-1918; 2. The emancipation period of the literary press, as a distinct species of the journalistic genre, in literary journals, corresponding chronologically to the interval 1919-1989’ (p. 75). The main objectives of those who promoted the literary press are: ‘promoting the unitary Romanian literary language through articles and literary-linguistic studies; (...) promoting regional and national folklore; promoting contemporary regional literature, including literature in the Banat language; promoting cultural activities for the dissemination of the Romanian literary language, such as various cultural communions, public readings, activities carried out in cultural-literary societies, conferences, etc.’ (p. 75).

Another study brings into discussion some aspects worthy of mention in the Romanian prose of the Banat South of the Danube cultural space – Virginia Popović – *The Romanian Prose in Vojvodina – Yesterday and Today [Proza românească din Voivodina – ieri și azi]*. ‘Literature develops ‘on its own’ in Vojvodina, isolated from Romania, in the first decades – the author notes –, literature that «continuously tended to synchronize with the general Romanian phenomenon» and to keep pace with everything that was happening in Serbian literature, building its own individuality and originality’ (p. 9). Also, “in the prose of Vojvodina, a special place has the epistolary novel that once had its glory days in world literature. The narrative thread of these novels is a well-chosen one, the action being located either in the heart of the Serbian Banat, or in the capital, in the city of Belgrade, or in enigmatic places of the world. Pages and events of youth, rendered short and concise, interspersed with love stories and dreams of youth... (...)’ (p. 12).

Other studies: *Banat in Contemporary Prose – From Adventure To Ridiculous [Banatul în proza contemporană – de la aventură la derizoriu]* (Grațiela Benga-Țuțuianu); *Current Trends in Children’s Prose Written in Romanian in Vojvodina* (Brîndșa Juică, Ileana Magda); *Romanian Writers From Banat in the Reading Books Published by the Institute of Textbooks in Novi Sad [Scriitori români bănățeni în cărțile de citire editate la Institutul de Manuale din Novi Sad]* (Cristina Iovanovici, Romanța Iovanovici) – includes both classical writers such as: Mihai Eminescu, Ion Creangă, Ion

Luca Caragiale, Ioan Slavici or Vasile Alecsandri, Barbu Ștefănescu-Delavrancea, George Coșbuc, Octavian Goga, but also Romanian writers from Banat: Teodor Șandru, Miodrag Miloș, Cornel Bălică, Ana Niculina Ursulescu, Felicia Marina Munteanu, Ion Bălan, Eugenia Bălțeanu, Cornel Mata and Slavco Almăjan; *Female Characters in the World of the Romanian Novel from Voivodina [Personaje feminine în lumea romanului românesc din Voivodina]* (Brîndșa Juică); *Heterotopies and Non-Places in the Prose of Sorin Titel [Heterotopii și non-locuri în proza lui Sorin Titel]* (Teodora Raț); *Tudor Crețu – Witness Cassettes, Bucharest, Tracus Arte Publishing House, 2013, 461 p.* [*Tudor Crețu – Casete martor, București, Editura Tracus Arte, 2013, 461 p.*]; *Cristea's Passions: Ireality Show [Patimile lui Cristea: Ireality show]* (Florin-Corneliu Popovici); *The Writer Miodrag Miloș – Literary Portrait / Short Version [Scriitorul Miodrag Miloș – portret literar / versiune succintă]* (Sima Petrovici); ‘Young people in Literary Poses. An Inexhaustible Laboratory of Ideas and Images’ [„Tinerii în ipostaze literare. Laborator nesecat de idei și imagini”] (Mariana Stratulat); *The Beginning of the Decomposition of the Traditional Banat Village, the Leap from ‘opinci’ [traditional peasant shoes] to Shoes [Începutul descompunerii satului bănățean tradițional, săritura din opincă în pantof]* (Petru Tomici); *Paul Iorgovici and the Serbian Scholars from Banat [Paul Iorgovici și cărturarii sârbi bănățeni]* (Costa Roșu); *Cornel Groșorean, Journalist [Cornel Groșorean, gazetar]* (Daniela Florian); *Yesterday's Journalists – Aurel Gavrilov [Jurnaliști de altădată – Aurel Gavrilov]* (Florin Ursulescu); *The Journalistic Dimension of the Poet Iulian Grozescu [Dimensiunea ziaristică a poetului Iulian Grozescu]* (Ioan David); *The Journalist Ion Dumitru – Biographical and Journalistic Landmarks [Ziaristul Ion Dumitru – repere biografice și publicistice]* (Ion Murariu); *The National Ideal in the Vision of the Arad Tribunes [Idealul național în viziunea tribuniștilor arădeni]* (Doru Sinaci); *Two Rural Religious Journals from Timișoara's Banat [Două reviste religioase rurale din Banatul timișan]* (Valentin Bugariu); ‘Cuvântul satelor’, a Journal Written by Peasants [„Cuvântul satelor” revistă scrisă de țărani] (Ioan Traia); *The Press and Political Life in the Interwar Caraș [Presa și viața politică în Carașul interbelic]* (Gheorghe Jurma).

The articles include a critical apparatus, the references and a summary written in Serbian.

The review issue of the „Piramida” journal can be considered a collector’s item, especially because the photos capture memorable moments from the symposium that has already become a tradition in the cultural space of Banat.

## The „Logos” Journal – A cultural-scientific landmark\*



The first issue of ‘Logos’ (vol. I, no. 1, June 2016), the newly published philology journal published every six months, under the auspices of the Romanian Language Society of Vojvodina, Republic of Serbia, in partnership with the ‘Vasile Goldiș’ Western University of Arad, Romania, includes studies and researches of language, literature and folklore from the Banat cultural space south and north of the Danube.

The articles are grouped into sections and include information on various levels of culture, research and education: *Evocation, Focus, Literary Pages, Education and Communication, Language, Context, Translations, Multiculturalism, Memento, Readings, Cultural News*.

Lucian Marina, the editor-in-chief and founder of the magazine, clearly states in the *Foreword* that the purpose of this cultural publication is ‘to publish works both signed by authors who love writing, but also studies focusing on language (...) we intend to publish works in the field of classical philology (dealing with studies from a historical, literary and archaeological point of view, in order to obtain knowledge about the Roman language, civilization and culture and not only)’ (p. 12).

Therefore, the journal includes both studies and research in the field of Romance philology and comparative philology, Romanian philology, but also chronicles and reviews of newly-published books or communications on cultural and scientific personalities. Its main objective is to make known the latest scientific achievements and to ensure access to the exchange of ideas in the field of international culture, from literature, linguistics, cultural

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\* ‘Logos’. Journal of Philology, Romanian Language Society of Vojvodina, Republic of Serbia, Nr. 2, December 2017, pp. 15-16.

history, anthropology, ethnology, folklore, to translation, balkanology or education.

The first pages are dedicated to words of greeting and encouragement on the initiative to publish such a magazine, lines signed by Coralia Adina Cotoraci, Aurel Ardelean, Thede Kahl, Annemarie Sorescu, Vasile Man, Virginia Popović, Marieta Gavra and Emil Ilea.

The topic is vast, including studies on personalities of Romanian and universal culture, from Vasile Goldiș, fervent supporter of Romanian culture, to Radu Flora, founder of the Romanian Language Society in Vojvodina, or Pavel Gătăianțu, a nonconformist poet, belonging to neo-avant-garde modernism.

The articles are signed by: Aurel Ardelean, Marieta Gavra, Virginia Popović, Vasile Man, Eugen Gagea, Lucian Marina, Oana Soare, Anton Ilica, Emanuela Ilie, Brândușa Juică, Maria Nenadić, Carmen Dărăbuș, Șerban Axinte, Marco Luccesi, Ileana Magda, Cristina Iovanovici, Florian Copcea, Mihaela Lazović, Catinca Agache, Daniel Albu, etc.

The aim of the publication is to promote and support the Romanian community in Serbia and to highlight facts of culture, scientific research and projects in the vast space of European culture. Consequently, the journal is ‘a platform for intercultural dialogue between Romania and Serbia’ (p. 17), but also ‘a forum for affirmation’ (p. 16) of already reputable or young researchers, who value culture, on all the meridians of the world.

## BOOKS YOU SHOULD READ



**Ion Pachia-Tatomirescu, *Pages of Tomorrow's Wallachian Literary History* [*Pagini de istorie literară valahă de mâine*, Timișoara, Waldpress Publishing House, Collection of *Historians, Critics, Literary Theorists, Essayists, Galaxiedrics*, Volume I (2014, 608 p.), Volume II (2015, 616 p.), volume III (2015, 632 p.)**

2014 was a prolific year for the well-known man of letters, Ion Pachia-Tatomirescu. Waldpress Publishing House from Timișoara published the first volume of the monumental work *Pages of Tomorrow's Wallachian Literary History* [*Pagini de istorie literară valahă de mâine*]. The other two volumes were published in 2015; the entire work of Ion Pachia-Tatomirescu's represents a reference point in the cultural thesaurus of literature.

Literature, as a unitary sum (poetry, prose, drama, essays), is captured as a dynamic process, in a perpetual evolution, from the beginning of the era of paradox to the present day.

The first volume begins with various theoretical considerations about paradox, seen as an avant-garde literary movement, as an anti-totalitarian protest, based on the excessive use of contradictions, antinomies, antitheses, deviation of meanings in artistic creation. This literary movement was imposed in 'the universe of European metaphorical knowledge' and 'whose aesthetics crystallized as a reaction to social «paradoxes», (...) as a

reaction to the existential limits of the human being through history, or as a reaction to the reification to the human being, as a reaction against the template literature, enslaved to the dictatorship, as a reaction to the «Marxist-Leninist «dialectic»/philosophy, or to the literary/philosophical movements prior to the 1960s / 1964s: «the socialist realism», «the socialist humanism» (Vol. I, p. 7).

Therefore, the paradox affirms especially the antiphrasis, contradictions, antinomies, nonconformist approaches, antagonism, in any field (science, literature, art).

The author highlights the principles of this literary movement, such as: ‘the conjugation (...) of the existential paradoxes of humanity; the blasting of myths (...), revealing «a new Demiurge active and creative principle» (...); the revolt / «revolution» of the *signifier* against the *signified* (...); «breaking» the infinity of tragic-existential limits through the force / the power of metaphor (synaesthesia) / the symbol (vision), cultivating even the *non-Word* (...); highlighting a new geography / cosmography of Wallachian / universal poetry / literature and a new autochthonism (...); cultivating the mother tongue as a «sacred language», as a spiritual «indestructible» / «invulnerable», «inalienable», «indisputable» «vehicle» of the existence of a people through history (...); The «multidimensioning» / «dissemination» of the *poetic self* on the scale of the entire macrocosm / microcosm and the cultivation of the *holopoem* (...); the «unstoppable» approach of the viable classical, modern and ultramodern literary structures, highlighted in the times of literature from origin to today, the creation of new structures (...) with the respect for the balance, the sacred *traditionalism-modernism* relationship, within all literary genres / species; the cultivation of free verse (...), but also of poetry with a fixed form, «classical» or *newly created* «fixed form», (...), only in *catharsis*; the «irrepressible» development of poetry / arts in scientific spaces, only in order to expand the horizon of *metaphorical knowledge*, penetrating limits, «magnetizing», always attracting *the horizon of scientific knowledge*; refining the *signified-signifiers* (...); the recording of «the leap forward», from poetry as sensuality (...), to poetry as sublime «science» (...)’ (Vol. I, pp. 7-9).

We present these paradox principles especially because they can be identified in the three volumes of the study, the author analysing various works of important writers who have exposed their creative ideas assuming these values.

The studied authors in the almost two thousand pages of the paper (vol. I: 608 p.; vol. II: 616 p.; vol. III: 632 p.) are clustered according to their literary genre: lyric, epic and dramatic.

