

Hail to Axis Libri by a great writer

When the linden trees are blooming they bring good luck to the book lover



I am happy to find out that the city I was born in, Galați, that is now about to be covered in the immortal smell of the linden trees, is now richer with another literary magazine, AXIS LIBRI. I do hope that this magazine will make young people like I forget the famous verse of Barbu Nemțeanu: „Galați, a terrible city of merchants/A place where the poet is as in Sodoma...”

More than that, the Galați of the last years of the 20th century gave to literature some brilliant quills. I am convinced that this magazine, issued by the „V.A. Urechia” Library will attract to the field of letters many young talented writers that will el, in time, the city of Galați at the literary fame level of other cities, like Cluj or Iași. It is the right of the people from The Lower Danube to dream beautifully and I wish you good luck with all my heart.

Friendly yours,

A handwritten signature in black ink that reads "Fănuș Neagu". The signature is written in a cursive, flowing style.

Bucharest, 30th of April, 2009

Editorial

Time of anew



This is May...it's spring time!

And this brings with it the organic need of refreshing, becoming anew, of change...A new breath of moist soil and clear sky floods everything that is new, exacerbating the will to come into the light of the fruit of everything that was accumulated in time from those who gave themselves to us fulfilling themselves and making us richer.

The Library, space for information, research, self formation, meditation and loisir, a fundamental axis for the cultural eternity of a people, has to...in full economical, financial but also values' crisis... adapt to the mutations produced in our civilization.

„Culture alone can make the world better” said C. Noica. By extrapolation we can say: The Library makes the world better, wiser, more responsible, it can actively participate through the specific services at the development of democracy and the increase of the social capital.

This optimistic credo of ours motivated us in everything we did and we believe that the results are proof for that. We multiplied and extended our collaborations and we established fruitful links with other cultural institutions locally, nationally and internationally (the Republic of Moldova, Ukraine, Canada, and USA). The services rendered diversified and increased in quality, the educational -formative activities and the cultural manifestations

are more attractive and comprising, the integration in the life of the community is more active and effective both for the librarians and the users. The three publications that are being edited, Axis Libri (cultural), The Association (professional) and The Urechia Foundation Bulletin (of specialty) made positive the advertising of the Library and certified at the same time the professional quality of the staff.

All these are reasons for hope and optimism. We can only be saved through culture, finding through information and knowledge (and the Library is good provider of that) alternatives to the problems the modern society has to face.

This context being given, the challenge The Library has to face is the amplification of its role in the attraction it should pose for the potential public in the implementation of the authentic democracy. To do this we need collaborations, close partnerships that would provide fully comprising public platform meant to give value to the citizens' involvement in the local set of problems.

The library of the future will improve the communications' dynamic continuing to function also as a humanizing and personalizing space of the relationships with its users.

Are we able to mold our competencies and performances on the coordinates of the futuristic prognoses? This is the question we have to learn how to answer.

We are on our way of doing that, through maintaining and the amplifying of the dialogue with the community; through the diversification of our services to the population as close as possible to the highly populated areas; through attracting as many new users as possible who need our data base; through promoting our programmes, our services and collections; thorough identifying new ways and methods of analysis; thorough technological renewal, through the transformation of the professional profile of the librarian.

This is the way we wish to materialize in a new spring set of clothes, the projects and programmes

Prof. **Zafir Ilie**, manager of the
V.A. Urechia County Library, Galați



The Programme of the manifestations dedicated to the

LIBRARIAN'S DAY

Tuesday, the 21th of April, 2009

10:00

Easter Celebrations as seen by the children - drawings and origami exhibition with exhibits made by children from several schools in the city.

Location: no. 1 Costache Negri branch

10:00

The art of Easter eggs' decoration - exhibition of eggs and drawings of eggs made by children

Location: *The Children's lending* department.

11:00

The Caricature in the Galați press - old periodicals from Galați exhibition

Location: Central branch, *Mihai Eminescu* reading room, 1st floor (in the glass windows).

12:00

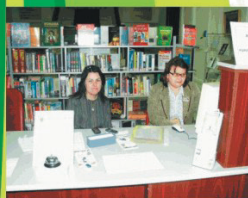
Christian Celebration for the Romanian People - book exhibition

Location: Central branch, the foyer of the *Mihai Eminescu* reading room, 1st floor.

Librarians close to people - the presentation of some departments to groups of pupils, students and teachers from schools, high schools and universities from Galați.

Librarian for a day - Campaign permanent on the duration of the manifestations meant to promote the librarian profession. 21st-28th of April, 2009.

It includes: the publicity made for the campaign, the volunteers' registration, the introduction of the services provided by the library, witnessing the actual fulfilling of some duties required by the profession in the departments of The Public Relations Service, questionnaire (for feedback).



Wednesday, the 22nd of April, 2009

The annual meeting of librarians from the public libraries - The County of Galați -

Programme:

09:00 - 10:00 The participants' arrival

10:00 - 10:30 **The V.A. Urechia Library - results in 2008 and future perspectives**

Prof. *Zanfir Ilie* - general Manager of the V.A. Urechia Library.

10:30 - 11:00 **The state of the public reading in the county of Galați in 2008**

Prof. *Spiridon Dafinoiu* - head of the Human Resources Department.

11:00 - 11.30 **Workshop with the members of ANBPR**

Prof. *Letiția Buruiiană* - Deputy manager of the V.A. Urechia Library

11:30-11:45 **Meeting with RAO Publishing House**



11:45-12:30 **Professional debates**

- "Financial solutions for the libraries in the villages"
Ing. *Geta Eftimie* - Deputy manager of the V.A. Urechia Library
- "Local memory: practical aspects of the conservation and publication of the specific information"
Ing. *Camelia Toporaş*, head of the Reference Books department;
- "Aspects regarding the work with the public in the library"
Jurist *Florina Diaconeasa* - head of the Public Relations Department

12:30-13:00 **Break**

13:00-13:15 **The V.A. Urechia Library Awards festivity**

13:15-14:15 **Book Launch *Dulce, disperată melancolie* by *Ilie Tănăsache*.**

14:15-16:15 **Socialization with the librarians from the V.A. Urechia Library and the Public Libraries from Galaţi.**

Location: Central branch, *Mihai Eminescu* reading room, 1st floor.



Thursday, 23rd of April, 2009

The ***Biblionet- the world in my library*** - national programme launching. Bucharest

Friday, 24th of April, 2009

The editorial production in the V.A. Urechia Library

The evaluation of the editorial staffs from:

The Association, The V.A. Urechia Foundation Bulletin and Axis Libri

The visit of a French delegation from Le Havre Cedex, accompanied by the leading staff of the "Dunărea de jos" University and CCIA Galaţi that is Rector prof. univ. dr. ing Viorel Mânzu and President Dan Lilion Gogoncea.

The French delegation was lead by Director Benjamin Steck.

Monday, 27th of April, 2009

10:00 ***Gifts from the light of the books***. Book donations to foundations dealing with challenged children (the end of the I can give a book contest)

Location: Central branch, *Mihai Eminescu* reading room, 1st floor

14:00 ***Future as seen by children*** - colloquium

Partner: The State Office for Inventions and Trade Marks

Location: Central branch, *Mihai Eminescu* reading room, 1st floor



Tuesday, 28th of April, 2009

10:00 ***Light from light...gift from gift...*** - book donations for the partners of the Library, The Child's Heart Foundation, Galaţi Penitentiary and schools from Galaţi.

Location: Central branch, *Mihai Eminescu* reading room, 1st floor

11:30 **Official Closing of the manifestations.**

From the life of County Library "V.A.Urechia"

Pictures from the manifestations on the occasion of the Librarian's Day in Romania from the V.A. Urechia County Library:

- The annual meeting of librarians from the public libraries in Galați county



- The V.A.Urechia Library Awards festivity

- Book Launch „Dulce, disperată melancolie” by Ilie Tănăsache



- Future as seen by children (OSIM)



- Gifts from the light of books



- Donations from the V.A. Urechia Library to the school, penitentiary and NGOs.



We mention that at the same time as our celebrations of the Librarian's day In Romania by our institution on the 23rd of April, In the V.A. Urechia Library and in the rest of the country there were also celebrated: The International Book day and of the Copyright and the Christian celebration of Saint George.

Other aspects and pictures from the celebrations of the Librarian's Day can be found on the library's site: www.bvau.ro in the events/news section.

Localia

The Urechia Year

Vasile Alexandrescu Urechia (1834-1901)

175 years from the scholar's birthday

The portrait of a man of culture (I)



Valentina Oneț

Culture for half a century, driven by the notion of Romanian nation, statement of the national identity, nation unity, Latin origins, he defended the principle of Latin origin of the people and language, supported the creation of a confederation of Latin origin countries reason why he was named by the poet A. Roque Ferrier „the great Latin of Romania”.

A contemporary of the giants of Romanian culture, M. Eminescu, B.P. Hașdeu, Al. Odobescu, M. Kogălniceanu, I.L. Caragiale, V. Alecsandri, the scholar V.A. Urechia crossed the epoch of Modern Romania formation starting with the Union of The Principalities till the beginning of the 20th century with the Romantic structure of his generation. He had an intense activity, in many fields of culture, convinced that he is a usefully servant of that. In a 1942 bibliography, the specialist in documents Alex. Iordan found 626 titles of printed materials, lectures, newspaper articles signed by V.A. Urechia in the next fields: history, biographies, literary criticism, philology, culture, education, arts, literature, politics and others.

In 1868, Iosif Vulcan introduced him in his magazine, „Familia”, as one of „those rare men who through their talents and diverse works meant to spread the lights and the national ideas all over Romania made himself a name cherished and beloved by all Romanians especially the young

„Does a rich Romanian want to make his name immortal? To link it to the fame of advancing the Romanian culture?”

(V.A.Urechia,1900)

Cultivate d intellectual, of encyclopedic formation, V.A. Urechia devotedly and enthusiastically served the Romanian

students”. Appreciated by most of his contemporaries, mocked by others, lacking the sparkle most of them had, V.A. Urechia is still in the Romanian culture because of the honesty of his work as a historian specialized in documents, through his huge effort to gather sources for a fund as rich as possible of Dacian-Roman documents, through his bibliophile generosity.

V.A. Urechia is one of the founders of the „Ateneul român” society in Iași (1860) along with M. Kogălniceanu and in Bucharest (1865) along with C. Esarcu, being in most part the author



of their regulations following the models of similar associations he saw in Madrid, Turin, Paris and he also was a very active lecturer on history and literature until his last year of life, 1901. In the volume „Documents and National Celebration of the inauguration of the society for the grammar and glossary of the Romanian language” (1867), the birth of The Literary Romanian Society, the future Romanian Academy is described step by

step by V.A. Urechia (1879). Since 1865, general director of the Department of the Cults and Public Education, V.A. Urechia is named member of the Romanian Literary association „for the culture of the language” among the first 21 personalities of the Romanian culture alongside G. Bariț, T. Cipariu, B.P. Hașdeu, A.T. Laurian, I.Eliade Rădulescu,... and will represent alongside V. Alecsandri and C. Negruzzi,

T r i b u t e t o V . A . U r e c h i a

the Romanian province Moldavia, „Romania from beyond Milcov river” as it is named in the 892/2nd of June, 1867 Royal Decree signed by Charles I, ruler of the Romanians. V. A. Urechia is the one who proposed even in 1860 that all the Romanian provinces should be represented by 2-3 members including the provinces under foreign ruling) in the literary society that would have as a „main mission”: to establish the Romanian Language spelling rules, the development of a Romanian grammar, the beginning and completing of a Romanian language dictionary.