Thus, the authors presents works of poets such as Vasko Popa, Ion Marin Almăjan, Nicolae Băciuț, Crișu Dascălu, Octavian Doclin, Eugen Dorcescu, Gheorghe Andrei Neagu, Adam Puslojić, Florentin Smarandache, Gabriel Petru-Băețan, Iosif Caraiman, Silvia C. Negru, Cristea Sandu-Timoc, Gabriela Pachia, George Corbu, Ivo Muncian and many others, covering a vast cultural area. About Vasko Popa, the author states that he is the first founder of the paradox in the history of Serbian literature, ‘Vasko Popa ‘s *The Light [Lumina]* from Vârșeț-Serbia is the first indisputable victory on the anti-proletarian-Stalinist-Paukerist-Titoist intellectual front in Central / Eastern Europe (...)’ (Vol. I, p. 18). Following the same idea, the resurrection of modernism is observed in the Romanian literature and the imposing of a new aesthetic of paradox through the works of important writers such as: Nichita Stănescu, Marin Sorescu, A. E. Baconsky. ‘*The Aesthetics of Paradox* is based on the poetic work of Marin Sorescu since 1965 (...), «galaxy-writer»... (...) Nichita Stănescu (...) develops the paradoxical ontology of language: matter derives from the word, it is structured in galaxies of words (...)’ (Vol. I, p. 299).

Ion Pachia-Tatomirescu creates the lyrical term of *holopoem* (*holo* = whole, ‘the sacred Cosmic Whole’), imposed in the paradox aesthetics to designate ‘the poem of the reflection of the sacred Cosmic Whole (...) in the part – poetic author / I (...)’ (Vol. I, p. 29). Consequently, the creative self ‘can reflect «without borders», whenever it wants, in a *holopoem*, *the sacred Cosmic Whole* in its huge metamorphoses. Nevertheless *the sacred Cosmic Whole* is the abode of the universes; it is the total existence (...)’ (Vol. I, Idem).

The prose is revealed from the dynamic perspective of the story, the novel, the report and the travel diary. Works by writers such as: Dan Negrescu, Veronica Balaj, Nina Ceranu, Vasile Andru, Melania Cuc, Artur Silvestri, Dumitru Oprișor, Mircea Șerbănescu etc. are analysed.

The analysis of dramatic works includes authors such as: Marin Sorescu, Bogdan Mihai Dascălu, Emil Șain and Dumitru Radu Popescu.

Essays are scrutinized in meticulous studies and analyses (Slavco Almăjan, Iulian Chivu, Ion Dur, Ion Marin Almăjan, Dumitru Bălașa, Adrian Botez, Ilie Chelariu, Virgil Diaconu, Dan Lupescu, Cornel Petroman, Dan Puric, Ion Rotaru, Cristea Sandu-Timoc, Paul Eugen Banciu, Aquilina Birăescu, Ion Coja, Ion Coteanu, Adrian Dinu Rachieru, Alexandru Ruja, Vasile Frățilă and others), but also various monographs

signed by Sofia Carol-Gujuman, Rodica Florescu, Gheorghe Luță, Gheorghe Lungu and Diana Niculescu.

The author includes various interviews with important people of letters (*Interviews on the concrete platform... [Interviuri de pe platforma de beton...]*): Nicolae Pop, Loretta Ișanova, Gheorghe Boaghe, Ion Filipciuc, George Schinteie, Artur Silvestri, Adrian Botez, Doina Moț, Ch. W. Schenk, Dan Lupescu and Virgil Diaconu.

The *Laudatio* section presents multiple events with a special cultural impact: Mircea Tomuș – 80, Marian Barbu – 75, Crișu Dascălu – 65, ‘Lumina’ the ‘sexagenarian’ journal. The index – *Writers, artists, Wallachian and foreigners [Scriitori, artiști, valahi și străini]*, ‘nominal and implied in quoted works, literary works...’ is found at the end of each volume.

Ion Pachia-Tatomirescu’s vast work addresses texts of the three typical ‘generations’: *the Transience Generation, the High-Tide Generation and the Reflux Generation* (‘the wave’) or ‘the generation of retreat and of deep crystallizations’ (Generation of Deep Clearness) (Vol. I, p. 296). The author states that each generation knows two ages: ‘first, the age of contradictory, of «denial» and the formation of self-consciousness «in plurality»; then *the age of full affirmation* (through the development of talents / geniuses) and *of the structuring of works in literary systems* (this age of maturity admits «the sprouting» of the next generation)’ (Vol. I, Idem).

Writers who adhere to such a cultural and literary orientation respect exactly its aesthetic and ideological features, which involve: demystifying the world, blasting the sacred, The Poet is the Demiurge recreating a new sacred order – the lyrical self takes on cosmic proportions, the cultivation of paradoxes (in lyrical, epic, dramaturgical ways) (Vol. I, p. 298). In the critic’s conception, paradox ‘is in a relationship of *adversity – continuity with expressionism, realism, etc.* (Vol. I, p. 299).

*Pages of Tomorrow’s Wallachian Literary History [Pagini de istorie literară valahă de mâine]* remains a landmark in Romanian literary criticism by highlighting an important large-scale cultural movement – *the paradox genre*.

***The concept of traditional culture, volume coordinated by  
Angelica Herac and Adela Lungu-Schindler,  
Reșița, Tim Publishing House, 2017, 124 p.***

*‘Without tradition there is no culture:  
neither the simple man nor the genius can create anything without  
tradition.’*

Vasile Pârvan

The recent volume published by Tim Publishing House in the city of Bârzava River, *The concept of traditional culture [Conceptul de cultură tradițională]*, coordinated by Angelica Herac and Adela Lungu-Schindler, is a fruitful endeavour, initiated some time ago, with the aim of clarifying certain aspects of the concept, using the relevant opinions of some people of culture, specialists in this vast field representative for Romanian culture and literature. In fact, from the preamble of the book, the authors make a clear statement: ‘The traditional culture is not just life in the country and the people of the village, simple, unaware, even ignorant, traditional culture is the essential element of the Romanian identity and determined the manifestations of the Romanian spirit’ (p. 5).

This volume gathers the most diverse specialists’ answers to the question: ‘What do you understand by the concept of traditional culture?’ The starting point was one of the surveys of the journal ‘Nedeia’, published in Reșița and in its sixth year of publication. Even if it is a relatively young publication, the editorial board is known for the selfless work in this cultural area of the mountainous Banat. The respondents who participated in the survey are either collaborators of the journal or representatives of the Caraș-Severin County Centre for Preservation and Promotion of Traditional Culture. ‘We tried to select the responders’ sample – mentions the coordinators of the volume – as diverse as possible, to include different age groups, different perspectives from which they relate to traditional culture (folklorists, ethnologists, anthropologists, historians, sociologists, curators, employees in cultural institutions, etc.)’ (pp. 7-8).

As mentioned before, the answers received were extremely different, ‘from dictionaries definitions including the quotation marks, to small scientific studies, well structured, containing rigorous classifications, personalized and diverse answers, accompanied by multiple bibliographic notes’ (p. 8). However, a quasi-general opinion can be formulated,

according to which the great culture incorporates in its substratum the traditional culture, the latter being recognized as an identity factor, a community shaped and founded on its structure: ‘traditional culture it is connected with myth, with a set of archetypal human behaviours, and its neglect is felt as an impoverishment of existence, or, moreover, as a lack of meaning in life’ (pp. 8-9).

We mention here those who accepted the invitation of the journal ‘Nedeia’, highlighting the fact that their opinions are conclusive for defining the identity of the concept of traditional culture: Gheorghe Țunea, *Traditional Culture [Cultura tradițională]*; Daniela Băcilă, *Traditional culture, the Basis of Folk Life in Banat [Cultura tradițională, bază a vieții folclorice în Banat]*; Gheorghe Jurma, *Directions of Tradition [Sensuri ale tradiției]*; Marcel Tolcea, *On Archaicness and Archetypal Models [Despre arhaicitate și modele arhetipale]*; Radu Cernătescu, *Without Tradition, Not Only Culture, But Also the Future of People Would Be Meaningless [Fără tradiție, nu doar cultura, dar și viitorul unui popor ar fi lipsite de sens]*; Ada D. Cruceanu, *‘Traditional’ Culture is a Living Phenomenon [Cultura „tradițională” este un fenomen viu]*; Mircea Taban, *The Concept of Popular Culture [Conceptul de cultură populară]*; Marcu Mihail Deleanu, *Popular Culture and Traditional Culture [Cultura populară și cultura tradițională]*; Gheorghe Popovici, *The Traditional Culture Between Authentic and Renewal [Cultura tradițională între autentic și înnoire]*; Marius Matei, *The Popular Culture in the Context of Globalization [Cultura populară în contextul globalizării]*; Maria Mândroane, *The Contemporary Village in Front of Tradition [Satul contemporan în fața tradiției]*; Pamfil Bîlțiu, *The Concept of Popular Culture and Its Component Parts (Contributions) [Conceptul de cultură populară și părțile ei componente (contribuții)]*; Dumitru Jompan, *When I Think of Traditional Culture, nostalgia Often Tries Me [Când mă gândesc la cultura tradițională mă încercă adeseori nostalgia]*; Marius Dobre Iana, *About Tradition and Traditional Music [Despre tradiție și despre muzica tradițională]*; Nicolae Irimia, *An Academic Constant [O constantă academică]*; Daciana Vuia, *Traditions are Intrinsicly Linked To Identity [Tradițiile sunt intrinsec legate de identitate]*; Erwin Josef Țigla, *Preservation of Traditional Cultural Heritage [Conservarea moștenirii culturale tradiționale]*; Ion Căliman, *We Have an Accentuated Disintegration, Destructuring of the So-Called Traditional Type Culture [Constatăm o accentuată destrămare, destructurare a așa-numitei culturi de tip tradițional]*; Gheorghe Secheșan, *The question Is Whether The Tradition Will Be Maintained [Întrebarea este dacă se va mai menține tradiția]*; Carmen Albert, *A Long-Time Still Existing*

*Particularity [Un specific al locului care s-a transmis de demult și mai există încă]; Adrian Ardeț, Culture and Human Values [Cultura și valorile umane]; Doru Ilana, If You Don't Ask Me, I Know What It Is [Dacă nu mă întrebi, știi ce este]; Alin Gavreliuc, About the Concept [Despre concept]; Ioan Kaleve, Litanies in 'părelnicie': Traditional Culture [Litanii în părelnicie: cultură tradițională]; Ionel Bota, Captives in the Labyrinth. A Dilemma: Saving the Being or Saving Science in Traditional Culture? [Captivi în labirint. O dilemă: salvarea ființei sau salvarea științei în cultura tradițională?].*

Therefore, in the authors' conception, this volume analyses the traditional culture in the current context of globalization and, last but not least, proposes 'other questions and generates other topics of discussion... (...) but this could be the book's gain' (p. 9).

In conclusion, the volume is an opportune step, especially since there are also opinions regarding 'the terminological and damaging confusion that is sometimes made, in specialized considered studies, between the traditional culture and the popular culture' (p. 9). Thus, 'popular culture behaves as «a subculture» of the oral tradition, creating its own «traditions». Popular culture is a counterculture compared to the major and traditional culture, but also a subculture «of the integrative system of culture» (p. 54), as Marcu Mihail Deleanu remarks. However, it can be stated that precisely this traditional culture 'is everything that represents us as Romanians...' (p. 13), as Gheorghe Țunea observes in his article.

## Romanian-Serbian Cultural Interferences



**Ivo Muncian, *Serbian Writers from Romania [Scriitori sârbi din România]*, Timișoara, Union of Serbs from Romania, 2007, 260 p.\***

The volume *Serbian Writers from Romania [Scriitori sârbi din România]*, signed by Ivo Muncian, was published in 2007, in Timișoara. According to the Foreword, the book intends to be ‘a review’ of the Serbian cultural personalities, born and raised in Romania.