In the two lithographs signed by Henri Trenk (1820-1888), that is the Inauguration of the Zappa bust and of the La Rondelul de la șosea Romanian Literary Society from 1/13th of August, 1867 and The Reception of the La Rondelul de la șosea Romanian Literary Society from the 1/13th of August 1867, the central figure is V.A. Urechia. In his discourse at the time he said: „as long as there is a national language... there is a nation. The dissolution of a people starts the day the dissolution of the language is completed...”

Researcher V. Goia said he rendered „immense services” in his monograph dedicated to historian V.A. Urechia, services rendered to the most important Romanian Institution, the Romanian Academy: he was its secretary-in-chief (five times between 1867 and 1881), president (ten times between 1886 and 1900) and deputy president (five times between 1880 and 1896) of the historical section, he had many lectures, most of them on history, made important donations to the Romanian Academy consisting in historical documents, seals, coins, maps.

B.P. Hașdeu, his lifetime (non)friend, admitted that „most of our cultural institutions in our country are owed directly or indirectly to Urechia”. Through all of his actions V.A. Urechia intended the founding and the consolidation of the Romanian cultural institutions, the founding of schools and public libraries. His policy was culture. A supporter of the Union as a young man, as his idol, M. Kogălniceanu, whom he adored all his life, he was a „democrat with 1848 origins” as the same V. Goia characterized him.

When he got to Bucharest, after 1864, he got close

to Walachian liberals grouped around C.A. Rosetti, and after 1886 he became part of the „flag” dissidence alongside P.S. Aurelian, A.D. Xenopol, B.Șt. Delavrancea, and P. Grădișteanu. Close to his death, V.A. Urechia defined himself as a „liberal and a nationalistic, especially nationalistic” and will have been to stay friends with M. Kogălniceanu (although in different political parties) who he considered to be “the first man of state of the country”, “an eminent man who Romania is proud of”, protecting him sometimes against his own liberal colleagues. He erected in the centre of Galați a bust of M. Kogălniceanu, on his own expenses, in 1893.

V.A. Urechia was a patriot, in the deep beautiful sense of the word, with a high respect for the past of his people, who kept alive in his time the idea of Romanian unity and support of the Romanians across the borders. “Moldavian from the deep end of the mountains in Neamț, Urechia felt the same sympathy for any Romanian soul, wherever it was. The Macedonian Romanians owe him a great deal if not everything as far as the intellectual movement is concerned. The Romanians from over the Carpathians never stopped or should stop sending him blessings. As little as he could do more for the people of Basarabia... he did and more, only God almighty will be able to do. Urechia embraced all Romanians all the same, especially

the estranged ones.” (B.P. Hașdeu, 1901)

He cultivated the relationships with Transylvanian scholars as Timotei Cipariu, George Bariț, and Iosif Vulcan. Old Cârțan, the shepherd, was carrying books in his bag in Transylvania collected in Bucharest by V.A. Urechia and Emilian Micu, priest, from Banat Area sold rare and old books to the bibliophile historian. The correspondence saved in the special collection of the “Urechia” library in Galați proves that Transylvanian leaders found shelter in Sinaia villa of the historian where they left with more courage and bravery but also a little money from the small fee he got as a professor. V. Lucaciu, I. Rațiu, I. Coroianu came to Sinaia to decide on future plans together with V.A. Urechia, called by the Transylvanians “Venerate Pater”.

(To be continued in the next issue)



Considerations on the work of V.A. Urechia from the perspective of an American scholar



Constantin Ardeleanu

In 1896, Dr. Benjamin Woodward (1868-1948), professor at the Romance Languages and literature at the Columbia University, USA, made a documentation journey to Bucharest with the opportunity of seeing the most recent volumes edited by The Romanian Academy. Good specialist in of the neo-Latin peoples (author of several critical editions in English of fundamental works by Jean Racine, Victor Hugo or Octave Feuillet), Woodward published a report on his journey to Romania in volume XI/1896 of the „Proceedings of the Modern Language Association” magazine, the most prestigious American organization that unites since 1883 till today, the passionate of the universal languages and literatures.

In the almost 8 pages of the work, the American professor made ample references to the works of the most important Romanian scholars, from those specialized in linguistics or folklore to those interested in history or archeology. The appreciations to the activity and published work of Vasile Alexandrescu Urechia, than at his peak of activity, had to be present in all of his work. Thus, Woodward noticed, „The strong love for the people’s traditions is obvious from the recent publication of a volume of Romanian legends edited by V.A. Urechia, in the historical department.” The work entitled „Romanian legends. Life in the past. Memoirs”, Bucharest, Socec Bookshop Publishing House, 1896, 500 pages that was not published by the Romanian Academy attracted more positive comments from the American: „The interest for the country’s literature was always great: tales, legends, heroic songs and many more alike were collected

word for word from those people with extraordinary memory capacities, the fiddlers or the lute players who transmitted orally, from father to son for generations, their literary patrimony, often made of up to thirty five thousand verses”

On the other hand, The American professor continued, the most important research activity of the Romanian Academy is the one in the history department where, again, the appreciations regarding V.A. Urechia’s work are naturally present. Extremely valuable „as a researcher, scientist and professor”, Urechia was regarding certain historical periods an „undisputed authority”, his massive body of work being

a proof of his remarkable „knowledge and minuteness”. The American scholar was quoting in this respect the last volumes of the Romanian academician: Memorandum on the Romanian history in 1774-1786, with additional totally new documents, Bucharest, 1893, 1135 pages, Three years in the History of the Romanian People, 1797-1800. The reigns of A. Ipsilant in Walachia and A. Calimach and Constantin Ipsilanti in Moldavia, Bucharest, Thoma Basilescu Publishing House and Letters Foundry, 1895, 620 pages and Codex Bandinus. Memorandum the writings of Bandinus in 1646, followed by a text, papers and documents, Bucharest, Carol Góbl Litho-printing shop, 1895, 161 pages.

The report the American Woodward made in a highly internationally circulated magazine. Is one of the articles that contributed to the better knowledge of the Romanian science abroad? And, if in a line of Romanian scientists like Bogdan Petriceicu Haşdeu, Lazăr Şăineanu, Simion Florea Marian, George Benmgescu, Dimitrie A. Sturdza, Victor Babeş or Grigore Tocilescu the name of V.A. Urechia appears, this fact is a proof of the prestige the founder of the current County Library from Galaţi had.





Mia Băraru

The authority control, a necessary step in supporting sharing

The bibliographical control can be applied on a minor level but through the benefits of the modern technologies is no longer justified to create local bibliographical records if they are already made and are available for consultation or are distributed through a national network. The compulsory condition is that of complying with pre-established standards and procedures.

IFLA made a new Declaration of International Principles of Cataloguing (Frankfurt, 2003), applicable to online library catalogues, among which one stands out: the one of „satisfying the demands a user of the catalogue might have”, Declaration enriched with new regulations and specification during the meeting of the experts regarding the development of the International code of cataloguing (Buenos Aires 16-17th August, 2004, Cairo 12-15th August, 2005, Seoul 16-18th August 2006, Pretoria 14-15th August 2007).

The sharing of the bibliographical and authority data is the very reason of this enterprise. The shared cataloguing implies the compliance to the rule of uniformity of the access points. The control of authority becomes essential and at the same time produces economies.

The national bibliographical control is based on the creation of a network made of regional (area) components, each with a rich library activity, all nationally integrated to form a uniform system, a sort of a virtual national bibliography.

Traditionally, the authority control is made with lists and hand made indexes and often through references to the national bibliography and some other different sources.

The creation of the authority sources is a technological process developed in a system of computerized cataloguing system that provides structure and it's fundamentally characterized through uniqueness, standardization and links.

The authority control is defined as:

- the ensemble of the operations of finding, analysis, decision and creation of the authority notes that allow the making and maintaining of the integrity, uniformity and coherence of the access points in a bibliographical database (Hudson, 1999-2000).

- an ensemble of functions necessary to the establishment, updating and using of the authority files.

- a process that makes sure that every entry (name, subject) selected as an access point for the public catalogue is unique and is not identical to any other

entry, already in the catalogue or that can be included at a later time. A network of variants of the form of the name is the frame that holds them together.

The authority control consists of the checking and the establishment of the unique authorized form in such a way that the uniformity of the entries in an index or a catalogue is ensured. This is done by the creation of a network in such a way that the updating and the constant development of the network and the files are allowed.

Given the fact that the financial resources are not endless and the volume of information rises from day to day if we want to participate in the sharing of the resources, if we want to set efficiency to the library's activity that today is computerized, we will have to know and apply the international rules established as far as cataloguing and finding the information is concerned.

The V.A. Urechia library, as well as all regional libraries, considers it has the right to get from the National Bibliographical Agency (NBA) both the National Bibliography of Romania (printed cards or electronic format), The Bibliography of the books about to be published and the CIP description but especially operative work instruments as the authority files are for names and subjects, which is why we salute with a strong professional satisfaction the formation of the Authority Filing Bureau from The National Library.

At the same time, the county libraries can provide the National Library data regarding the local bibliography as part of the sharing programme.

Locally, the authority control is part of the competencies belonging to the already mentioned bureau, through the organization of the institution, the solutions and decisions applied based on the norms, standards and also the personal experience and consultation of other specialists they collaborate with.

The switch from the CDS/ISIS programme to TINLIB meant a significant leap in exercising the authority in the sense this programme is characterized by the validation function. By the display of the validation window at the very moment of registration you can see lists of authors, titles, subjects, publishing houses, series, CZU indices. The validation windows system offers the possibility to the person who registers the entry to find not only the authorized form, but also the form variants, the other works with the same author/publisher (in the tag field meaning of the word), giving the user varied information in an instance. In the CDS/ISIS programme the references from other form variants to the authorized form were operated in every entry so that the works a creator was responsible for were co-located with every

From the life of County Library "V.A.Urechia"

variant of the name.

Because of the desire to rapidly switch to the TINLIB integrated system the summary computerized cataloging from the circulation module was done. This way, the problems generated by the conversion of the data base were added to the many inaccuracies originated in this system.

Starting with the year 2004, by the decrease in number of the specialized staff and the increase of the number of titles to be introduced (from acquisitions or other sources) the circuit of documents and information is modified, the bibliographical data base keeping a great number of un-validated entries with unpleasant consequences as far as the organizing the free access shelf is concerned and the guiding activity the library staff performs in the Public Relations Department. Starting with 2007, the possibility of decreasing the gap between the evidence operations and the cataloguing ones was created with the new organization chart, occasion to rebuild the natural circuit based on a biblio-economical logic of resources and information.

If inside a library all it takes for a reader to find what he/she needs is a small note, and regularly the OPACs need a simplified display, the big collective catalogues (the national catalogue) demand precise notes, accurate for the participant libraries to know from their records and attach their location, which would lead to doublet accumulation which requires attentive examination to eliminate ambiguities. From the perspective of our institution's involvement in making a collective online catalogue by participating into the sharing programme and while there are no instruments developed (national cataloguing guide, authority files) there is an acute and urgent matter to involve responsibly into the uniformization of the access points.