The Serbian literature, in addition to Hungarian or German literature, is a landmark worthy of consideration in the development of Banat culture. The Serbian studies have appeared since ancient times on the territory of Banat, as evidenced by the first authors of Serbian origin who proved their writing talent in terms of Romanian culture.

According to the author, Đeorđe Branković (1645-1711) is the first Serbian writer born in our country and the founder of modern Serbian literature who turned ‘old medieval hagiographic writings into an approach of modern times’.

The other authors, presented in brief portraits, follow the tradition initiated by the forerunners, creating works of a certain value for both Romanian and Serbian culture.

The descriptions portray several representative fragments and examples from their texts. The analyzed writers in the pages of the book include: Dositej Obradović (1739-1811, prominent figure on the Serbian political scene), Joakim Vujić (1772-1847, pioneer of the Serbian drama), Dimitrije Pantić Tirol (1793-1857, essayist and the founder of *the Society of Devotees of Serbian Literature* in Timișoara), Lukijan Trivunov-Branković

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\* ‘Journal of Banat Studies’[„Revista de studii banatice”], Year I, Nr. 1, July-December 2010, pp. 146-147.

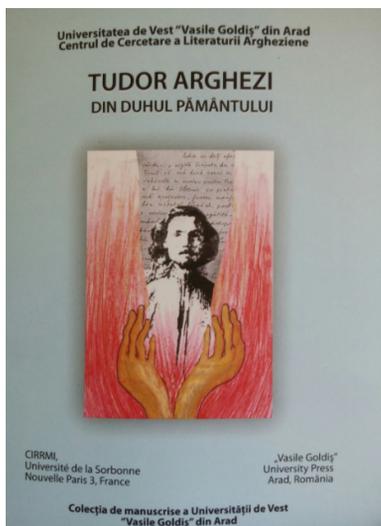
(1860-1941, a prominent figure in the world of letters), Nikola Nika Nikolajević (1869-1950, publicist and translator of works by Russian writers), Dušan Gajić (1871-1941, priest and publicist), Spasoje Nikolić (1882-1951, a reference name in Serbian literature), Slobodan Kostić (1884-1956, priest, prose writer, publicist, historian and statistician), Aleksandar Stanojlović (1887-1947, author of monographic works dedicated to Banat, playwright, poet and prose writer), Boško Tokin (1894-1953, representative of the interwar Serbian avant-garde, one of the founders of expressionism), Vladimir Šiljegović (1908-1993, poet, prose writer, textbook author), Đuro Bački (191? -1978, poet, translator of Romanian lyric into Serbian), Mitrofan Matić (1911-1941, monk, representative of mystical Serbian poetry), Lazar Ilić (1914-1982, poet, prose writer and memorialist), Boško Petrović (1915-2001, poet, storyteller, novelist, essayist and translator), Čedomir Krstić (1918-1992, poet), Vladimir Čokov (1920-1986, poet and translator), Slavko Vesnić (1920-2004, poet, novelist, prose writer and translator), Svetomir Rajkov (1921-1995, prose writer), Čedomir Čonka Klisurac (1929-1982, prose writer and monograph), Vojislava Stojanović (1934-1989, poet, prose writer, translator), etc.

The contemporary writers are: Jelkica Petrov, Cvetko Krstić, Živko Milin, Dušan Petrović, Stevan Bugarski, Čedomir Milenović, Draga Mirjanić, Svetozar Markov, Ivo Muncan, Miodrag Todorov, Živko Ilin, Jovan Radin Pejanov, Jaša Ćirić, Javorka Markov Jorgovan, Doru Euđen Popin, Radivoj Simonović, Miomir Todorov, Ljubomir Stepanov, Slavomir Gvozdenović, Dušan Baiski, Miroslav Rosić, Oktavija Nedelku, Vasa Lupulović, Ljubica Rajkić, Blagoje Čobotin, Svetlana Živanov Bandu, Simonida Bugarski Šolaja, Ljubinka Perinac Stankov, Borko Ilin, etc.

The author explains the options regarding the list of authors in the *Addenda*. He also refers to other names of the Serbian literature in Romania, but which have postponed their editorial debut, publishing their creations only in periodicals.

Ivo Muncian used an extensive bibliography, both from the Serbian cultural space and from the local one. In this sense, various scientific works published in Belgrade, Novi-Sad, Zagreb, Timisoara, Bucharest were consulted, as well as anthologies such as: *Najava*, *U plavom krugu zvezda*, *Naidraža reka*, *Spirala de aur*, *Porumbelul de argilă*, and the collections of publications such as 'Pravda', 'Temišvarski vesnik', 'Orizont', 'Banatske novine', 'Naša reč', 'Novi život', 'Književni život', 'Narodna kultura', 'Scrisul bănațean', 'Kulturni uputnik', etc.

In addition to other volumes dedicated to the Serbian writers and the Serbian literature in Romania, such as dictionaries and studies of important personalities in the Banat cultural space, Ivo Muncian's work completes this space of Romanian-Serbian cultural interference, offering to 'the Romanian reader a possible starting point in knowing the true richness of the Serbian literary phenomenon in Romania'.



Ștefan Gencărău, Vasile Man (editors), *Tudor Arghezi. From the Spirit of the Earth [Tudor Arghezi. Din duhul pământului]*, From the manuscripts of the Arghezi's Literature Research Center, CIRRM, Université de la Sorbonne Nouvelle, Paris, 'Vasile Goldiș' University Press, Arad, 2012, 144 p.\*

*'I will bestow to you, after my death,  
Only a name inscribed on a book.'*

Tudor Arghezi, *Testament*

Tudor Arghezi, the literary pseudonym of Ion Theodorescu, is a distinct personality in the interwar Romanian culture, provoking even today the interest of readers and researchers, through a series of unique documents that come to light thanks to a work submitted selflessly by those who study his work and restore it to the general public.

We owe this fact, first of all, to the Arghezi's Literature Research Center, within the 'Vasile Goldiș' Institute of Studies and Research of the 'Vasile Goldiș' Western University of Arad.

The 2012 volume, edited by Ștefan Gencărău and Vasile Man, appeared in exceptional typographic conditions, under the auspices of CIRRM, Université de la Sorbonne Nouvelle in Paris and 'Vasile Goldiș' University Press in Arad.

The book includes some of the original Arghezi's manuscripts, more precisely 51 manuscripts, gathered under the title *From the Spirit of the Earth. The Word of Arghezi in Its Passage to the Public [Din duhul*

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\* Studies of Science and Culture ['Studii de știință și cultură'], volume XIII, no. 3, September 2017, pp. 135-136.

*pământului. Cuvântul arghegian în trecerea sa către public*], documents rediscovered by Baruțu T. Argezi, the poet's son, who buried all the manuscripts were buried 'in the garden of Mărțișor'. The manuscripts tell facts and events from 'the childhood, youth and adolescence' of the writer, but also tell about the period from the Cernica monastery. In the beginning of the volume, Doina Argezi, Baruțu's wife, describes the profound relationship father and son: 'sometimes he called Baruțu and asked him to set on fire one or several manuscripts, but Baruțu hid them. Other times, because of the political events of those times, he asked Baruțu to bury the manuscripts. Baruțu often told me that he got a stack of manuscripts from 'Daddy' [«Tătuțu»], who told him (...) «Baruțu, take these manuscripts because I am sure that you will keep them with great care and in the end you will know what to do with them. I am convinced that the manuscripts are in a good hand...». For Baruțu, his father's manuscripts were sacred! Touching each manuscript was an occasion of deep emotion and tears. The connection with each manuscript was sealed by a strong sense of adoration, admiration, respect, and love. I often found him thoughtful, with a manuscript in his hand, (...) he told me: «I always feel Daddy by my side», and tears welled up in his eyes... '(p. 13).

This is, therefore, the first volume of unpublished documents in this series, which completes the spiritual biography of the poet. The text signed by academician Eugen Simion emphasizes the importance of publishing such manuscripts. His enthusiasm can be perceived in his words: 'Honestly speaking, I am very happy to find out that today there are still people and institutions that are interested in a great poet (the most important one he gave in the 20<sup>th</sup> century Romanian language) and realize that without culture a nation is poor and risks perishing in history' (*The Secret Biography of a Great Poet [Biografia secretă a unui mare poet]*, p. 7).

The contents include the words of professor Aurel Ardelean PhD, the President and the Founding Rector of the 'Vasile Goldiș' Western University of Arad, who highlights that the purpose and objectives of this Argezi's Literature Research Centre are to promote 'scientific excellence in the field of literary history' and 'the professional training of young researchers in Argezi's literature': 'The importance of knowledge of Argezi's work (...) is an act of high appreciation of the national values of the Romanian literature, as part of the heritage of universal literature. The humanities education is one of the essential forms of character formation and elite intellectuals' (p. 9).

Also, Ștefan Gencărau's study, *For an Edition of the Argezi's manuscripts [Pentru o editare a manuscriselor argheziene]*, offers

explanations on the title of the volume, but also information regarding the pages of the manuscripts, their selection for the book, being printed both the facsimile and the comprehensible text, so carefully transcribed by Professor Vasile Man. Thus, the title chosen by the two editors ‘refers to the history of partially damaged documents buried in the ground in which they found their redemption and (...) the addition of spirituality. The title evokes *the history* of Arghezi’s manuscripts that were actually *saved* when buried in the clay of the garden from Mărțișor’ (p. 15). The pages published in this volume ‘compose a confessional, whole, consecutive, coherent text: a diary starting from a mature, reminiscent position (...) and goes through stages of life that have semanticized certainty and denial in the entire Arghezi’s oscillation between faith and doubt...’ (p. 16).

Sometimes, Arghezi’s lines recall some ‘paintings from childhood’ (mss. 6 (3)), but not a happy childhood, or the literary encounters of his adolescence, with ‘poets, teachers, playwrights and actors and painters, creatures of Bucharest or returned from abroad’ (mss. 8 (5)). Further lines capture daily events, whether at home or at work: ‘The factory had suppressed a lot of my tiny worries, the most trivial and obscured, for which so many people fall into the embarrassing mediocrity of a job, a salary, a bad province...’ (mss. 16 (30)). Other words evoke the memories from the monastery: ‘I lived (...) in the monastery and read all day in the university library...’ (mss. 43 (40)) or ‘To resist, I have learned the elements that are at the root of the monkhood and forced myself to learn them. I thought perhaps in this way one reaches an angelic state, compatible with the dreamed perfection, at least as far as I am concerned, which again could not satisfy me. It was necessary for the whole monastery to be populated with angels’ (mss. 50 (47)).

The final part of the volume includes an interview with Baruțu T. Arghezi and a study, *Arghezi within Us [Arghezi din noi]*, signed by Professor Vasile Man.

The interview, recorded on May 20, 2009, *Tudor Arghezi – a Miracle in the Romanian Literature [Tudor Arghezi – un miracol în literatura română]*, highlights various memories of the poet’s son, in terms of Tudor Arghezi’s life and writing and journalism, the genesis of some of his volumes (*Suitable Words [Cuvinte potrivite]*, *Flowers of Mildew [Flori de mucigai]*, *Lina [Lina]*, *Litany [Litani]*, *Black Gate [The Black Gate, Our Lord’s Mother’s Eyes [Ochii Maicii Domnului]*, etc.). Baruțu T. Arghezi also remarks the literary critics who focused on Arghezi’s works, the translation of his books in many languages (English, French, Italian, Spanish, Russian, Hungarian), but also about the historical and political

events of those troubled times. At the end of the interview, Baruțu proudly states about his father: ‘Tudor Arghezi is not only a writer, but a forerunner, creating a miracle in the Romanian literature! (p. 137).

Tudor Arghezi left memorable pages as legacy to the Romanian literature, and the research of his manuscripts represents an inexhaustible source of information: ‘An artist of image and word, unique in poetic expression, new in approaching themes regarding human existence and surprisingly, in detail, in describing lived facts, Tudor Arghezi left us his soul treasure, as a sign of the immortality of his literary creation’, remarks Vasile Man, in his study (p. 138).



**Andrei Nistoran, *The Historical Monograph of Moldova Nouă* [Monografia orașului Moldova Nouă], Brăila, Sfântul Ierarh Nicolae Publishing House, 2017, 256 p.\***

*„To understand the present and draw conclusions for the future, we need to know something about the past.”*

Alexandru Moisi

*The Historical Monograph of Moldova Nouă* [Monografia orașului Moldova Nouă], signed by Andrei Nistoran, was launched in a festive setting, at the Culture Centre, on Romania’s National Day, on December 1, 2017, with the occasion of 300 years since the settlement of the Danube Gorge was first documented. The volume is essential both for today’s generation and, especially, for future generations.

Since its introduction, the author explains its genesis, an extremely important role being played by the comprehensive information found in various articles, publications, papers, studies, research and archival documents. The historical monograph of Alexandru Moisi is quoted, then the ‘Banatica’ journal, edited by the Museum of the Mountainous Banat, ‘The Annals of Banat’, publication of the National Museum of Banat from Timișoara, the journal ‘Studies and Communications of Ethnography and History’ of the Caransebeș Museum, as well as information provided by local archives, newspapers and other publications published over time.

The first information about this geographical area appeared thanks to the teacher Alexandru Moisi, who wrote, in the interwar period, *The Gorge Monograph* [Monografia Clisurii], a real data source from the modern and contemporary era. This area is, from a historical point of view, ‘a small

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\* Studies of Science and Culture [‘Studii de știință și cultură’], volume XIV, no. 1, March 2018, pp. 153-155.

archaeological paradise’, due to the fact that many important discoveries from all historical epochs have been made here over time. According to the author, ‘important data were provided by rescue excavations undertaken by a large group of specialists in the period preceding the construction of the The Iron Gate I Hydroelectric Power Station’ (p. 8). Also, the archaeological excavations organized by the Museum of the Mountainous Banat from Reșița, but also the contribution of the teachers and students who participated in these excavations contributed to highlight the different moments in the evolution and history of these lands.

This volume is structured in 14 chapters, followed by a rich bibliography and annexes containing various maps of the area and tables containing the names of veterans of World War II, in the records of Moldova Nouă City Hall, including a table of Serb inhabitants who, in 1951, were deported to Bărăgan. The chapters present from a chronological perspective, containing historical data, statistics, realities, people and facts. The preface of the monograph is by the historian Dacian Rancu, who states: ‘Due to the information quantity and quality, due to the scientific rigor, this book presents Clisura de Sus as a true ‘Pearl of the Orient’, where agricultural, forestry and especially mining resources attract those interested in the potential of the area; Moldova Nouă is the main link and the first port at the entrance of the Danube to the country’ (p. 3).

Chapter I highlights some aspects related to the geographical location, relief, waters, climate, flora and fauna of this settlement. The Danube Gorge has a rich history, as the author of the monograph states, being ‘the sixth gate through which the Danube passes, (...) a true «Gate of the Orient» with its cataracts and the road from the time of the Roman emperors of Tiberius and Trajan.” (p. 11-12) As it is known, the Danube has been, throughout history, the main access road for the city of New Moldova, contributing to the realization of various trade links with the people in the area.

The second chapter is dedicated to the history of the settlement, mentioning the historical names of the town and the belonging localities. Considering the opinion of specialists, the author points out that the name of this settlement, but also of the localities Moldova Veche and Moldovița, originate from a species of fir present in the area: «spruce» [«molid»], to which is added the Slavic suffix «-ov» (a) (p. 19; apud. Iorgu Iordan, *The Romanian Toponymy [Toponimia românească]*, Bucharest, Academy Publishing House, 1963, p. 478). The first documentary attestation of the locality is dates from 1717, ‘under the name of «Posneazi»’, and ‘on a map from 1723 it is called «Pesnak»’, and from 1761 it will be called ‘Boșniak’

(p. 19). On the other hand, numerous discoveries have been made that highlight documentary attestations long before this date. Therefore, ‘Moldova Veche is documented in 1588 under the name of Mudava, with an obvious Dacian toponymy (dava – settlement, fair, village)’ (p. 21). Even today, the locals call this settlement Mudava. However, the oldest documentary attestation of the locality dates from September 3, 1559, according to an old Ottoman document identified by Professor Mihai Maxim. It should be noted that this settlement is a point of reference, but also a bridge between peoples and civilizations, archaeologists also discovering here Dacian and Roman settlements. The history of the settlement is presented since the ancient era (prehistory), referring to the migration period (3<sup>rd</sup> – 9<sup>th</sup> centuries), but also the medieval and modern era, to the present day.

The next chapter presents the demographic evolution, highlighting a numerical increase of the population with a diverse the ethnic structure (14 nationalities), especially after the establishment of the Mining Enterprise from Moldova Nouă; mining is the main occupation of the locals until the unfortunate moment of restriction and the gradual decline of mining; later mining was totally eliminated. This eventually led to a decrease in the number of inhabitants: ‘if by 1990 the population grew steadily, since 1991 it began to decline due to low birth rates and, above all, due to economic decline that led to the exodus of the workforce’ (p. 93).

The economic life of the settlement is presented in chapter IV; the inhabitants work in agriculture, animal husbandry, trade, viticulture, fruit farming, crafts, fishing and mining. Some jobs have disappeared and, at present, ‘the activities are practiced in industry, food industry, wood processing, services, freight and passenger transport, trade, tourism’ (p. 100).

The following chapters (V-VIII) discuss issues related to social structure, health care, education and religious beliefs.

In terms of education, the author of the monograph states that the first school was attested in Moldova Nouă in 1725, ‘a primary school that was established as a result of the arrival of German settlers in the Upper Danube Gorge in 1722’ (p. 152). Following the Russo-Austro-Turkish war and the anti-Habsburg uprising, the school closed. Gradually, other schools were founded, a defining role in their establishment being played by Empress Maria Theresa, who issued ‘an order stipulating that in the communes on the military border where the priest is to be established, a school and a teacher also be named’ (*ibidem*; apud. Victor Țârcovnicu, *Contributions to the History of Romanian Education in Banat (1780-1918)*

[*Contribuții la istoria învățământului românesc din Banat (1780-1918)*], Bucharest, E.D.P., p. 70). This chapter dedicated to education captures in detail all the changes recorded over time in this town on the left bank of the Danube. What is remarkable, as Andrei Nistoran observes, is the fact that many of the local school / high school graduates, ‘after pursuing higher education in university centres in Timișoara, Cluj-Napoca, Arad, București, Petroșani, Tg. Mureș, Reșița, etc. returned home as teachers, educators, engineers, sub-engineers, technicians, lawyers, accountants, doctors, nurses, etc.’ (p. 160).

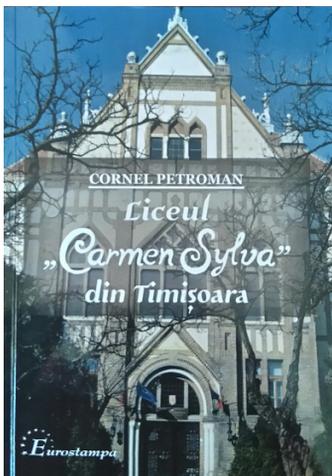
Chapters IX, X and XI highlight the cultural institutions and activities, customs and traditions, as well as various monuments and tourist attractions of the town. Given the fact that in this settlement there is a conglomeration of ethnic groups, from Romanians, Serbs, to Czechs, Germans, Hungarians and Roma, all contributed to the ethnographic specificity of the area. ‘In this multiethnic setting, a series of customs and traditions have been formed and passed down from generation to generation’ (p. 182). The most important holidays of the settlement are ‘Fășancul’ (‘Fârșangul’), a carnival of masks, but also ‘Nedeia’ (‘Ruga’) or ‘Ivandan’ (‘Sânzienele’). Also, the monuments and the archaeological, historical, geographical and cultural landmarks of the area constitute a special tourist potential: ‘The historical vestiges preserved in the area of New Moldova include: the ruins of the Dacian fortress of Divici, the location of the Roman camp of Pojejena and the medieval fortification – ‘Zidina’, the feudal fortress of Coronini, the traces of the late Roman fortress and Villa Rustica from Gornea, the location of the Dacian fortress from Stenca Liubcovei, the ruins of the feudal fortress from Drencova, as well as the traces of the first railway station on the Romanian territory can be seen in Baziaș’ (p. 191). In addition to these landmarks of archaeological and historical interest, there are also many others, such as museums, monasteries and cultural institutions, but also monuments and nature reserves, true jewels of the region on the north bank of the Danube.

Chapter XII includes a review of the past and present personalities who have left their mark on the cultural, social and economic life of the area.

The monograph author indicates some important future plans concerning the development of Moldova Nouă, in the last two chapters (XIII-XIV) – *Achievements and Perspectives* and *Conclusions*. He observes that ‘Romanians in this part of the country were present to all the great events in the life of our nation’ (p. 231), and this area of the Upper Danube Gorge ‘could be an example of good coexistence between Romanians and

cohabiting nationalities over time' (*ibidem*), constantly preserving the specificity of each ethnic group, from customs and traditions, to faith and language.

The Professor Andrei Nistoran's monograph, a sequel of the work of the teacher Alexandru Moisi, the first monograph of Clisura, contributes, therefore, to the true knowledge of these realities, At the same time, the volume is a real 'history lesson which today's and future generations will share and it will also contribute, perhaps, to the enrichment of knowledge about the town of Moldova Nouă' (p. 10), as the author himself confesses.



**Cornel Petroman, *The ‘Carmen Sylva’ Pedagogical High School from Timișoara [Liceul Pedagogic „Carmen Sylva” din Timișoara]*, Timișoara, Eurostampa Publishing House, *Monographs* Collection, 2016, 278 p.\***

*„ The school is the manufactory of humanity.”*  
Comenius

The history of a place is often fascinating. Especially if it is a school and ‘the spirit that reigns in it’, as King Ferdinand I once said.

The monograph signed by Prof. Cornel Petroman PhD. represents, according to the author, a true homage to all those who served in this educational institution in Banat ‘from the beginning to the present day’ (p. 5).

Structured in seven chapters and preceded by the author’s foreword, the volume, published in 2016, at Eurostampa Publishing House in Timișoara, highlights aspects related to the evolution and development of high school during different historical, economic and social periods of Romania, the correlations between realities the school, the activities carried out and the existing conditions at regional and national level.

The information presented in this volume is based on a thorough research of several documentary funds from both the high school repositories and the Timiș National Archives, as well as various yearbooks, monographs, circular notes and thematic works. We mention 1970 *The Monograph of the ‘Eftimie Murgu’ High School [Monografia liceului „Eftimie Murgu”]*, the work of Nicolae Ilieșiu, *Timișoara, A Historical Monograph [Timișoara, monografie istorică]*, 3<sup>rd</sup> edition, revised and

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\* *Studies of Science and Culture [‘Studii de știință și cultură’]*, volume XIII, no. 2, June 2017, pp. 173-174.

added, published in Timișoara, Planetarium Publishing House, in 2006, 'Yearbook of the Girls' High School 'Carmen Sylva' from Timișoara for the Year 1925-1926 [Anuarul Liceului de Fete „Carmen Sylva” din Timișoara pe anul 1925-1926], published by Ioan Fodor, director of the high school', 'Cartea Românească' Institute of Graphic Arts, Timișoara branch, 1928, etc.

The first chapter of the monograph entitled *Beginnings: the Hungarian School*, refers to the establishment of 'this state high school for girls' (p. 11), with courses taught in Hungarian which was 'the lower school for girls' in the last quarter of the 19<sup>th</sup> century.