While the making, the development and the updating of the authority files means the participation of a great number of specialists and coordination from the National Bibliographical Agency, the desiderates of an authority control over the main access points can be executed by the local libraries as an intermediary step towards the harmonization of the collaboration for the shared cataloguing. This will require from our point of view a deep analysis of the access to information' point ensemble, of the problems that can appear in at this time, corroborated with adequate technical organizing measures set.

In any regional library, The authority control as an ensemble of finding operations can be executed by designed specialists that will be responsible of: the establishing of the stars after the accurate identification of the entity; the creation, modification and the entry of the authority notes; the coherence control of the

authority control and the pertinence of using the stars; the improvement of the links between the bibliographical notes and the authority ones; the guidance, formation and improvement of the staff required to perform the cataloguing and the indexes; the development of work instruments required by these people to fill in an illustrate the norms with examples; the systematic exploitation monitoring of the sources and the making of the resource files; the acquisition proposals of the work instruments produced nationally; the users' guidance (by actively doing that) to evaluate the use of the access



points in the cataloguing system. The competencies of the authority administrator are: he proposes to improve the computerized filing system; identifies the gaps, missing information, the anomalies in the authorities in order to fix them; he controls the coherence of the authority notes from different sources (internal and external) and clarifies the instructions for the use of the access points.

From the Romanian Library catalogues analysis we find that there is a diversity of patterns of the authority files, most of them in the form of authority lists. The county libraries, almost all using the TINLIB are readying themselves to switch to Tin Read, a programme that includes UNIMARC/A and MARC21/A (Authorities), an opportune moment for the data exchange and the facilitation of sharing for a National Catalogue at an international standard.

In this context only feasible is the project proposed by Constanța Dumitrășcoiu (FNVA-RO), project introduced in the PhD thesis called: Authority files-bibliographical control instruments", a project that values the human potential eliminating at the same time the redundant activities and with a finality that would materialize in a national authority data base with minimal expenses.

As Pierre-Yves Duchemin said in The art of computerizing a library „the managing of the authority notes is the only way to guarantee a perfect coherence of the accessing activities and the only way to save the FUTURE, avoiding this way the occurrence of ambiguities very difficult to fix a posteriori.”



Ioana-Otilia Badea

Any community has its own peaks that define its spiritual existence helping it to exit anonymity or parochialism. This spiritual aspect lives through the capitalization of the past and present creations belonging to local personalities. The bibliographical research can meet them, assuming the role of informational support of any cultural event that takes place in the life of the community, guessing the structure of the local informational needs.

The preoccupation for the promotion of the local memory existed in the „V.A. Urechia” since the beginnings of its existence. So, there were activities of celebration and commemoration of local personalities, activities that included, not only the making of the biographies, as a fundamental material in knowing life and activity of a person but also various exhibitions, reminders, lecture sessions, seminars, meetings all with auxiliary materials (posters, fliers, presentations).

The public capitalization of the local personalities was made through exhibitions, as main means, sometimes the bone structure of a whole system of communication means, the access to the exhibited books being ensured through a series of auxiliaries, quotations, pictures, graphics, music, interventions of the specialists in history, science, literature an arts being a frequently used method.

The bibliographies of these local personalities were included in the volume: „Cultural anniversaries from Galați: 1974-1980: Documentary”. This is how we find out that the „V.A. Urechia” Library commemorated, along with the celebration of some important cultural events in the life of the city, many significant personalities from the city and the county. For example:

- 1974 – chemist Dumitru A. Isăcescu, poet Costache Conachi, physician Constantin Levaditi, composer Ion Bohociu;
- 1975 – composer and pedagogue Dimitrie Cuclin, writer Al. Lascarov Moldoveanu, actor Alexandru Critico, mathematician Victor Vălcovici;

The Promotion of the local memory in „V.A. Urechia” Library

- 1976 – physician Mihai Petrini-Galatz, archeologist and publicist Vasile Canache, writer Costache Negri, writer Hortensia Papadat-Bengescu, opera singer Nicolae Leonard;
- 1977 – composer Iosif Ivanovici, poet Ștefan Petică, engineer Dionisie Germani, physicist Eugen Bădărău, poet and publicist Barbu Nemțeanu;
- 1978 – chemist engineer Negoită Dănilă, writer physician Victor Papilian, philologist Iorgu Iordan, composer Emil Scarlat Skeletti;
- 1979 – poet Constant Tonegaru, engineer Anghel Saligny, poet Ioan Nenițescu, publicist Ioan Nădejde;
- 1980 – painter Camil Ressu, writer Iulia Soare, poet Alfred Moșoiu.

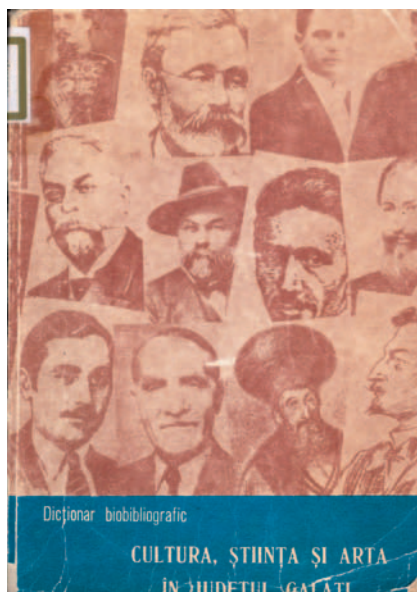
Some important moments in the promotion of the local personalities in „V.A. Urechia” Library were those that celebrated the personality of the founder of the library, Vasile Alexandrescu Urechia. So, in 1984, when there were 150 years since the great man of culture was

born, there was a new opportunity, after the 1971 commemoration, to revive his memory in the national consciousness. That’s when they organized the 6th session of „Bibliophile values from the national cultural patrimony” in Galați.

The celebration of the Dimitrie Cuclin centenary was also memorable introduced to his co-citizens as „the Cuclin phenomenon” as Henry Coandă called him. Through the exhibition „Dimitrie Cuclin: Romanian composer and thinker 1885-1985”, for the first time in Romania, a great part of the work of this son of Galați was exhibited for the first time: musical, philosophical, literary manuscripts, books, musical

scores, recordings, iconography all along with works on him, and in the exhibition and at the Musical Theatre „Nae Leonard” the singers and the orchestra presented vocal-symphonies from the creation of Dimitrie Cuclin. The symposium „Dimitrie Cuclin – universal composer and writer” was the place where musicologists and philosophers presented papers (2007).

Using as a landmark the tradition of the library and taking into consideration the constant interest the county libraries manifested towards the process of making the local bibliography and the promotion of local values, the Reference Department started in February, 2008



the project called „People and places in the memory of Galați”.

Through this project the exploitation of the information included in the bibliographical annual publications (in traditional forms or electronic) and the publication of the information on Galați and its personalities, especially among very young users, pupils and students are done.

The first step in this adventure of knowledge about the people of Galați is the identification of the personalities celebrated in the respective year, with particular attention manifested towards those who from a reason or another are less known to the general public. The users of the library will have thus the privilege of being surprised by valuable information, sometimes completely new.

Periodical publications and monographs are researched in the library's collections, selecting the work and the documents where there are references about that particular personality. There are analytical descriptions made for components and there is a data based to be filled in retrospectively. The references from the annual publications are complemented by those from the monographs and electronic field to discover other sources regarding the life and activity of the personality in question.

The special collections of the Library offer valuable materials as: the manuscripts, the autographs, the photographs, materials that illustrate and capitalize the local personality that undergoes research.

The research of some vinyl records, the tapes, cassettes, CDs and other types of multimedia documents reveal the work of local personalities in the field of music and arts.

The Bio-bibliographical file is filled in, a file containing: the date and place of birth, the date and place of death, the address, profession, the field of activity, scientific titles, studies, important landmarks of the socio-professional activity, highpoints of his activity, awards and collaborations with various institutions, the work and references from monographs and articles in periodical publications.

The bio-bibliographical file would contain, finally, the bibliographical references of all, the existent documents from the library, documents that present the work of this personality or references to it: monographs, component parts, manuscripts, photographs, musical scores, audio

visual materials, electronic resources.

For the personalities celebrated in a particular month of the year there are mini-exhibitions in the foyer of the 1st floor of the library. They use representative documents for the life and activity of the celebrated personality that are exhibited together with the author file and the poster of the exhibition with the intention to surprise through visual impact, the multitude and diversity of the information, the important sequences from the life and professional activity of the celebrated man.

The poster of the exhibition includes the photographs of the celebrated personalities and succinct data on his biography (the date and place of birth, the date and place of death, profession), a verse or a quotation from his work.

For each celebrated personality in the respective month they make an author's file, material that uses the data from the biographical

file and a picture of the respective personality.

The author files, as all the other promotional materials are the product of the team work made by several departments of the Library: the Bibliographical Information Bureau, Special Collections, and The Department for the Automatization of Data Analysis and Services. Librarians from the Office of community Information are involved and from the Reading Room Department, all materials being supervised by the manager of the Institution.

The celebrated personalities were also promoted through presentations of their lives and activities, in public, with special guests, slideshow presentations, photographs or pictures. Sometimes we used as a musical background with informational value, as in the case of composer Valentin Gheorghiu, students from The Art High School who played works from the great musician's work.

The activities organized on the occasion of these local personalities, the posters, the author files, the exhibited photographs, bio-bibliographies, all these are to be found again in the Events section on the Library's site, capitalizing in this fashion both the collections possessed by the library and the contribution this institution has to preserving the local memory.

Notes:

1. Oprea, Nedelcu. The Public Library „V.A. Urechia” Galați: „V.A. Urechia” Library Galați, 2006, 1-2 vol.
2. Petruțiu, Ion. Cultural celebrations in Galați: 1974-1980: Bibliographical presentations, Galați : „V.A. Urechia” Library, 1974.



Theodor Aman in the collections of the „V.A. Urechia” Library



Veluța Făgurel

„V.A. Urechia” Library returns in the attention of the readers with a novel aspect of its collection: prints. These graphical works, specific to the art museums more than to libraries, characterized by books mainly, are part of the donations Vasile Alexandrescu Urechia made since 1890, when he founded in Galați a public library, intending to make this city a „special cultural centre” that is to comprise in its area of influence the „young man from Basarabia who came to Galați to quench his thirst of knowledge at a Romanian spring”.

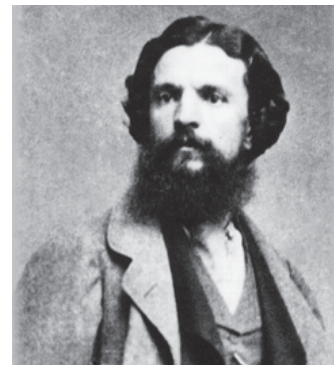
The donation, containing prints, albums, lithographs from the national and international patrimony, situated the library from Galați; in 1942 when George Oprescu did some research for his work, „The Romanian graphics in the 19th century”, among the only things where research on our printings from two centuries ago is done.