Chapter Two, *Romanian girls' High School during 1919-1923*, highlights information on the process of Romanization of education. Also during this period, respectively on April 29, 1920, the high school received the name of the literary pseudonym of the first queen of Romania, 'Carmen Sylva'.

In the third chapter, *The Development of the Girls' High School 'Carmen Sylva' during 1923-1939*, the author emphasises that 'the school developed, except for the years 1929-1933, when the world economic crisis also affected the Romanian society and produced particularly serious consequences for most Romanians' (p. 7). Thus, the high school also experience difficult periods from a financial point of view, sometimes the teachers not receiving their salaries on time. However, 'apart from the preoccupations for the maintenance, enrichment and modernization of the didactic-material foundations of the school, the care for the scientific approach of education is obvious in the 1930s from the perspective of students' knowledge, both from the school teachers, the management and the part of the education managerial forums (ministry, regional inspectorate)' (p. 55).

The next chapter, *The Girls' High School 'Carmen Sylva' during 1939-1948*, highlights the unfortunate historical context that has left its mark on Romanian education, implicitly on the activities carried out within the high school in Timișoara. Cornel Petroman observes: 'The deep pain caused by the rupture in the body of the territories inhabited by Romanians since antiquity was felt by the entire nation' (p. 67). Also during this period, the purge measures of the library and school of anything that was not in line with the new political orientation proved to be extremely painful. 'Everything reminiscent of Romanians, of Greater Romania, of Bessarabia and Bukovina, of Christian values (...) had to be erased from Romanian memory' (p. 89), and the values of national culture and history were eliminated, 'in their place being introduced elements foreign to the Romanian spirituality' (p. 89).

Chapter Five, *The Girls' High School 'Carmen Sylva' during 1948-1970*, describes the sinuous evolution of this educational institution, highlighting the impact that the communist regime had on the Romanian education. Numerous changes of the educational system are analysed, changes that had negative consequences in the long run ('moving away from national values and adopting values foreign to the Romanian traditions and spirit'). However, according to the author's statements, the educational system returned to a certain level of normality towards the end of the '60s, the 8-grade compulsory education turns into 12-grade Secondary School. At the same time, starting with September 1965, the institution will be called The 'Eftimie Murgu' High School.

The penultimate chapter, *The 'Eftimie Murgu' High School (formerly 'Carmen Sylva') during 1969-1970 and 1989-1990*, brings into discussion the new stages of the school's evolution, especially since its structures include in addition to the humanities and real sections, pedagogical high school classes and pedagogical institute classes for educators too. The year 1969 represents a triple premiere for this educational institution in the west of the country due to: '*the baccalaureate exam of the first promotion of high school graduates of the 12<sup>th</sup> grade takes place, the admission exam in the 9<sup>th</sup> grade, both for the theoretical high school classes and for the pedagogical high school classes (first promotion), (...) and, at the same time, the establishment of a post-secondary class for educators (Pedagogical Institute) included in the structure of the high school*' (o. u.) (pp. 143-144).

The last chapter, *The 'Eftimie Murgu' Pedagogical High School after the 1989 Revolution*, depicts the transformations of the institution, targeting several aspects: the development of the school in terms of the evolution of the teaching staff, increasing the classes' number and the number of pupils, diversifying specializations and developing the material base. Starting with 1990, the 'Eftimie Murgu' Pedagogical High School will be called the 'Eftimie Murgu' Normal School – Timișoara, and in the 1998-1999 school year, functioned under the new name: the 'Eftimie Murgu' Pedagogical High School – Timișoara. Since 2002, the Board of Directors of the high school decided to change the name in the 'Carmen Sylva' Pedagogical High School, the change being justified by 'the need to renew the tradition of a school of exceptional importance for the Romanian culture in this part of the country, recognition of the role of this high school and its contribution to the formation of the female intellectual elite in Banat in the interwar period' (p. 191).

Currently, the high school curriculum is focused on two areas, the theoretical one, including the real profile, with specializations in

mathematics-computer science (intensive computer science) and natural sciences, and the humanistic profile, with specialization in Romanian-English (intensive English), and the vocational one, which includes the pedagogical profile, with the teacher-educator specialization, and the orthodox theological profile, with the ecclesiastical specialization.

The author included a rich iconography in the final section, capturing important moments in the evolution of the high school, but also annexes, 'all relevant, in order to give colour to the description of the periods travelled by this high school on the path of 97 years for the benefit of educating the younger generations' (p. 9).

Consequently, the monograph signed by the professor and historian Cornel Petroman represents a landmark in the Romanian bibliography, a recovery of authentic values of Banat education.



**Crișu Dascălu, *Test on Joy [Încercare asupra bucuriei]*, Timișoara, Facla Publishing House, 1978\***

*'Joy is life seen through a ray of sunshine.'*  
Carmen Sylva

The poems of the volume *Test on Joy [Încercare asupra bucuriei]*, published in Timișoara, Facla Publishing House, 1978, volume awarded at the time by the Romanian Writers' Union, Timișoara Branch, represent a defining universe of Crișu Dascălu's lyrics, in addition to other volumes, such as: *Anger and Marble [Minie și marmură]* (Bucharest, Publishing House for Literature, 1968), *Scars of Joy [Cicatricele bucuriei]* (Timișoara, Helicon Publishing House, 1995), *Absent Time [Timpul absent]* (Timișoara, Brumar Publishing House, 2006). The poet belongs to the resurrection-modernist and paradox generation – according to Ion Pachia-Tatomirescu<sup>1</sup> – an avant-garde generation, based on the excessive use of contradictions, antitheses and antinomies, of surprising metaphorical constructions. Therefore, paradox genre emphasizes antiphrases, nonconformism and antagonism in any cultural field.

From the very beginning we find out that the lyrics have a special emotional charge, composing 'poems to and near Doina [Romanian traditional poem]'. It is a universe captured by highly plasticized images, through the symbol-elements, which can be seen everywhere: 'heavenly flame', 'air of wax', 'thick summer', 'empty mirror', 'horizon of fire' etc.

\* Review published in the homage volume of the Romanian Academy, Timișoara Branch, *In honorem magistri. Crișu Dascălu – 75*, ed. academician Păun Ion Otiman, associate professor dr. Ioan David, Timișoara, David Press Print, 2016, pp. 210-212.

<sup>1</sup> Ion Pachia-Tatomirescu, *Pages of Tomorrow's Wallachian Literary History [Pagini de istorie literară valahă de mâine]*, Timișoara, Waldpress Publishing House, *Collection of Historians, Critics, Literary Theorists, Essayists, Galaxiedrics*, Vol. I (2014), p. 203.

Metaphors with surprising valences create suggestive ambiguities, identifiable at the semantic level.

The celestial and telluric heights are highlighted by the poet Crișu Dascălu through key words, symbols of a lively world that take unusual contours and live in parallel with human beings: 'A narrow mountain star fills us / Or an iron tear, from where / Wax eyes descend into urns / From the stars the thick mountain' (*Initial Stairs [Scări de început]*). The plans intertwine, building a metaphor for ancestral heights.

The light-dark antithesis is rendered by the visual image of the lighthouse, 'which lights up once (...) / sparkling'; 'It's a lighthouse that goes out once (...) / flashing'. In the darkness of the night, on the turbulent sea, the lighthouse represents the symbol of light, a giver of hope, energy and vitality, being over the centuries the guardian of the earth that twin with the sea. There is an indestructible unity between the elements of the poetic universe described: water, sky, stars, forest, moon, fish and ships.

Often the landscape is animated by the intense emotion of flight, which can be seen as a symbol of freedom, suggesting man's desire to face unforgiving time; it is a state of spontaneity of the inner spirit: 'And with the air of the world together, / I looked in the heavens and in the earth' (*Shields [Paveze]*). There is a desire to sublimate and to access new universes of knowledge.

Sleep and silence are other symbols present in the fabric of the Creator's verses. Sleep reiterates the return to the origin of being, to the core of the earth, overcoming the concrete present: 'Or maybe in the Jacobin elevator, / With strong walls of silver and white, / Speaking, it seems to us that we do not speak / In sleep of grass and earth' (*Water tent [Cort de apă]*).

The silence, the unspoken words, highlights the prelude to the opening to revelation: 'He listens to resin hours / How the book grows in silence' (*Evidence for One Day [Dovezi pentru o zi]*).

An increased degree of recurrence is the symbol of the mirror, seen as a replica of the surrounding reality that reveals a time-free world. It is a symbol of doubling and rediscovering an Edenic space; the mirror 'preserves germinating aquatic virtues, recreates the world; the mirrors of the waters reflect, metamorphose the mirrored image and represent the border to another world'<sup>2</sup>. Thus, in the verses, the motif of the mirror appears in phrases such as: 'empty mirror' (*Forgetting in Murmur [Uitare*

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<sup>2</sup> Doina Ruști, Dictionary of Themes and Symbols of the Romanian Literature, 2<sup>nd</sup> edition, revised and added, Bucharest, Polirom Publishing House, 2009, p. 301.

în murmur]), ‘green mirrors’ (*Winged Ravines [Râpi înaripate]*), ‘face thrown on a mirror’, ‘You are a imprint face on a mirror’, ‘Traveling on Siamese mirrors’ (*Contours in Sway [Conture în balanț]*), ‘Large mirrors are set near the sea’ (*Blue arriving [Albastru sosind]*), ‘soft, mesh mirrors’ (*Sleeping Paths [Poteci dormind]*), ‘the mirror of the mountains’ (*Grain Ears under the song [Spice supt cîntec]*), ‘It’s the air penetrated by large mirrors’ (*A Spear of Smoke [O lance de fum]*).

The reader can easily identify the poet’s favourite theme: cosmic unity. This unity is constantly supported by the osmosis between the defining elements of the entire Universe: earth, water, air and fire. One can identify that close connection between cosmic and telluric, between image and feeling. At the semantic level, we notice a multitude of surprising constructions, plasticized, metaphorical images: ‘wax air’, ‘mountain star’, ‘bread tree’, ‘green fish mirrors’, ‘the moon is a silver rose’, ‘small harbour, with gentle breathing rays’, ‘dense summer’, ‘lime river’, ‘sights of fire’, ‘glassy signs’, ‘of the curtain relieving shadow’, ‘the wandering star’, ‘dry mists’, ‘a snowy fruit during the day’, ‘the ringing night’, ‘a sun, bleeding at night’, ‘the burning fish’, ‘phosphorescent boats’, ‘core of flames’, ‘watertight sun in lakes’, ‘large meadows of blood’, ‘noisy flowering’, ‘silver of the blinded mountain’, ‘hikers of the green land’, ‘tear of iron’, ‘the green clock’, ‘the desert of the ancient wood’, ‘old stars’, ‘solar pollen’, ‘stem of the water circle’, ‘round burning’, ‘leafy vessels’, ‘wax edge’, ‘hard silver white walls’, etc.

The poet creates these spectacular images, for ‘Leafy ships tremble / By the embers of the snow finger’ (*Amazed trees [Copaci mirați]*), the finger symbolizing the power of the Creator who can ‘live with the horizon together’ (*The Land between the Waters [Pământul dintre ape]*), in the primordial space of the birth of the Universe.

All these defining elements of the Universe, both the material (earth, water, sky, fire) and the spiritual (self, creative self), merge in the substance of the poems in this volume: *Beginning Stairs [Scări de început]*, *Wonder Trees [Copaci mirați]*, *Slow Hours [Încete ore]*, *Forgetting in Murmur [Uitare în murmur]*, *The Land between the Waters [Pământul dintre ape]*, *The Swimming River [Râu înotând]*, *The Lime Mountain [Muntele de var]*, *Jumping in the Mirrors [Salt în oglinzi]*, *The Spring Garden [Grădina țâșnitoare]*, *On the Wax Lake [Pe lacul de ceară]*, *Poem on an Acorn [Poem pe o ghindă]*, *The Wall with Stars [Zidul cu stele]*, *A Spear of Smoke [O lance de fum]*, etc.

Crișu Dascălu's artistic vision is subsumed by a feeling of vitality, hope and joy, the poet leaving to his descendants a message in the form of 'a parchment screwed in a glass bottle'.

**Slavomir Gvozdenović, *The Evening School. 101 Poems*  
[*Școala de seară. 101 poeme*],  
Timișoara, Anthropos Publishing House, 2003**

*The Evening School. 101 Poems* [*Școala de seară. 101 poeme*], appeared in 2003 in the Biblos collection of Anthropos Publishing House, is signed by a Serbian poet, Slavomir Gvozdenović, 'one of the terrible children of Serbian poetry written in Romania in the last century', as Lucian Alexiu acknowledges.

The book is structured in three parts and contains poems written throughout Slavomir Gvozdenović's entire poetic career. These poems were the defining link of other poems volumes, such as: *The Serene Release of the Stone* [*Dezlegarea senină a pietrei*], a volume published by Cartea Românească Publishing House in 1985, and *The Circle of the White Sun* [*Cercul soarelui alb*], Facla Publishing House, Timișoara, 1989.

The volume is an anthology of Slavomir Gvozdenović's poems, creating a defining lyric of Serbian writers from Banat. The lyrics highlight the symbols and motifs used by the author to always return as a personal leitmotif, emphasizing his creative power. The leitmotifs predominate and become visible at every step, in every verse as if springing strongly from the depths of his being, of thoughts and feelings dominated by a deep love for modern poetry, for free verse approached with great ease, for the game of chosen and charming words, making you, as the reader, become fascinated, relive your childhood and the beautiful times of the past. The lyrics return to the fragrant universe of childhood, to the birthplaces, to the dreams and desires of the past, to the memory of the parents,

The poet loves to recall in his verses the fairy-tale universe of his village on the banks of the Danube. Word games give you the impression of playful spontaneity. In his lyrics, everything is possible, the reflective lyric coming out strong. Poems are like a natural flow of words. The author creates true universes imbued with a magical and regenerating scent of the senses, a detachment from the everyday world and enter a new wonderful

world, that of dreams and hopes. However, it is not only a dream, but also an overflowing reality that had a major influence on the poet's personality.

Thus, the volume opens with the poem that gives the title of the volume: *The Evening School* [*Școala de seară*], an *ars poetica*. The poet evokes the native universe of the village on the banks of the Danube, in Clisura, 'our peaceful province', from which he must part in order to follow his destiny 'at the gate of a new art', in the city where he completes his poetic career, Timișoara.

In this city of light, 'the panorama of ultramodernism', the poet spends the happiest period of his life – adolescence – during which he has his first contact with libraries and the fascinating secrets of books: 'the holy secret of the public library'. This are the words that indicates the author's crave for culture. This impelled him and made him want to create something lasting and great. The hero-poet discovers the beneficent power of meaningful words, associating man's ephemerality with those misunderstood words and having the vision of the man's precariousness on earth. He finds that is everything possible only in a dream; a strong communion between people takes place with the help of communication, with the help of words. However, in everyday life, people no longer communicate enough.

This first part of the volume represents the departure from the birthplace to a still unknown world. Slowly, the hero begins to know this world, to make friends with it and begins to communicate through lyrics. The hero is only the inner self of the poet and his verses express the very feelings of his soul that tries to discover the world when he leaves home, to give it a meaning, to understand it and to make himself understood.

The second part of the volume begins with the poem *In Timișoara*. *The interpretation of the poem* [*În Timișoara. Tălmăcirea poemului*], that evokes the discovery of the new world and the first contact with poetry, with this universe of precious combinations of words, new meanings, new poetic constructions. The hero-poet is a lover of lyrics, living true epiphanies: 'convinced. I love. undecided. / for us. great thing' (*Sancho. Sancho*). The discovery of poetry is an important moment, both for him and for his peers.

The verses of this second part indicates the longing for his home, his parents, his childhood games and dreams, the landscapes on the banks of the Danube, 'the cruel purity'. He is aware, however, that he must detach himself from all this and states nostalgically: 'once the thread is broken' (*Oh, Cruel Purity* [*O, crudă puritate*]). This verse indicates the awareness

of his destiny, the transition to another stage of life, to another role of the hero-poet that he must diligently learn.

His mission must be fruitful, in the sense that he must create something enduring, namely poetry, as one of the most important goals.

Even if it is on 'foreign lands', he recalls the moments spent at home, this 'home' signifying the roots, the parents, the house, the village: 'I write to you from afar / I answer you to the silence / that reigns in the world' (*Moment [Clipă]*).

Overcoming all the memories and longings that follow him everywhere, the poet tries and finally manages to settle in the new city, Timișoara, evoking it as the city of his dreams, the city where he completes himself as a man and later, as a poet: 'only the poet / directs a wonder that / around perfection / after which he returns soon / tomorrow to yesterday' (*Infinite Moment [Clipă infinită]*).

The verses include symbols of poetry such as: stone, blood, word, city, moon, stars, etc. To these reasons often invoked in literature, the poet Slavomir Gvozdenović gives a personal meaning, relates them to his own soul experiences. It enlivens them, allocating a part of his soul and spirit, makes them become an integral part of his life, deepening their meaning more and more in the third part of this volume. This section begins with the poem *The Season. Of Stone [Anotimpul. De piatră]*, in which absolutely everything is of stone: the house, the threshold, the grain, the rooster, the dawn, the eyes, the skull, the cloud, the country, the souls, the viper, the dust, the garden, the season, the gardener, the fear. Here, the stone signifies hardness, but also durability, resistance to the vicissitudes of Time and History that are constantly unfolding in spite of the surrounding elements. The stone also signifies the character and personality of the hero-poet, who, in spite of the influences to which he was subjected to and, in spite of the obstacles he had to overcome, followed his natural destiny on the path of Time and History.

This season of perfection begins with the discovery of true love 'as in a flash', with the period of creative maturity, with new dreams and achievements, with the destiny of man who has something to give to all humanity: 'from the heart I give you the soul of stone! /.../ Put him under your wings!' (*We Say [Spunem]*).

The symbolism of the stone appears again, but now it is put in correspondence with that of the bird. The bird here signifies the poet who, through his lyrics, sings his song over people, stars and stones.

In the poems of this third part, the poet tries to urge the others: 'Thus I call you all / to speak the first word / with the tongue of stone – / I call you

/ to the root of the grass, / to the root of heaven' (*Dionysus*). Further, he tries to explain to the whole world his purpose: 'that there are also accounts of the poet / that you must gather bats / and the dove's house / and the vine / and the ruins of the church wall /.../ I will crucify myself above this water / I will split my chest for the book of forgiveness / my people: to you' (*How Should I Explain to the World [Cum să explic lumii]*).

The poet is the one who handles words with ability, trying and succeeding to make himself understood, to communicate long known but forgotten truths, to remind people where they came from, their ancestral roots, dear places, parents, childhood. In the case of Slavomir Gvozdenović, it is about his native places, about the Serbian lands on the left bank of the Danube, about the pride of his village, Belobreșca, about the surroundings, about his ancestors: 'The shadows of the ancestors flow unheard' (*From the Distances of Heaven [Din depărtările cerului]*).

About all these things dear to him, the poet sings to us in his verses, which flow smoothly from the artist's pen, just as the parental hand slides gently on his child's forehead.

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## Interview

### Ljubinka Perinac Stankov – Viviana Milivoiević\*

**Ljubinka Perinac Stankov:** You have dedicated some scientific papers to Serbians, specifically to Serbian writers and Serbian journalists from Romania. What it is all about?

**Viviana Milivoiević:** Yes, I approached this vast topic in scientific and cultural events, such as, for example, the first International Symposium – History and Culture in Banat – organized by ‘Titu Maiorescu’ Institute of Banat Studies of the Romanian Academy, Timișoara Branch, the Banat Encyclopaedic Society, ‘David Voniga’ Cultural Association from Giroc, the Romanian Institute of Culture from Vojvodina, Zrenianin, Giroc City Hall, November 1-3, 2012. At this Symposium I presented a study dedicated to the Serbian writers from Banat, starting with an extensive bibliography containing various dictionaries and anthologies, but a reference work is the dictionary of the Serbian writers bearing the signature of an important man of culture, Živko Milin – *Lexicon. Poratnih crba poslanika pisane reči u Rumuniji [Lexicon of Post-War Serbian writers in Romania]*, published by the Publishing House of the Union of Serbs from Romania, in 2004. My intention was to emphasize that in the Romanian literature, especially in Banat, the Serbian writers are presents, together with the other ethnic groups (Hungarians, Germans), all of them contributing to the development and enrichment of the culture and literature of Banat. Serbian writers, poets, translators and journalists have always followed and enriched their tradition and national specificity, and transposed them with obvious mastery in their works, which prove a great documentary value. My study was published in the volume coordinated by Mr. Ioan David, the director of the Romanian Academy’s Library, Timișoara Branch, with an introductory speech by Professor Crișu Dascălu, the director of ‘Titu Maiorescu’ Institute of Banat Studies, within the Romanian Academy, Timișoara Branch, the volume print by Brumar Publishing House, in 2013.

Another more recently study, *‘Naša reč’* (*‘Our Word’*) – a weekly of the Union of Serbs in Romania, I presented at the International Conference *The Culture and the Press in the European Space*, 8<sup>th</sup> Edition, *The Press of*

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\* Interview published in the Serbian language in the publication ‘Our word’ [‘Naša reč’]; edit by Ljubinka Perinac Stankov, no. 1389, October 7, 2016, pp. 4-6.

*Ethnic Minorities from Romania*, organized in Galați by The ‘Dunărea de Jos’ University, The Faculty of Letters, The Department of Literature, Linguistics and Journalism, in collaboration with The ‘V. A. Urechia’ County Library, The Romanian Press History Association, Union de la Presse Francophone – Section Roumaine, The Association of Historians from Republic of Moldova, The Society of Historical Sciences of Romania, The Institute of Culture of Romanians from Vojvodina (Serbia). In the study, I mentioned various aspects regarding the continuity of the Serbian ethnic community in the geographical space of Banat, both culturally-artistically, highlighting the fact that the Serbians from Romania are a very active and versatile peoples, being involved in various activities, from culture to sport, from extracurricular activities to concerts, from literary evenings to festivals and exhibitions. And all this is registered in the pages of the journal in question. The paper was print in a volume coordinated by the organizing team from Galați, mentioning here Mr. Cătălin Negoită, president of the Romanian Press History Association.

**Ljubinka Perinac Stankov: Where did your affinity for Serbs come from?**

**Viviana Milivoiević:** Living and growing in a small community, on the banks of the Danube, my hometown being Moldova Nouă, Caraș-Severin County, I always was in touch with Serbian customs and traditions. I really liked them, especially since my origins are related to this nation, my father is half Serbian. I am sorry that I cannot speak Serbian, although I understand or distinguish some words and expressions. I keep thinking that it is not too late to start learning, I really have from whom – my husband is Serbian and he was always a reliable help when I needed the translation of various materials or to write my articles. I wrote several chronicles and reviews of books by Serbian writers. The first book I wrote about was Slavomir Gvozdenović, *The Evening School. 101 Poems* [*Școala de seară. 101 poeme*], an anthology of verses where the symbols of his poetry can be distinguished, such as: stone, blood, word, city, moon, stars, etc. The poet Slavomir Gvozdenović gives a personal meaning to these themes often invoked in literature and connects them to his own soul experiences. Afterwards, during my activities, I was in close contact with the Serbian cultural space, very dear to my soul.