Among these prints, important for their originality and the role their author had in the development of the Romanian art of printing, there are twenty prints bearing the signature of Theodor Aman, donated to the library, as we can see in the library’s first catalogue made by librarian Valeriu Surdu, in 1890 by the author himself. Aman, who was described mainly as a particularly curious person, the permanent desire to be always informed about any new procedure, the tendency to reach the „whole art” started to make prints in 1874, proving to be a particularly sensitive and skillful printer, opening new roads in the field.

„Our printing art, under all of its aspects, as well as painting can be divided into two periods: before Aman and after his return in the country.” (Oprescu, G.)

The first aquafortes are from 1874, the year with the most intense activity. From all the works made that year the following are owned by the „V.A. Urechia” Library: The sultan’s walk, Orthodox marriage, The young lass and the oxen from Romania, printed in Paris by the famous printer Cadart. The printing

activity from 1875 is represented in the Library’s collection by four titles: Looking for blackberries, Carter, Yoking oxen and The prints amateur. The next year, 1876 is less productive as far as the prints are concerned. From the three titles mentioned by George Oprescu as made that year: Gathered for polenta, Cezar Bolliac, Riddle, our library owns a copy of „Gathered for polenta”.



From the last works dated by art critic G. Oprescu in 1881: Girls with a jug and A stop in the fields, the library owns a copy of the first title.

The undated prints, signed by Aman and with a dedication del/insavit/sculpt/sit are pretty numerous. From these, the library has: Mehadia, Painter, Consolation, Oxen cart in the field, Odalisque in

front of the mirror, Oriental music and Self-portrait, from which we have two copies, one of them signed by Aman under a definition: „À mon ami C. Mitilineu, souvenir d’affection” (Th. Aman) (To my friend, C. Mitilineu, sign of affection).

So, the print was given by the author to diplomat carol Mitilineu and later got into the library from Galați’s patrimony. It was presented together with other prints bearing Aman’s signature in the graphics exhibition in 1984, with other works signed by prestigious names with international resonance: Rembrandt, Callot, Lucas de Leyde.

The print collection of the library in Galați is molded after Urechia and his activity. It shows preoccupations less common for a historian and statesman as he was, preoccupations that far from turning him into an amateur show seriousness and knowledge as George Oprescu said: „A more detailed knowledge of the printing world and more tasteful than we could imagine from someone so often accused of superficiality.”



A page in the Transylvanian historiography

One of the scholars who protected the national interests of the Romanian people was Laurentiu Toppletius (1640-1670). Transylvanian Saxon historian and scholar from Mediaş he lived in the century when the Saxon historiography and memorialistic were based on a baroque characterized by attention to detail, regardless the subject.

Historian Edit Szegedi, in „Tradition an innovation in the Saxon historiography between Baroque and Enlightenment” says that one of the subjects of the Saxon Baroque from the 7th century, the origins of people, as a theme of historical restoration is the basis of the works of Lorenz Töppelt and the 1667 edition of the „Origines et occasus Transsylvanorum...” is considered to be one of the first that refer to the origins of the Transylvanians.

1

V.A.Urechia, founder of the „V.A. Urechia” Library was interested in canceling the false theories on the formation of the Romanian people and that is the reason why he collected books that could help in denying with arguments the theories of Eder, Sulzer and later, Robert Roesler.

In this context, V.A.Urechia bought two editions from the fundamental work of Laurentius Toppletinus, now in the book fond in the Special Collections Department of the „V.A. Urechia” Library: „„Origines et occasus Transsylvanorum, seu erutae nationes transsylvaniae earumque ultimi temporis revolutiones, Historica Narratione breviter comprehensae”, Lugduni, sump. Hor. Boissat & George Remevs, 1667 and the edition „Origines et occasus Transsylvanorum, seu erutae nationes transsylvaniae earumque ultimi temporis revolutiones, Historica Narratione breviter comprehensae”, Viennae, Austriae, Sumptibus Hermanni Josephi Kruchten, 1762.

Buying two editions of the same book, V.A. Urechia proved his bibliophile trait and at the same time the importance of the subject Toppletinus had. These editions are a part of the Dacian-Roman collection and are from the personal library of V.A.Urechia, together with other 320 titles up to 1700 and over 300 from 1700-1800.²

The notion of Dacian-Romanianism (Daco-Roumanisme), use by V.A. Urechia is something that adds to the notion of Romanianism as opposed

to nationalism. It means the origins of the Romanian people in all the territories, including those temporarily under foreign ruling of neighboring countries.³

The „Daco-Roumanism” was a press subject in Europe of the 17th - 19th centuries and at the same time a great interest to V.A. Urechia who passionately acquired books on the subject.

Returning to the 1667 edition, this is registered in the Urechia Catalogue, edited in 1890 in the year the „V.A. Urechia” Library was inaugurated under number 286 Urechia, indicating that it was donated in the first 3500 books lot and it is one of the few books with the donor’s ex libris on the title page.

If the 1667 edition has 242 pages and measures 13.50x8.00cm, just as the Elzevir editions, the 1762 edition has 235 pages and measures 17.50x11.50cm and contains on the verso of the first cover an ex libris in Hungarian, illegible, that reads only the date „Sept. 24.1868”.

The printing mark of the edition from 1667 is a sail ship with the Latin inscription Ingenius Superat Vires; the 1762 edition has, as a printing mark of an Earth globe. The older edition that the „V.A. Urechia” Library has on the verso of the title page the old crest of the city of Mediaş and the author signed a dedication to M. Apafi, Prince of Transylvania in 1660-1690, dated may, 1667 (In the „V.A. Urechia” Library collections there is a printing of the Prince’s portrait, measuring 46.50x35.50cm).

As common elements, both editions are in Latin, the author is signed as Laurentio Toppeltino of Mdyes, are bound in raw leather, have 20 chapters, Index, Appendix, errata and 10 numbered prints. But only the 1667 editions prints are signed by Paulus Feldimayr pinx., C. Lauwers sc.

The prints are important for the study of the ethnographical elements, presented very sophisticatedly in male and female costumes from different geographical areas and social classes in the 17th century. Very interesting is the no. I printing where two Dacian noblemen (tarabostes) are impressive in their attitude and costume.

According to Laurențiu Toppletin of Mediaş’s description, Origines et occasus Transsylvanorum, Lyon, 1667, Miron Costin (1633-1691) used the information in his work The history of

From the life of County Library "V.A. Urechia"

the Hungarian Ruling (V.A. Urechia had the manuscript and published it in Miron Costin, Complete works, volume II, Bucharest, 1888, pages 17-71, today, the manuscript is lost). The historian knew almost all literature on the Latin origin of the Romanians because of the fundamental work of the Saxon scholar Laurentius Toppeltinus, „Origins et occassus Transylvanorum” where the Latin origins of the Romanian people is mentioned and has data on the conquest of Dacia and its colonization, work that was studied very attentively and critically. „Studying the Polish Chronicles, Miron Costin discovered the tendency of an important trend of historiography at the time to repeat certain information about the Latin origin of the Romanian people with no interest in widening the knowledge or check their validity.”⁴

Miron Costin is the one who tells us that the first part of Toppeltin's work is about the origins and customs of the peoples in Transylvania, the second with the history of Transylvania as a part of Hungary until the Principality was created in 1541 and then, tells history till Mihai Apafy took the throne in 1662. This part is called Appendix. *Revoluciones seu occasus Transsylvanorum*”.

Ignoring the considerations made in the beginning, Miron Costin uses and translates this second part starting with page 138, where Toppeltin says: «Quo autem pacto regions istae eo miseriarum devenerint, quibus authoribus perierint et quomodo a Turcis debellatae sint et subjugatae, brevi narratione, clara tamen et libera expediunt». („How did these parts so damned, why did they die and how they were conquered and defeated by the Turks, in volume I: the History of the Hungarian Ruling, since when and how they became under Turk ruling.) Many passages are translated by Miron Costin word for word from the Latin text other are resumed or omitted.”⁵

The information in the Toppeltinus was also used by The High Steward Constantin Cantacuziono

and later by the representatives of The Transsylvanian School: Samuil Micu, Gheorghe Șincai, Petru Maior and Ion Budai Deleanu.

The High Steward Constantin Cantacuziono, in his chronicle „The History of Walachia since the beginnings” quotes Lorenz Toppeltin of Mediaș' book „Origins et occassus Transylvanorum”, printed in Lyon in 1667 that said: there was no «significant difference» between Dacians and Romans because they were related through language. The large and strong Tracian people «lived on the places later ruled by Burebista and Decebal, maybe long before they came into knowing metals.”⁶

The two copies of the fundamental work of Toppeltinus are a part of the national patrimony and are living proof of the fight the Romanian people fought to keep its identity and origins. Printed at almost 100 years far one from the other, the books transmit through centuries the turmoil and perfume of those



time.

The 1667 edition is found in other libraries in Europe: a copy is in the Central National Library in Florence, Italy, one in the Municipal library in Lyon, France; in libraries in Hungary and Sweden, every copy proving the importance this work has in the historiography of the 18th century and for the presence of the Romanians in the European space.

Notes:

1. Bengescu, George, „Bibliografia franco-romină referitoare la sec. XIX”, Bruxelles, 1895.
2. Oprea, Nedelcu, Biblioteca publică „V.A. Urechia”, Monograph, vol. I, Galați, 2002
3. Idem.
4. Panaitescu, P.P., O istorie a ardealului tradusa de Miron Costin, in the Annals of the Romanian Academy, memoirs of the Historical Department, third series, tome XVII, 1936, pages 227-239, with annexes with two parallel columned data from the texts of Toppeltin and Miron Costin's translation.
5. Idem.
6. Cantacuzion, The High Steward Constantin, istoria Țării Rumânești dintru început, Craiova, Scrisul Românesc, [19..?].

Paula Balhui



Paula Gânju

Restoration – „cure” for the book!

According to the definition, „restoration is the re-establishment of the original signification, partially lost or faded in time and the consolidation of the support structure”.

The oldest graphic representations of human thought can be followed even since the long period of the Upper Paleolithic under the form of pictograms that evolved to ideograms and then hieroglyphs and in the end, to get to using an alphabet where every letter represents a sound. To materialize thought in writing man used many natural materials (stone, bones, laves, bark, wood) or products by him (clay tablets, parchment, the Mayan huun, the Aztec amata and paper), obviously to be used, some of them exclusively as a support for writing. At the same time with the massive migrations of people and material goods there was a dissemination of cultural objects, customs, clothing and not the least, books.

Books, with time, suffered several transformations reaching the present form but there were also unwanted transformations that helped their partial or total destruction. The factors that did that are: fire, floods, earthquakes, wars, air, bacteria, bugs, rodents...etc. Man himself is one of the most effective destroyers.

The need to preserve these values leads the new branch: „the Preservation and Restoration of Cultural Goods”. It is important to the restorers to know in detail the way books are bound to help with the more complicated problems that might occur during restoration.

The restoration has two stages: the book body page restoration and the binding restoration.

The page restoration needs a careful the detachment of the first fly leaves pasted on the occasion of previous restorations because the light of day is et upon very valuable old printed or marbled paper.

The basic rule that applies to the attempt of keeping whatever can be salvaged. Very important is the preservation of handwritten notes, from the restored or about to be restored copy because they can sometimes provide invaluable information on the history of the volume, the owner etc.