**Ljubinka Perinac Stankov: You were a teacher and now you work with specialized journal. How do you perceive the work of a press representative?**

**Viviana Milivoievi:** Yes, I taught Romanian Language and Literature at several high schools in Timișoara. I like working with children and I have had many satisfactions professionally over time. I was involved in various school competitions with my pupils and accomplished good results. I was very proud of my pupils. I even founded a pupil's magazine, at the 'Carmen Sylva' Pedagogical High School in Timișoara – 'Stars dust' ['Praf de stele'] – where I actively involved the pupils in the editorial activity; I supported them to write both prose and poetry or various other articles, the topics being miscellaneous. We also participated with the magazine in competitions where we won the first prize. On the other hand, I can say that I worked with children within all age categories, from the preparatory class to the last high school grade, also as a teacher of literary creation at the Children's Palace in Timisoara. It was a pleasant and interesting experience.

However, I am currently working in research at the Romanian Academy, Timișoara Branch, at 'Titu Maiorescu' Institute of Banat Studies. I consider it the most suitable domain for me and I feel extremely satisfied and professionally fulfilled. In addition to the actual research, I like to get involved in various projects, I collaborate with a range of specialized journals, such as 'Journal of Banat Studies' ['Revista de studii banatice'], 'Studies of Science and Culture' ['Studii de știință și cultură'], 'Logos' and others. I am the editor-in-chief of the magazines 'Kingdom of the Word' ['Regatul cuvântului'] and 'Aeonic Sphere' ['Sfera eonică'] and, in addition to publishing, I promote and debut young talented writers. I am pleased to collaborate with them, but also with important people of culture from the entire Romanian and Serbian cultural space. As journalist, I believe that you must always be connected to events and maintain a productive connection with your collaborators.

**Ljubinka Perinac Stankov: What difficulties does a scientific researcher face today?**

**Viviana Milivoievi:** The main shortcoming in the work of a researcher is the fact that it is quite difficult to publish your studies, sometimes the publishing costs are quite high, and thus the circulation is quite limited. Or, for example, participating in certain events involves certain costs which are also quite high, especially if they take place abroad and transport and accommodation are needed. On the other hand, in the

research ground, you encounter difficulties from a logistical and documentary point of view. From my own experience, I can say that I researched various collections of old Romanian publications and could not physically identify that publication, or the fact that it is not preserved in very good condition. The issue would be solved by creating an electronic library of the Romanian publications, from their first appearance to present day. I am aware that this approach involves very large funds, both material and human, but it could be resolved in time. I noticed a first step in this direction at ‘Lucian Blaga’ Central University Library in Cluj-Napoca, when they created a digital library. There is still much to be done, of course, but it is not impossible. I think if you want something, you can do it. It is my motto!

**Ljubinka Perinac Stankov: Do you write and publish poetry? Do the two activities, science and poetry, mingle?**

**Viviana Milivoievici:** In my opinion, yes. The lyrics represent for me ‘pieces of the soul, fragments of thoughts’, written at a certain ... ‘soul temperature’... They represent a relaxation, an exit from the tumultuous daily life. A peace of mind. Since my teenage, I liked to flirt with poetry, but I never had the courage to publish. Until last year, when I started posting on a personal blog. Then, my personal motto came into my mind ... And I sent a few groups of poems to various magazines. I was overjoyed to see them published. Although, maybe, for some readers, they are too outdated, maybe too romantic or too philosophical, they represent me, they make me feel good, they make me disconnect from everyday problems. I grouped the first poems under the title ‘Pieces of soul, fragments of thoughts’ ..., and the second cycle I called ‘Blue – Infinite’... The topics of time, life, love, have always tempted me and I try to give them a personal touch. I hope that these poems will be published by the end of the year. I want to see them in a volume!

On the other hand, the scientific research is my field of interest. I like documentary work; it gives me the opportunity to know many aspects related to the culture of the place where I was born and live, but also from other cultural areas. I write my works and articles with real delight, and poetry, as I said, relaxes me. Both activities, both research and poetry, fulfil my soul. Sometimes I also try short stories or children’s prose. I plan to make a children’s story book with my daughter, Iasmina. The first episode of the story is written and published. Others will follow in the near future, I hope, but time passes very fast and sometimes we fail to do everything we set out to do, especially if other projects intervene along the way. However,

in my opinion, I believe if you do what you love, you'll feel fulfilled. And I really like what I'm doing!

**Ljubinka Perinac Stankov: What are your researches focused on at the present? What do you have on your working desk?**

**Viviana Milivoievici:** I am currently working on a critical edition of Professor Eugen Todoran's work. In addition, I participate in various national and international symposiums, conferences and colloquies and I have to prepare my research papers. We are preparing to celebrate 65 years of existence of the Romanian Academy, Timișoara Branch. I collaborate with The Romanians Culture Institute from Vojvodina (Serbia), writing articles for publications under the patronage of the Institute. In October I will attend to an International Colloquium that will take place in Arad where I will present a study about the Romanian community in Vojvodina. I continue my collaborations with specialized journal, I still write lyrics, I hope to write with Iasmina about Toricel's story, and I have many other activities. I will have a full working autumn and winter! And I'm pleased!

## AFTERWORD

### **Viviana Milivoievici – from Sorbonne, to the ‘Eugen Todoran’ Central University Library in Timișoara**

The personality and the prestige of the author, Viviana Milivoievici, established through her activity of scientific research and literary creation, are a model of grace and devotion.

Her vocation is impressive through the deepening and clarity of the ideas presented in the volume *Cultural sequences from Banat. Studies and researches*, making a true cultural portrait of Banat. Through this text, however, I want to expand the ways of knowing the scientific and literary personality of PhD. Viviana Milivoievici, beyond the exegesis of the book.

It is uncommon that the beauty of the soul and the value of the intelligence to be so visible together, in the act of creation, as in the poet and researcher Viviana Milivoievici.

Having the honour to write the preface, *Poetry as destiny* – for her debut volume, *Blue – Infinite* (2017), I am pleased that due to the value of her poems, the book was translated, in 2017-2018, in French, German and Serbian, now the English translation is on its way to print. It is a performance of the appreciation of her literary work, by literary critics and readers.

The French translation of her volume, Viviana Poclid Dehelean, *Blue – Infinite / Bleu – Infini*, by Philippe Loubière (translator of the poetic work of Tudor Arghezi and Lucian Blaga - in French), led to the invitation made by the University Sorbonne Paris 3 and the simultaneous launch, in front of French students, of her volumes: *Blue - Infinite*, lyrical poems and *Mircea Eliade's Journalism and the options of the 'Young Generation'* - with the development of his French period (Sorbonne University, March 19, 2018). On this occasion, Professor Emeritus PhD. Alvaro Rocchetti made a laudatory presentation of the books of Viviana Poclid Dehelean, which contributed to the consecration of his name in contemporary literature.

In her scientific research activity, Viviana Milivoievici coordinated numerous projects, under the auspices of the Romanian Academy, Timisoara Branch, ‘Titu Maiorescu’ Institute of Banat Studies, publishing

so far, the first three volumes, in critical edition, of the vast work of Professor Eugen Todoran – *Writings. Studies and articles*.

Her status as a scientific researcher is remarkable due to the numerous papers and conferences, mentioned in this volume, held on the occasion of scientific and cultural events in Romania and abroad. Her prestige as a scientific researcher and writer honours her collaboration with the university journal of philology '*Studies of Science and Culture*', having the quality of vice president and scientific evaluator of the articles received for publication.

This scientific collaboration is also included in the Official Scientific Partnership Agreement between the 'Vasile Goldiș' Western University from Arad – the journal '*Studies of science and culture*', with the Romanian Academy, Timișoara Branch, 'Titu Maiorescu' Institute of Banat Studies.

This scientific partnership is expanding, with very good results, with scientific research projects, including the International Colloquium *EUROPA: Center and Edge. Cross-border cultural cooperation*, now the 7<sup>th</sup> edition (18-19 October 2018), publishing and launching books, establishing international scientific relations with universities and BDI, which honours the prestige of an exceptional scientific and cultural collaboration, taking place on the basis of an annual calendar of organization and support of the scientific projects assumed. As a result of her essential contribution, in December 2018, BDI Copernicus congratulated the journal '*Studies of Science and Culture*' for obtaining – according to the criteria of citations in the IC Journals Master List 2017 – a higher ICV (Copernicus Index Value) score of 67.53 points.

Regarding this volume, *Cultural Sequences of Banat. Studies and Researches*, we appreciate its scientific and cultural value through the structure of the volume, the selection of representative events, the highlighting of essential moments, as national heritage, which compose the identity of Banat in Romanian science and culture.

At the same time, as a result of the remarkable achievements obtained by Viviana Milivoievici in the field of scientific research and literary creation, in 2018, by publishing several books, her work was appreciated in all 12 academic entrances. At these events, due to book launches, conferences and debates, she always created an academic atmosphere – sober and warm at the same time, much appreciated by the participants.

I mention here only some of her appearances at: Sorbonne University, Paris, France (March 2018); 'A. D. Xenopol' County Library from Arad (March 2018); Novi Sad International Book Fair, Serbia (March

2018); The International Press Congress, dedicated to the Great Union, organized by the Romanian Association for the History of the Press (ARIP) at 'Vasile Goldiș' Western University of Arad (April 2018); Faculty of Letters of the University of Oradea (April 2018); International Congress of Romanian Culture – *Romanian Language and Culture Unity*, organized by the Romanian Academy – Timișoara Branch, 'Titu Maiorescu' Institute of Banat Studies (June 2018); Faculty of Letters, Philosophy and Theology of the Western University of Timișoara (June 2018); World Congress of Eminescologists from the Academy of Sciences of the Republic of Moldova, Chișinău (September 2018); International Colloquium *EUROPA: Center and Edge. Cross-border cultural cooperation*, 7<sup>th</sup> Edition (October 18-19, 2018) Arad, organized by the 'Vasile Goldiș' Western University from Arad and the magazine '*Studies of science and culture*'; Culture Days of Moldova Nouă (October 2018), ending the list with her distinguished presence at the 'Eugen Todoran' Central University Library of the Western University of Timișoara (December 2018).

Those are only a few considerations and appreciations that outline the scientific and cultural portrait of PhD. Viviana Poclid Dehelean (Milivoievici), a name recognized by her work in contemporary literature, creator of a new literary credo in lyrical poetry, evoking the beauty of the soul, a name of prestige, with great dignity and scientific vocation in Romanian research field.

Viviana Milivoievici is a name that is pronounced with respect in the literary and scientific world in Banat, but also on national and European level.

**Prof. Vasile MAN**



**PhD. Viviana Milivoievi** (b. Poclid Dehelean) (b. 09.07.1981, in Moldova Nouă, Caraș-Severin County) is a scientific researcher at the ‘Titu Maiorescu’ Institute of Banat Studies, Romanian Academy, Timișoara Branch.

Areas of interest are *history and literary criticism, interculturality and multiculturalism*.

She obtained the scientific title of Doctor of Philology, in 2009, at the Western University of Timișoara.

She graduate The ‘December 1, 1918’ University of Alba Iulia, Faculty of History and Philology, specialization Romanian Language and Literature – French Language and Literature (2004), the postgraduate program *Literature and mentalities*, from the Western University of Timișoara (2006) and The Faculty of Economics and Business Administration, specialization Economics and International Business, The Western University of Timișoara (2008).

She is a member and projects manager for The Encyclopaedic Society of Banat from Timișoara; member and project manager for The European Centre for Interdisciplinary Studies and Applications; president, referent in the Scientific Council and scientific evaluator articles for the journal ‘*Studies of Science and Culture*’, ‘Vasile Goldiș’ Western University of Arad; vice editor-in-chief of the journal ‘The Word Kingdom’ [‘Regatul cuvântului’] and editor-in-chief, head of the literary criticism department at the journal of culture and universal spirituality ‘The Aeonic Sphere’ [‘Sfera eonică’], from Craiova; member of the editorial staff of the journal ‘New Hearth’ – ‘Iconostasis’ [‘Vatră nouă’ – ‘Iconostas’, Giarmata Vii, Timiș County; member of the Romanian Press History Association (ARIP); member of the Romanian Librarians Association (ABR); member of the Association of Rural Press Publicists from Banat; collaborator with

articles for the *Encyclopaedia of Banat*, volume I, *Literature*, 2<sup>nd</sup> edition, 2016.

She has also participated in numerous national and international cultural and scientific events, in the country and abroad.

### **Published volumes:**

Viviana Poclid Dehelean, *Mircea Eliade's Journalism and the options of the 'Young Generation'* [*Publicistica lui Mircea Eliade și opțiunile „Tinerei generații”*], Timișoara, David Press Print Publishing House, 2016;

Viviana Milivoievici, *Blue-Infinite* [*Albastru-Infinit*], Preface by Vasile Man (*Poetry as destiny*), Afterword by Florica Pățan (*Quantum lyricism of a BLUE – INFINITE*), Timișoara, David Press Print Publishing House, 2017;

Viviana Poclid Dehelean, *Blue-Infinite / Bleu-Infini* [*Albastru-Infinit / Bleu-Infini*], bilingual edition, Romanian-French, translated by Philippe Loubière, Preface to the French version by Alvaro Rocchetti, Preface by Vasile Man, Afterword by Florica Pățan, Arad, Gutenberg Univers Publishing House, 2017;

Viviana Milivoievici, *Today* [*Ziua de Azi*], (in collaboration with Vasile Man), Arad, Gutenberg Univers Publishing House, 2017;

Viviana Poclid Dehelean, *Pieces of soul, fragments of thoughts ...* [*Bucăți de suflet, frânturi de gânduri...*], Arad, Gutenberg Univers Publishing House, 2018;

Viviana Milivoievici, Iasmina Milivoievici, *Toricel's Naughtiness* [*Năzdrăvăniile lui Toricel*], Timișoara, David Press Print Publishing House, 2018;

Viviana Poclid Dehelean, *Blue-Infinite / Blau-Unendlich* [*Albastru-Infinit / Blau-Unendlich*], bilingual edition, Romanian-German, translation by professor PhD. Rudolf Windisch, Gutenberg Univers Publishing House, Arad, 2018;

Viviana Poclid Dehelean, *Blue-Infinite* [*Albastru-Infinit*] / Vivijana Poclid Deheljan, *Beskrajno-Plavetnilo*, bilingual edition, Romanian-Serbian, translation by Assoc. PhD. Virginia Popović, Gutenberg Univers Publishing House, Arad, 2018;

Viviana Milivoievici, *Cultural Sequences of Banat. Studies and Researches* [*Secvențe culturale din Banat. Studii și cercetări*], Preface by

Thede Kahl, Afterword by Vasile Man, Gutenberg Univers Publishing House, Arad, 2019;

Viviana Poclid Dehelean, *Blue-Infinite* [*Albastru-Infinit*], bilingual edition, Romanian-English, translation by Ioana Nistor, Preface by Vasile Man, Afterword by Florica Păţan, Gutenberg Univers Publishing House, Arad, 2019;

Viviana Milivoievici, *Magazine 'Studies of Science and Culture'. 15 years of Uninterrupted Appearance* [*Revista „Studii de ştiinţă şi cultură”. 15 ani de apariţie neîntreruptă*] (in collaboration with Vasile Man), Gutenberg Univers Publishing House, Arad, 2019;

Viviana Milivoievici, Iasmina Milivoievici, *Toricel's Naughtiness* [Vivijana Milivojević, Jasmina Milivojević, *Toričelovi nestašluci*], Gutenberg Univers Publishing House, Arad, 2020;

Viviana Milivoievici, Iasmina Milivoievici, *Toricel's Naughtiness* [*Năzdrăvăniile lui Toricel / Le aventure di Toricel*], Preface by Ioan David, Italian translation by Elena Adelina Nicorescu, Gutenberg Univers Publishing House, Arad, 2021.

### **Coordinated / edited volumes:**

Eugen Todoran, *Writings. I. Studies and Articles (1937-1956)* [*Scrieri. I. Studii şi articole (1937-1956)*], Critical edition, established text, introductory study, chronological table, note on the edition and bibliography by Viviana Milivoievici, Preface by Crişu Dascălu, Timișoara, David Press Print Publishing House, 2016;

Eugen Todoran, *Writings. II. Studies and Articles (1957-1966)* [*Scrieri. II. Studii şi articole (1957-1966)*], Critical edition, established text, introductory study, chronological table, note on the edition and bibliography by Viviana Milivoievici, Preface by Crişu Dascălu, Timișoara, David Press Print Publishing House, 2017;

Ioan David, Viviana Milivoievici (coordinators), *Traditions of the Scientific Press. Studies Presented at the International Congress of Press History, 9<sup>th</sup> Edition, Timișoara, 2016* [*Tradiții ale presei științifice. Lucrările prezentate la Congresul Internațional de Istorie a Presei, Ediția a IX-a, Timișoara, 2016*], Romanian Academy Publishing House, David Press Print Publishing House, 2017;

*The Unity of the Romanian Language and Culture. Papers Presented at the International Congress of Romanian Culture, First Edition, Timisoara, 2018* [*Unitatea limbii și culturii române. Lucrările prezentate la*

*Congresul Internațional al Culturii Române, Ediția I, Timișoara, 2018*], Volume edited by: acad. Păun Ion Otiman, associate professor PhD. Ioan David, professor PhD. Crișu Dascălu, associate professor PhD. Bogdan Mihai Dascălu, SR PhD. Viviana Milivoievici, Bucharest, Romanian Academy Publishing House, Timișoara, David Press Print Publishing House, 2018;

Eugen Todoran, *Writings. III. Studies and Articles (1967-1976)* [*Scrieri. III. Studii și articole (1967-1976)*], Critical edition, established text, introductory study, chronological table, note on the edition and bibliography by Viviana Milivoievici, Preface by Crișu Dascălu, Timișoara, David Press Print Publishing House, 2018;

Viviana Milivoievici (coord.), *International Colloquium EUROPE: Center and Edge. Cross-border cultural cooperation, 8<sup>th</sup> edition, October 23-25, 2019* (in collaboration with Vasile Man), Gutenberg Univers Publishing House, Arad, 2020

### **Upcoming volumes:**

Viviana Poclid Dehelean, *Tears in Light [Lacrimi în Lumină]*, poems;

Eugen Todoran, *Writings. IV. Studies and Articles (1977-1986)* [*Scrieri. IV. Studii și articole (1977-1986)*], Critical edition, established text, introductory study, chronological table, note on the edition and bibliography by Viviana Milivoievici, Preface by Crișu Dascălu;

Eugen Todoran, *Writings. V. Studies and Articles (1987-1996)* [*Scrieri. V. Studii și articole (1987-1996)*], Critical edition, established text, introductory study, chronological table, note on the edition and bibliography by Viviana Milivoievici, Preface by Crișu Dascălu;

Eugen Todoran, *Writings. VI. Reviews and chronicles (1987-1996)* [*Scrieri. VI. Recenzii și cronici (1987-1996)*], Critical edition, established text, introductory study, chronological table, note on the edition and bibliography by Viviana Milivoievici, Preface by Crișu Dascălu.

**Collaboration** with *scientific articles, studies, reviews and chronicles* at ‘Column 2000’ [Columna 2000], ‘Contemporary. The European Idea’ [Contemporanul. Ideea europeană], ‘Discus Thrower’ [Discobolul], ‘Literary Journal’ [Jurnalul literar], ‘Logos’. Journal of Philology, Language, Literature and Folklore, ‘Rising Morning Stars’ [Luceferi ce răsar], ‘Literary North’ [Nord literar], ‘Literary Mirror’

[Oglinda literară], ‘Horizon’ [Orizont], ‘Pyramid’ [Piramida], ‘Star Dust’ [Praf de stele] (founder), ‘Kingdom of the Word’ [Regatul cuvântului], ‘Magazine of Banat studies’ [Revista de studii banatice], ‘Aeonic sphere’ [Sfera eonică], ‘Studies of science and culture’ [Studii de știință și cultură], ‘New Hearth’ – ‘Iconostasis’ [Vatră nouă – Iconostas]; *poems and stories* at ‘Literary News’ [Actualitatea literară], ‘Literary Algorithm’ [Algoritm literar], ‘Cultural Harmonies’ [Armonii culturale], ‘Bohemian’ [Boema], ‘Cultural Fortress’ [Cetatea culturală], ‘Literary Confluences’ [Confluente literare], ‘eCreator’, ‘LitArt’, ‘Today’s Literature’ [Literatura de azi], ‘Literature’ [Literaturitate], ‘The Light’ [Lumina], ‘Melidonium’, ‘Literary North’ [Nord literar], ‘Lead’ [Plumb], ‘Kingdom of the Word’ [Regatul cuvântului], ‘Aeonic Sphere’ [Sfera eonică], ‘Literary Syntagms’ [Sintagme literare].

#### **Awards and distinctions:**

Diploma of Excellence *Ambassador of Cultural Harmonies*, granted by the Publishing House & Magazine ‘Cultural Harmonies’, March 25, 2021

International Poetry Prize *Metaphor of Light*, awarded by the Romanian Language Society of Vojvodina, Republic of Serbia and the Journal of Science and Culture Studies, Arad, Romania, at the International Book Fair in Novi Sad, Republic of Serbia, March 6, 2020

Merit diploma, awarded by the Western University ‘Vasile Goldiș’ from Arad and the Magazine "Studies of science and culture", Arad, Romania, December 18, 2019

Excellence Award, given by the magazine ‘Cultural Harmonies’ and the Geocosynus Educational Group Association, Adjud, Vrancea County, 2019

*Nichita Stănescu* Award, given by the Romanian Language Society of Vojvodina, Republic of Serbia and the Romanian Library “Nichita Stănescu”, Novi Sad, March 5, 2019

*Pro Cultura Timisiensis Certitudini* Award, granted by the County Council of Timiș and the Metropolitan Church of Banat, 2018;

Diploma of excellence offered by the Western University ‘Vasile Goldiș’ from Arad, for the coordination and organization of the International Colloquium *Europe: centre and edge. Cross-border cultural cooperation*, 7<sup>th</sup> Edition, October 18-19, 2018, organized by: ‘Vasile Goldiș’ Association for Culture, Education and Youth Arad, Municipal Council of

Culture Arad, 'Vasile Goldiș' Western University from Arad, 'Studies of Science and Culture' Magazine Arad, Romania, Romanian Academy, Timisoara Branch, 'Titu Maiorescu' Institute of Banat Studies, 2018;

Diploma of Excellence for the volume *Mircea Eliade's Journalism and the options of the 'Young Generation'* [*Publicistica lui Mircea Eliade și opțiunile „Tinerei generații”*], within the 'Axis Libri' International Book Festival, Galați, 2017.

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‘The researcher Viviana Milivoievici Ph. D. had the privilege of being born in Banat, in a predominant Romanian culture with mutual connexions with the Serbian world. Her volume mirrors these worlds, (...) and her studies draw attention on the necessity of interethnic and multidisciplinary research in a multi-ethnic region and lead to a better understanding of the intercultural contacts.

...In conclusion, I want to congratulate Mrs. Viviana Milivoievici for these *Cultural Sequences of Banat. Studies and Researches*, expressing my sincere wish that the volume will not limit to address a small circle of researchers but it will be translated in many languages.’

**Acad. Prof. Dr. Dr. h.c. Thede KAHL**

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‘The personality and prestige of the author, Viviana Milivoievici, represents a model of grace and devotion reflected in the activity of scientific research and literary creation.

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**Prof. Vasile MAN**

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