In the case the bindings must be removed the same material must be used, leather, parchment or string, ac-

ording to case, as similar to the ones initially used as possible. The painted edges can be refreshed in some cases with water colours. The headbands, that need refreshing, will be restored by stitching with pale white thread. If the folds must be completed, then, in the case of old covers, the bindings must be taken off, well smoothed and run through the covers. In the case of books bound in parchment, the bindings must be run through the fold. An amazing success seems to be obtained by simply washing the golden layer of the book. In most cases a small quantity of water and neutral soap is enough to remove old impurities from the covers. The filling of some gaps in the golden layer is best done by adding some golden bronze.

The applications can only be washed with soda and soap and in no way can they be rubbed or cauterized. If the buttons in the corners are worn out they are to be completed with knocked wrought brass. It is not recommended for the covers to be varnished because the varnish makes them look badly.

The general rules are: Restoration should be discretely visible; the procedures have to be perfectly healthy for the object; they would have to keep every single fragment and place it exactly where it

belongs. A basic principle in restoration is the principle of the minimal intervention that is the materials should be as close to those originally used in the restored object, chemically neutral and the technical procedures must be reversed in time.

In the „V.A. Urechia” Library from Galați, the mentor of conservation and restoration of the cultural values was manager Nedelcu Oprea, who organized a small workshop and prepared somebody for the restoration and preservation of the cultural values. The one who continued this project is the present manager of the Library, prof. Ilie Zanfir who desired and succeeded in the specialization of other two people and the providing of the restoration laboratory according to the modern contemporary standards.

The most important things that were restored in „V.A. Urechia” Library re: Atlas géographique, Amsterdam, 1671.; Uricariu, Iași, 1852; Poetry occasion, Bucharest, 1820; Florilegii Diversanum Epigrammatum, Garlicii, 1618; Apostle, Bucharest, 1784; Christian teachings, 1790, Masses, Blaj, 1756 etc.



Multimedia documents and their users



Mariana Pavel

The „V.A. Urechia” Library is one of the first libraries in the country that created such a collection starting with the year 1968 when the Music Department was created and provided at that time with a one disc-incunabulum (made by mechanical printing), 12 gramophone and phonograph records, vinyl records, slides and

films.

This new service that has now both documents and audio and video equipments (record players, slide projectors and film projectors) enjoyed a great success in time both with children and adults, the range of audio-video documents becoming greater and better: from the vinyl records, they went to magnetic tapes, audio cassettes, then audio CDs and from slides and slide films to video cassettes, DVDs and CD-ROMs. The services the Multimedia Department offers are: using the multimedia documents; access to the TINLIB database, cultural activities (celebrations, exhibitions).

With over 40 years of existence, the multimedia department holds a record as far as the number of documents and their quality among the public libraries, the number of library units being about 11,550, that is about 1,560 DVDs, 1,850 CDs, about 6,100 records, 470 video cassettes, 225 CD-ROMs, 12 Mp3s, and 200 slide films and slide.

The requests of the users are more and more diverse, which is why the fund is very varied and adapted to solicitations that in 2008 recorded a 760 requests/ month dynamic. The acquisitions Department is in permanent close contact with the requests the users have.

A special attention was given to the acquisition of documents needed by the students from the Music College from Galați and musicians from the „Nae Leonard” Musical Theatre.

As far as the thematic aspect is concerned, the fund of the Multimedia department contains documents from all the knowledge fields: literature, mu-

sic, geography, history, medicine, sports and arts.

The multimedia collections consist of: music of all kinds (concerts, old music, symphonies, chamber music, vocal and instrumental, traditional, modern, jazz, rock, folk); live concerts, videos, special recordings of great soloists and composers (G. Enescu, Dinu Lipatti, S. Rachmaninov s.o.), language courses; e-books (fiction, technical books, science, geography, tourism, history); tales and children's stories; films (cartoons, documentaries, fiction, drama-plays) and not in the least famous screen adaptations and collectable movies made after plays of great dramatists, masterpieces of the Romanian Theatre.

The Multimedia room was updated to the highest standards, in a generous space, with appropriate furniture, 12 computer stations and appropriate audio and visual conditions.

The collections are showcased in exhibitions of novelties, posters, fliers. Using these specific means we offer titles according to the users' ages and needs, cultivating the taste for beauty.

In the near future we intend to digitize certain multimedia documents to prolong the lifespan of the information. The transfer from analogical to digital form is recommended in the case of vinyl records and magnetic tapes.

In 2008, a combined record player with CD player and MP3 player was bought that allows this transfer. The stage of choosing what materials need to be transferred follows.

The library permanently collaborates with the „Dimitrie Cuclin” Art High School from Galați in making locally important artistic events, the library being the ideal place for organizing anniversaries, book launches, poetry recitals, entertaining shows what can provide respect and attraction to the users.

The services provided by the Multimedia Department in the ensemble of the library's activity, optimizes the access to information and loisir of the users, actively contributing to the successful completion of our institution's mission.





Valerica Iacomi

The legal deposit in the „V.A. Urechia” Library, Galați

The Romanian language Dictionary defines the Legat deposit as a „book fund made by the compulsory turning in by every printer and publishing house of a number of copies of each title in printing to the big public libraries in the countries”.

The legal deposit is an important source for the development of a library's collections, added to the acquisitions, donations, exchanges, being at the same time a way of free increase of collections.

The legal deposit preserves, as an intangible fund of the mobile national cultural patrimony, kept for posterity, a copy of everything that's printed.

The beginnings of the legal deposit in our country can be situated in the 8th century, this being a permanent preoccupation in Wallachia and Moldavia, as well. The royal library at Horezu benefited for the first time in our country of such a form of legal deposit. The printer Mitrofan reminded the Patriarch Hrisant Notaras, on the 12th of August, 1714 of an old local custom to give a copy of every printed book to the King.

Another important moment in the reglementation of the legal funds is the Law from the 2nd of April, 1855 (published in no. 11 from the 13th/25th of April, Monitorul oficial), that provides the sanctions in the case of noncompliance to the imposed obligations, as well as the nominalization of the Romanian Academy Library as beneficiary of the effects of the legal deposit.

The 1904 law nominates the three libraries that receive free copies, with no postal fees: The Academy Library (2 copies), The Central Library in Iași (2 copies), The „Charles I” University Foundation (1 copy). After the World War I, the number of beneficiaries of the legal fund is increased, according to modifications of the 1904 law, all these modifications being abolished with the no. 444 Law from the 14th of May, 1941, law that reduces the number of libraries that have the right to free copies from everything printed in the country to 4. After 1941 till today the number of normative documents regarding the legal fund surpasses greatly those up to that date.

A problem that lasts from the 1930s till today is the habit of publishers to go round the obligation of depositing the copies for the legal fund.

Since 1989 a law that would clarify and regulate the matters of the legal funding was needed, with clear provisions about attributions for the beneficiaries and at the same time the producers' obligations.

The Ministry of Culture issued on the 29th of April, 1991 the no.66 order regarding the organization and the function-

ing of the Ministry of Culture regarding the preservation of the national legal fund of printings and other graphic and audio-video materials and the making of a national statistic about them. Article 3 of this order mentions for the first time the notion of 'local legal fund'. Without the authority of a law and especially with no sanctions provided in case of non compliance to its provisions, the Order proved to be inefficient.

The no.111 Law from the 21st of November, 1995, republished by Monitorul oficial in part I from no.755, on the 7th of November 1995 regarding the Legal Fund of documents clearly states that the categories of materials that make the object of the legal deposit both at a central level and at a local level who is responsible for sending the materials, what are the materials that need to be sent, what materials are spared of the obligation of being sent to the Legal fund. According to art.15 in no.111 Law from 1995 „the institutions that are beneficiaries of the copies from the legal fund have the next obligations: to receive the materials sent under this denomination and take them in their evidence, to process them according to the library rules of the time; to ensure the storage, preservation and their correct management; to take measures for the insurance of the integrity and safety of the materials they received pointing out to the National Library of Romania the eventual missing things”. The Law also provides the contraventions and sanctions applicable in case of non compliance to the obligation of sending the documents under the title of Legal deposit.

As a public library, defined by the encyclopedic character of its collections and the general addressability, the „V.A. Urechia” Library from Galați develops its collections through the traditional methods: acquisitions, subscriptions, transfer, inter-library exchange and the effects of the legal deposit law.

According to the law, the publishing houses located in Galați County are obliged to send to the „V.A. Urechia” Library the documents under the title of legal fund. Unfortunately, they don't always comply. In the „V.A. Urechia” Library the documents under the legal funding go through the same circuit as the rest of the documents from acquisition to the moment they are received by the general deposit.

The problem with these documents presents itself when the library has only one copy and, although it is present in catalogues can not be given to users. Under these circumstances The acquisitions policy of the „V.A. Urechia” Library is to follow these documents and acquire at least one more copy except for the one in the legal fund.



Camelia Bejenaru

The storage and preservation of documents in the „V.A. Urechia” Library

The conservation of documents is an ample concept that includes both the preservation and the conservation treatments. The preservation is the ensemble of preventive measures that regard the protection of the documents and their contents without subjecting them to any physical or chemical treatment. These preventive measures prevent or interrupt the deterioration process.

In the „V.A. Urechia” Library these measures are reflected through norms that must be taken into consideration when it comes to: the condition they are used in, the creation of substitute documents, the awareness of the staff and users about preservation and the emergency plan in case of calamity.

Along the years, the library took great interest in the preservation and conservation of the book fund. The staff education was a priority through the participation into courses and of the users in information activities. The conservation treatments are made through the Binding Workshop.

The practical aspect of the conservation strategy of the „V.A. Urechia” Library meant the development of: a) rules regarding the document acquisition. These rules refer to the documents’ acquisition and their physical inspection as far as the preservation needs are concerned. It is done in a space destined to this procedure, with a special stress placed on the physical and functional integrity of the documents to prevent the acceptance into collections of documents damaged by insects or bacteria; b) rules regarding the handling of the information carriers in the processing stage about the way in which the intervention means are done on the documents (stamp, bar code, magnetic wire etc)/

The conservation of the collections in the deposits can be divided into two stages. The first is the preventive conservation with the goal to prevent the damage to the collections in their integrity. The second one is the active conservation including meas-

ures that mean physical or chemical corrections.

The Reading room department and the Deposits Department owns in their collections about 385,000 library units, books and publications and the storage of the documents is done on metals shelves, painted in electrostatic field, with adjustable shelves. For a just space management the documents are organized on formats that is: at the ground floor-periodic publications – formats I, II, III, IV; first floor – book deposit – formats III, IV, V, VI; second floor – book deposit – format I, II + doublets.

An important role in keeping the integrity of the collections is held by the staff from this department.

To prolong the lifespan of the books, the deposits are permanently cleaned: they use disinfectant solutions to wash the shelves which the books and publications are stored on, the windows, all the rooms in the deposits are daily vacuumed, the books are periodically cleaned with the book vacuum cleaner, the floors are washed with solutions that kill the bacteria and the insects.

To prolong the life span of the books in the old book fund so that the next generations will enjoy them, these were photocopied and are already available to the readers.

At the moment, the „V.A. Urechia” Library is running a programme of digitalization of certain books and periodicals especially those of the periodicals from Galați.

The greatest part of the activities that can be grouped under the name of „preventive conservation” are those currently running in a library: the placing on the shelf, binding, book circulation, the cleaning of the collections and the storage facilities, photocopying, limiting or preventing access to them.

The environmental conditions and the means of storage have a great influence on the documents conservation. So, the environment control and the enforcement of the best storage conditions were the most important preventive measures taken for the health of our collections.





Laurențiu Onosă

General notions about the copyright, as reglemented by the no. 8 Law from 1996

„The copyright” is a term that defines the legislation referring to the „works of creation”. By a ‘work of creation’ we understand and intellectual creation, including the scientific and technical works, as well as those owed to the imagination: literature, painting, music, architecture, choreography etc). The copyright ensures the authors of the works of creations have the exclusive right to use their work in any way. That gives these creations the quality of a good that can be given away or transferred in a way similar to that of material goods. The two fundamental premises that form the basis of the copyright are in the fundamental human right: 1. Everyone has the right to protect his moral and material interests that come from any scientific, literary or artistic production that he authored. 2. Any one has the right to take part freely to the cultural life of the society, to enjoy arts and participate in the scientific progress and the wellbeing that come from that”. These premises are the origin of the two important reasons that lead to the introduction of the copyright in the modern society. First of all because the author must remain the master of the use given to the work he created and secondly for him to be able to pretend, in this quality, a payment, a recognition of his work.

The Subject of the copyright

An author is a physical person or persons that created a work. In the express cases provided by the law, the copyright law can be benefited by juridical persons or physical personas, other than the author. The quality of the subject of copyright can be transmitted according to the law. An author is meant to be, until proven otherwise, the person whose name was made public when the work of creation first came to be published. When the work of creation was published anonymously or under a pseudonym that can not permit the identification of the author the copyright is exerted by the physical or juridical person that makes it public, only with the author’s consent, as long as this does not reveal his/her identity.

Any common work created by several co-authors together. The copyright over the common work belongs to its co-authors, among which one can be main author, under the current law. In the absence of a convention that says otherwise, co-authors cannot use the work unless they all agree. The refusal of any of these authors to agree must be solidly justified.

A collective work is the work where the personal

contributions of the co-authors form a whole, without the possibility, given the nature of the work, for any of the co-authors to raise any distinctive right. In the lack of a convention that says otherwise, the copyright belongs to the physical or juridical person who had the initiative or the responsibility for that particular creation.

By reproduction we understand the full or partial copy of a work, directly or indirectly, temporarily or permanently by any ways or form, including the making of any audio or visual record of the work with electronic measures.

The duration of the copyright

The copyright over a work of literature, art or science is born at the moment the work is created, any way it would express itself. Is the work is created in time, in parts, series, volumes and any other form of continuance, the protection term will be calculated to each of these components.

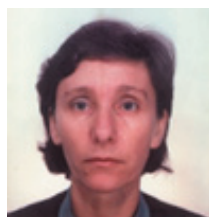
The patrimonial rights specified in art.13 and 21 of the law, last for the whole life span of the author and after his death they are inherited, according to Civil law on a 70 years period, regardless the date it was publicized legally. If there are no heirs, the exercise of these rights belongs to the management collective organ that was chosen by the author while alive, or, in the case there is no such organ, the largest collective management organ in the respective creation field.

The person who, after the cease of the copyright brings to the public, legally, for the first time a work that was not published before has the same patrimonial rights as the author. The duration of protection for these rights lasts for 25 years starting from the moment this work was made public, legally. The duration of the patrimonial rights over the works made public. Legally, under pseudonym or without the indication of the author’s name is 70 years from the date they were made public.

The holders of the recognized and protected by law rights can ask the courts or other competent institutions, according to case the recognition of their rights and the finding that they were violated and can demand damages for the prejudice they suffered. The same demands can be made in the name of or by the holders of these rights by the managing organs, by the associations against piracy of by persons authorized to use rights protected by the present law, according to the given mandate in this respect.

The authority files – bibliographic control instruments

PhD thesis (abstract)



**Constanța
Dumitărășconiu**

The thesis intends to examine the evolution of the concept of authority file starting with the Universal Bibliographical Control, but also the application of an authority control identified in the different applications of some Romanian and foreign libraries.

The theoretical part of the thesis is centred on the clarification of the concepts and terms used by the specialists in the field but also on the reflection of the norms and standards old or new, referring to the authorized forms of names/ groups / titles/geographical names. There were studied rules established since 1961, at the Paris Conference till the last meeting of experts in cataloguing about the development of the international cataloguing code since 2008.

The experimental part of the thesis intends to apply the rules of building the authorized forms of names/ groups / titles/geographical names in integrated library systems based on international formats of registering authority data - UNIMARC/Authorities and MARC2/Authorities. Chapter I refers to the Universal Bibliographical control and its instruments. The place and the role of the authority files raises the discussion of the multitude of information, in printed or electronic form, published in the last century that have to be organized so that the users will find the most pertinent for their researches. Also, there are references made to preoccupations related to the structure of this data through computer science applications, absolutely necessary at this time.

The efficiency of finding again diverse data with respect paid to the user's time. Confronted more and more lately with a huge mass of data are desiderates to be obtained through UBC (Universal Bibliographical Control).

The universal bibliographic control has as a main objective the coordination of the library's activities in order to comply with the international data exchange, providing data that would identify any type of source, on a library or a multitude of.

Chapter I closes with significant conclusions about UBC (Universal Bibliographical Control) and the role of the national bibliographical agencies: *The success of the Universal Bibliographical Control must

be provided by the efficiency of the national bibliographical control, the competency and the promptitude the national bibliographical agencies provide the library's entries. *The national bibliographical agencies can promote shared services that can lead to the use of professional competencies in the national library networks. *The shared activities in the libraries' field mean the contribution of the several libraries/institutions at the making of one of these activities for the sake of making the data available to all participants in these projects.

Chapter II – Authority files: definition, evolution and types – presents first of all the terminology that is used further on – authority file, authority list, authority entry, the constitution into an authority entry, authority list, authority registration, the constitution of an authority entry, authority control. There are presented, further on the main functions of the authority files that refer to: *the facilitation of access into the bibliographical databases *the control regarding the forms of the access points *the constitution of professional reference instruments (for users or librarians); *the establishment of coherent links between the bibliographical data and the authority ones.

The authority files are divided into two categories: 1. Authority files for names; 2. Authority files for subjects.

The authority files refer to distinct entities. Thus the entities that are the object of authority files for names are: names of persons, including surnames; groups (permanent or temporary); uniform titles; geographical entities, with author role.

Chapter III regarding the authority control and the increase of the order degree of the bibliographical universe in the context of integrated systems in libraries reveal work procedures used by the administrators of the authority files.

At the beginnings of organizing the libraries' collections the matter of shelf placement was raised, that the matter of finding more or less detailed information contained in documents, printed or in electronic format to ease the work of the user. As the computerized technologies entered the world of libraries the need of advancement from the traditional methods of processing and finding the information was felt. It was necessary that the multitude of information to be

organized in such a way that the computerized systems to help the librarian in his work and assist the user in finding the information he needs. Many years they believed that a traditional catalogue can be easily converted into an on-line catalogue but it was not than very clear that that kind of catalogue did no longer offer many access points to the user. The copying or the scanning of the traditional files does not increase the degree of finding the information but offers the visibility of a huge collection of the library in a shorter time. Of course, it was a progress. Still, the big, socialized libraries with beneficiaries as students, teachers, researchers, academicians etc that are not pleased with looking for something only by the name of the author, title or subject need to apply the bibliographical and authority control on their collections.

The theoretical knowledge on cataloguing that an administrator of the authority files has to have are the basis of the creation and updating the authority files, fact underlined by me in the comparative study between authority entries based on the UNIMARC register format for Authorities and the MARC21 register format for authorities.

The examples treated in the comparisons that were made were taken from data of the University Central Library from Bucharest, The Library of Congress, and The National Library from France, The University Central Libraries from Cluj and Iași as well as the data base of the Romanian Academy Library.

The authority control is applied through the authority files that contain names, denominations, terms with access point status. The access points determine the structure of the catalogue/ data base and are generally: names of persons, names of collectivities, uniform titles, subjects. In a traditional or computerized system the authority control is the process no establishing the authorized / preferred forms for a name of a person, group, title or subject.

The entry formats of the internationally and nationally adoptive data are presented in chapter IV of the paper. This chapter defines the specific terms to the entry formats, presents chronologically the development of the type MARC entry formats, especially UNIMARC for authorities. The content in itself of this chapter is a comparative study of authority entries according to UNIMARC / A and MARC 21/A. The general characteristics, the coherence with the bibliographical formats, the structure of the two authority formats are studied. The correspondences and the differences between UNIMARC/A and MARC 21 are

revealed by the examples that were treated and commented upon.

Chapter V – The management of the authority files establishes the difference between the management in traditional environment and the one in on line environment. The users are advantaged if they work in computerized environment, the management of the authority data based being directed to the addition of new authority entries, references and explicative, the correcting or completing the already existing entries in the data base, the deletion of entries no longer necessary. These activities are slow in a traditional environment.

The state of the contemporary authority control is designed in chapter VI of the paper where there are mentioned and shortly described a few projects or international programmes regarding the authority data. These are: AUTHOR, LEAF (Linking and Exploring Authority Files), InterParty, MACS (Multilingual Access to Subjects), FRANAR (Functional Requirements and Numbering of Authority Record), VIAF (Virtual International Authority File), a collective file of authority that is developed by sharing the activities of several libraries.

The status of the authority files in Romania, compared to some foreign authority files (The National Library of France and The Library of Congress) is presented in chapter VII. Some authority entries for names of persons in Romanian and foreign libraries are followed and commented upon.

Chapter VIII – Research engines versus authority files of names of persons: case study intending to prove the order that exists in the authority files as compared to the „ chaos „, from the searches on different research engines: AltaVista, Lycos, Excite.

The conclusions of the comparisons presented in the thesis allowed the proposal of a Romanian national virtual authority file project (FVNA-RO), with the involvement of great libraries that can implement the uniform use of the construction rules of the data files but also prove the possibility of a real data exchange. Chapter IX describes this project. The report of the scientific coordinator, prof.univ.dr. Ion Stoica on the paper states :

„The authority file as a whole in its contemporary and savant form is an ensemble of order elements, based on historical, linguistic and socio-cultural dynamics knowledge linked to traditions and contemporarity, condensed in a coherent and operational convention system. This complex instrument must show

the important changes regarding significant elements that determine the document identification from the perspective of the user overwhelmed by quantities and particularities, of diachronies and synchronies of the informational phenomenon and always under a time limit full of uncertainties and need for links and abstracts.

Constanța Dumitrășconiu intended to shed light from inside on these arid and painstaking theme, not only to systemize what we already know about authority file but especially, to underline the indispensable and at the same time open to research character that the imperative of unity and coherent forms in the universal movement of information has in the last decades. She chose a structure with a solid and demonstrative logical pattern that starts from a descriptive – analytical presentation continued with the profoundly challenged construction and ends with the necessary applicative production. The librarianship cannot actually have other approaches without ignoring its specific and internal proportions of the field, under the sign of chaotic details any info-documentary profession loses its compass and it becomes technically alienated.

The author does not plead for eliminating details or nuances that express the creative diversity again but gathers controversies and builds arguments to introduce her self in every significant ordering mark areas. The correct determinations can only be the result the analytical, comparative approaches of the case studies and the modules of coherence on a larger and larger scale. It is what the author is trying to do in the whole paper.

„The differences of added value and of degree of intermediation between the bibliographical data basis and the authority data basis made the author insistently use a wide variety of examples. If the first manage entries based on which the identification of stabilized resources is facilitated in the authority data basis units with certain flexibility, built through critical approach of the info-documentary reality are managed. Constanța Dumitrășconiu deeply analyses the dynamics of the authority files, their evolution related to the movements that take place in the conceptual fields, cultural, political administrative of the social consciousness in the areas of different types of representations. In the spite of the need of maximum conformity the authority files are necessarily dynamic products specialized mirrors of the reality's dynamicity. Between the firmly grounded data and the loose data there are no frozen links. The whole paper is illuminated by the systematic preoccupation of Constanța Dumitrășconiu to

find solutions to eliminate as deeply as possible the ambiguities by appealing to any force elements that can lead to a faster and more correct identification and that promises a greater synthetic development. As a conclusion of the observations related to the tough road of the problems related to the authority file and, especially, the inabilities to act determined by the size of the info-documentary flaxis are insistently accentuated the virtues of cooperation and sharing both internally and internationally”.

From the Agnes Erich' report :

„The chapter referring to the Authority Control applied on the authority entries reveals work procedures used by the administrator of the authority files, the author making a comparative study between entries of authority based on the UNIMARC and MARC 21 formats for Authorities. In order to make this comparison examples from the data basis of the University Central Library from Bucharest, the Academy Library, the Library of Congress or the National Library of France that are explained and commented upon in a rigorous way, the author making pertinent observations as far as the different ways of applying the cataloguing rules are concerned, as well as the entry element in the case of the various examples extracted from the data basis of the libraries used”.

„In the end of the thesis the author proposes a Romanian national virtual authority file, FVNA-RO, that is supposed to be made with the participation of all the big libraries in the country that can implement the uniform use of construction rules of the data files but also the possibility of a real data exchange; the elimination of the redundant activities; the use of professional competences; free access to the national authority entries. As far as the results of the project are concerned the author enumerates the creation of an ample national authority data base; a quality authority control; a bibliographical control consistently made through authority files; free access to the entries thus constructed; the participation into an international project of authority files.

In conclusion we have to praise the vastness and the analytical aspect of the paper as well as its importance for the library field, the author succeeding in combining the theoretical part with the practical one in a happy way. The making of such a thesis on such a subject was imperative in the bibliological field because of the numberless discordances in the authority system approach at a practical level.



**Dragoș Adrian
Neagu**

The project management and the development of the public library

The organization of the activities and the project management initially represented a very effective solution for reaching concrete objective from the military or the construction fields. Once the informational systems were developed for the activities management, the project management expended to all activities because it proved its ability to face the new tendencies internationally manifested. In the case of organizations that developed such projects there is a cont, in the use of resources, this being extremely useful in the situations when the available resources in an organization activity are scarce. More than that most of the time in the case of infodocumentary systems better relationships with the users and short times of the institutions development, lower costs, and higher qualities.

The opportunity of making projects by public libraries and generally speaking the institutions in the education cultural field appeared somewhere halfway through 90's, the main financiers at that time being the SOROS Foundation later known as the Foundation for an Open Society. The activity of giving non-refundable financing based on the making of a project based on a frame that did not take more than a few pages represented a true school.

The same Foundation for an open Society organized in 1997 the first management workshop of the project dedicated to libraries. The foundation offered at that time the first financing lines for the acquisition of foreign publications, connectivity through email access, training seminars about the library computerization and, in 1998 a computerization programme for public libraries. The influence of this period was the catalyst that at least for the libraries in Cluj and Brăila led to the approach after 2000 of greater importance projects. For the Panait Istrati County Library they were left as beginning experiences on the field of applying for non-refundable finances, the internet connection through FSD in 1995, in 1996 an English book donation, with the most important title McGraw Hill Technical Encyclopedia, then in 1997 the organizing of a workshop about the approach ways of the public libraries computerization with specialist from Great Britain. Starting with 1998 the projects span changed

so much that through a national project, the basis of a collaborative structure between libraries from Romania was laid using a software application, trying model of bibliographical data exchange through the uniformization of formats, but this was not a total success because of the communication and infrastructure at that time. Still, the project of this structure was re-opened two years later in another project Romania Media Resources implemented by the Concept Foundation that united in a catalogue data about the press information both from the libraries and publishers. After 1998 the libraries were not longer a priority in the financing activity for an Open Society Foundation this running mainly programmes foe education and minorities.

From the point of view of the public libraries whose financing was then as it is now supported by public authorities the application for this non-refundable financing constituted a real engine of development, many of them being able to improve some information proving services or even developing new services at a time when the funds allocated to the capital expenses were very scarce or non existent.

After 2000, in the period when Romania started to intensify the efforts of adherence to the European Union, the opportunities of the libraries to run projects in the country with pre-adherence funds rose. This is the way how projects, in collaboration with similar institution from EU from the CALIMERA programme were made for statistics at a European level, extended to national level through the PROBIP 2000 project that was meant to establish a national statistical system for the public libraries. Another project was the PULMAN project that made a specialists' network from the European libraries. Also starting with 2000 in the public libraries area the hybrid libraries detached that combined both traditional services and IT&C services. The librarians begin to face new challenges, from the somewhat predictable evolution of the profession drawn by the traditional services of the information providing with the necessity of producing information necessary to the users of information services of its formatting according to their needs and most of the times it's mailing to the final user through the internet. With these changes in the background, in 2003 the National Library of Romania, the ' Ioniță Scipione Bădescu' County Library, Sălaj and the „Panait Istrati” County Library, Brăila are making through the RITI

Other Public Library's Experience

Access programme, with a USAID financing, the first collective catalogue of the Romanian Libraries with internet access and a digital library with information consisting in school bibliography for Romanian language and literature.

The present context when Romania is a member state of the European Union creates new opportunities, but at the same time new challenges for the library systems in our country.

The development project of the public libraries at this moment, when the services that appeared are meant to add value to the traditional systems by integrating IT&C technologies are in the context of LISBON strategy and the European Legislative Frame. The electronic government (e-government) where the service of public reading belongs is imposed more and more as an essential component of the new informational society. The electronic government knew in the last years an exponential evolution at the global level, and especially in Europe, which is confirmed by :

a) the greater number of citizens participating into on line debates;

b) the central role of the internet as a source of public information;

c) the greater number of on line governmental services ;

d) The development plans in the field as an e-Europe initiative would be.

The present projects do nothing but confirm this, for example „Europeana” at UE level, or internally, „Economy based on knowledge” and „Biblionet”. The advantages users (citizens and businessmen) can be succinctly stated through a direct quick transparent, indiscriminating effective and convenient access. To the information and documentation services provided by a modern library, oriented to serve a fully developing community, economically, socially and culturally.

The connection of all libraries at national level will become, in time, a native process. This connection will lead to a uniformization of the access to information to all communities thus gradually reducing the 'information divide' phenomenon, practically a separation into two categories of the rich and the poor as far as access to information is concerned. The creation of an indexed digital content associated to library catalogues will lead to a digital content patrimony im-

portantly necessary both to the revelation of the cultural inheritance , but more importantly, to the support of activities adjacent to the educational processes at all levels and, maybe the most important aspect, the valorization of the national culture through the possibility of integration in the European Digital Library (Europeana).

In the Governing Programme 2005-2008, in chapter 12 „The public administration reform”, The Romanian government means to strengthen the institutional capacity of the structures from the local and central public administration also through e-Government, because „the informational system must be the application and simplification support of some rules and administrative procedure meant to ensure a wide and indiscriminately access to the public services as well as lowering of costs for theses services and of the operational and staff costs”. The public library is one of the most solid and democratic links that sustains

this strengthening process of the institutional capacities of the public administration being able to offer complementarities for some of them.

The approach, at this moment, of the projects systems having as main objectives the promotion of national cultural values, of minorities and of contemporary cultural values, offered by The Ministry of Culture, Cults and The National Patrimony and the structural instruments managed by the

Ministry of Communications and Informational Society through the specific components of the 3 priority axis and of the 2 intervention domain, the Development and Increase of the Effectiveness of the Modern Electronic Public Services, are opportunities the public libraries must not avoid.

Even in no. 334 Law from 2002 (the Library Law) in article 1, paragraph 1 it is said that „in an informational society the library has a strategically important role” so it is only up to us, specialists, that through optimum projects approach to confer the strategic dimension to these millenary institutions but still forever young that libraries are.



„Panait Istrati” County Library, Brăila

Dragoş Adrian Neagu

Manager „Panait Istrati” County Library, Brăila

Interview with



Gh. Nazare

Doctor, please tell the readers of our magazine some significant landmarks of your biography!

I was born at the wartime, in a war with the Soviets who tore away Basarabia from the body of our country. I can say that from the moment of my birth I was a refugee and a possible victim of the regime that was about to be installed. My childhood and my youth took place under the triple sign of disgust – hate – uncertainties that marked me till today. It was the epoch in which Sadoveanu cared about his belly more than „his soul”, recognizing the paternity of „Mitrea Cocor”, when „Silvester Andrei „ saved the mine”, when Eminescu and Blaga were forbidden in school but priestesses who had nothing in common with Romania and Romanian culture prospered. It was the culture of disgust and humiliation.

I became a doctor in spite of recommendations that at the time the sons of intellectuals would not be allowed to attend superior training. Working hard, I got to be at not even 30, Primary Physician and a doctorate in Medical sciences. Fate brought me in Galați, where my father, an alien himself, worked as a professor at the university, the city where I spent the greatest part of my life and which I got to identify with, as in the Transylvanian saying „the man is from my wife’s village”.

In Galați, I identified myself with the history of the County Hospital and with my contribution it reached the status of „emergency hospital” and „Clinic”, a hospital where I have been since the beginnings and which I now run, from a medical point of view.

I was and I am a slave of the pencil blackened paper. I wrote literature, three big works, a trilogy of the sea, over a thousand pages long, essays and journalism. I put my name on the cover from nine medical books, some alone some in collaboration.

Now, at the same time with the medical activity as an anesthesiologist-reanimator, I am a professor at the Medical School of the „Dunărea de Jos” University, Galați, where I teach „Anesthesiology-Recovery”.

Life, with all the good and the bad, pushed me into politics. I had to get some confirmation of the fact their work and the image I have were appreciated by my co-citizens, when almost half of the voters in a senatorial college, actually half the population of Galați came to vote for Nicolae Dobrovici-Bacalbașa. How I did not come to be a senator is another story...

I am the speaker for the County Hospital; I make or

Doctor Nicolae Bacalbașa

President of the Culture and education commission in the County Council Galați

participate into many TV shows.

You are the president of the Commission for Scientific activities, Health, Culture, Social Protection, Sports and Entertainment in the Galați County Council. What exactly is what you are required to do in this position, what exactly does the commission you are leading?



The president of a commission function is, greatly, a political function. In my case, I believe, it is a certain expression of the consideration towards a man that holds the third mandate in the City Council and was never evolved in a scandal that would tarnish his reputation. I want to believe it is not about undeserved advantages but respect and appreciation. I think I have the respect of my colleagues in the commission, as they have mine.

What is the diagnosis you would establish for the Galați culture at this time?

There were people who hurried in setting Galați the tag of a „terrible city of merchants”. I believe they are greatly mistaken. As far as education is concerned Galați has two well appreciated Universities, in the Romanian scenery, has national colleges and prestigious high schools. Recently The Medical School was founded in our city by the major contribution of former president of the County Council, Dan Lilion Gogoncea, of the present secretary of state in the Ministry of Health, prof.dr. Aurel Nechita and the former rector of the : „Dunărea de Jos” University, prof.dr. Emil Constantin. And, these days, the building of the new Galați–Brăila Regional hospital begins. We have one of the most prestigious libraries in the country, „V.A. Urechia” Library, a unique Visual Art Museum. We have an active and rich press. I don’t know many publications that rise to the value of „Free Life” along with other two-three newspapers that inform and form the population. Galați has four local TV stations and other two broadcast in local windows. Galați is the city of caricature and epigrams and this is where there is branch of the Writer’s Union from Romania, several literary clubs and literary magazines, it has nationally appreciated writers. I personally prefer the prose of Katia Nanu, the strange poetry of

Culture - Culture - Culture - Culture - Culture

Ion Zimbru, the work of the immensely talented writer that was Crișan Mușeteanu, who, although a Citizen of Honor in our city and a honoris causa professor in „Dunarea de Jos” University is still virtually unknown. Recently, under the sign of the County Council, of the „Dunărea de Jos” Cultural Centre and the Local County „An anthology of contemporary literature from Galați” appeared I three volumes.

We have a branch of the Artists’ Union in Galați, an excellent History Museum; we are the place where the bishop of the „Dunărea de Jos” resides.

Is this not much?

Please exemplify some of the cultural projects that were run or are running in which your commission is evolved.

In Galați, there is a structure, The Cultural Centre of: Dunărea de Jos”, centre financed and run by the City Council. For me, the links this centre has with the council are very clear. Let’s say the centre is a child who grew up and cares about his independence. The centre intends to maximize the capitalization of the traditional in the geographical area of Covurlui.

As I am not a specialist, it is hard for me to say how much the centre has done as far as folklore is concerned but I believe that our area is a poor relative of the folk tradition. Anyway, we have to keep what we have all the more the village becomes a sociological structure pre-disposed to implosion.

I saw in many places on the valleys of the rivers Prut and Siret, especially schools, museums made by local school teachers and primary school teachers. The Centre published the memoirs, with invaluable ethnographical contents, from the Nicorești area, at the beginning of the 20th century of intellectual Vasile GH. Popa, who prematurely deceased because of consumption he got in prison, in Aiud. About the Writers’ anthology from Galați we spoke before. I hope the literary polls made by Viorel Dinescu will be soon published.

The publishing structures of the Centre are a good that was earned and has to be protected. Let’s salute the foundation of the Village Museum in Gârboavele Forest. So...as long as there is money...we’ve got plenty of ideas.

How do the councilmen, the authorities from him county see the cultural problems in a poor County? Is the culture in Galați politically oriented?

Personally, I don’t think the culture from Galați is significantly manifested in politics. The members of the commission I lead are good men, animated by good intentions and local patriotism. We could rather say that the man is the one who sanctifies the place. The political party is a philosophy and man, the tool to work it. For example, the Natural Sciences Museum is run by a member of PDL, but as a PSD member I can’t NOT appreciate the value of this place with a special education-

al, scientific and entertaining role. I believe the team of members of the council is a dynamic team, of well informed people, well endowed with constructive ideas. As it follows, we do not lower the real political dispute to an indecent and damaging political partisanship. We have a mayor who is very open to and has a great ability to understand the cultural phenomenon and a President of The County Council who is extremely interested in Culture.

There is in Galați e series of banners with a doubtful content, with no message and in no way an educational message. Actually, on a larger scale, I would like to ask you what are the ways the culture from Galați is promoted and what do local authorities intend to do for the community and for the foreigners that come to visit us?

Personally I don’t believe that culture can be promoted through banners. Publicity costs money, it is not intended to educate, but concrete punctual goals. Advertising often creates a graphic that is meant to become a significant component of the urban esthetics. But we are still a long way from this situation. The best promotion of a community is cleanness and civilization. Let them hear this!

Any discussion about the culture in Galați leads to some subjects...some of them even became traditional subjects: the founding of a Book House, a new location for the Visual Art Museum and the opening of the „N. Mantu” memorial House, etc. What should we expect for these objectives?

The investments in a period of economical crisis with severe and unforeseen evolution aren’t a field of responsible approach. A new „Visual Art Museum” is not a caprice but a necessity resulted from the cruel reality of restitutions. We’ll see about that! The Casa Mantu museum will be able to exist when we’ll gather a part of his work (paintings, graphics, and caricature) of this great painter. Otherwise... I am looking forward to a Book House, myself. Unfortunately, the readers decreased in numbers, internet is not in fashion.

Please give the readers of our magazine three possible variants for the Galați cultural emblem!

The cultural emblem of Galați is, obviously, related to the river Danube. Culture cannot be a foreign body in the natural hinterland.

Do we have enough money to do what we want to do as far as culture is concerned in the villages, towns and cities in our county?

The answer tom this question was given a long time ago by lord Incur (Caragiale): „Remuneration, according to the budget, small: Let’s just hope that although small it will be happy!

Thank you very much!



Letiția Buruiană

Interview with

MARIAN PETCU

conf.univ. dr. at the Journalism and Communication Sciences” Faculty, Bucharest University, editor in chief at the „Journalism and Communication Romanian Magazine” and vice president of the „Press History Romanian History”

Professor, you are the coordinator of a courageous scientific enterprise, a pharaoh’s project, as you use to call it, a dissertation of the press history in Romania in dates. What exactly is the work for this project and what are its benefits?

The project is indeed o pharaoh’s work in the sense that it means the description of over 30,000 periodicals, of some thousands of journalists, plus several thousands of publicists, the creation of a press legislation repertoire, the presentation of the associative forms of journalists etc. such an enterprise was never done in our country, and I can not see why. That is I can understand why but I cannot accept it because the conditions necessary to make such a work were available. It is a pharaoh’s work both by the number of authors, we are 56 researchers and in the end the number will be somewhere around 120. The history treaty of the Romanian press will be a possibility after the ending of the work to The History of the Romanian Press in Data that is, practically, a chronological encyclopedia of journalism in a poor country.

How many libraries are involved and how do you evaluate their help in your project’s success?

I made an appeal to all the county, pedagogical, university libraries etc. the most often response was a help from the County libraries and the data for these counties will be collected by the Academy Library, the National Legal Deposit and other sources. This is where my students come in. I have to say on this occasion that most of the Romanian press is on my side in this matter.

Will this work succeed in the increase of prestige for the profession of journalists in Romania and to make its practitioners more responsible as far as the quality of their acts is concerned?

I don’t know how this work will increase of prestige for the profession of journalists. I never thought at that. It is certain though that it will offer a mirror of successes, as they say right now, to the journalists but also to their failures, their victories, but also the undeserved humiliations they endured in different epochs. Except for the communist era, none of the other eras was easy for the practicing of the journalism in our country.

Does the press from Galați have any particularities that set it apart from the historian of the press’s point of view?

The press from Galați has, from a historical perspective, a profoundly cultural dimension. But also an exotic

one, given by its extreme variety. Practically, every county has a particular „fingerprint” that is mirrored in its culture and its press/ In Galați, the press had an essential role in the crystallization of the National consciousness more intensely than in other counties, I believe.



At The International Congress

of the Press History, in Iași, 2-4th of April, a series of scientific communications had as main objective the definition of a research methodology particular to the press history. Can you share with us some of the conclusions?

The International Congress of the Press History that took place in Iași reunited researchers from various professions (teachers, historians, curators, archive clerks, journalists and young PhD students. Some of the participants are grouped in the section dedicated to the methodology of research. The observations, the proposals, the models and the hypothesis advanced by some of the referents were interesting and they completed what was presented as far as the methodology is concerned and was presented at the previous congress from the Macea castle. We can not make any progress in our enterprises based on the historical sciences methodology alone, we have to often improvise. We are in a branch that has its own epistemological resources, its own heuristically models, own paradigm, specific instruments and techniques. Too much time the factual approach was blamed, that’s exactly what was missing, the factual basis of our evaluative-qualificative approaches. The volume that will soon be published at Junimea Publishing House will contain many of the interventions from the research methodology.

Thank you.



Eugenia Delad

Exclusive interview with

CLAUDE BARZOTTI

„All my life I sang and will sing for Love, in the name of love”

Claude Barzotti, on his real name Francesco Barzotti, was born on the 23rd of July, 1953 in Châtelineau, Belgium in a modest family of workers, Italian immigrants. His first two years of life were spent in Belgium with his parents, Anna and Antonio after which period his family practically crossed the whole Europe: Italy, Luxemburg, Switzerland. Clo-Clo (pet name for Claude Barzotti) grew in Italy, in Ancona area, to Pessaro, Rimini. He settled in Belgium at the age of 18 years old. In 1981 he made his first album called „Madame” that was sold in over 400,000 copies. Not even a year later Rital „followed that was sold just as quickly in over 1.5 million copies. „Je ne t'ecrirai plus”, „Elle me tue”, „Aime moi”, „Jada”, „Vado via” etc transformed little Clo-Clo into the great Claude Barzotti!



The dream of all singers especially Europeans is to sing in Scalla di Milano and/ or Olympia. I suppose this was your dream too and if so, did it come true?

In Italy, there is a tradition that says that if the parents hang the umbilical cord of their child in a thorn shrub, the child will become a singer and his career will culminate in Scala di Milano or Olympia. Well, my father followed the tradition! I didn't sing yet in Scala but I did in Olympia. Soon even on the 19th and 20th of January 2009 I had a new concert in Olympia. To sum up, initially this was my parents' dream but later of course became my dream too.

For the 6th anniversary. Antoine de Saint-Exupéry received as a gift a box of pencils and became a writer. When you were six for your anniversary, all the family chipped in to buy you an accordeon. It is a lovely story and a wonderful starting point for your career. Can you tell us some words about this?

At the age of six I was living with my family at Diekierch, Luxemburg and I was having teeth problems. My family has always lived together: that is my parents, my uncle, my aunt to facilitate the rent payment, the decrease of food expenses etc.

Well, my parents told me that if I went to the hospital to fix my teeth they would buy me an accordion. In 1962, we permanently settled in Belgium, I'm saying permanently because my family was some kind of a nomad family: we lived in Italy, Belgium, Luxembourg, Switzerland. When we finally settled in Belgium my family chipped in again and for my 18th birthday they got me a guitar. It cost exactly 800 Belgium francs and was bought right here in Court Saint-Étienne where I live now and where my parents lived right across the street at Dupuy!

What do you think and feel you are more: Italian, Belgium or „Rital „? And what actually is a rital?

I believe I am a Rital to the bone but in my heart I'm a Belgium because Belgium brought me better things in life than Italy. Ha, ha, ha! Rital? What is a „Rital „? It's a pejorative word meaning directly put-tie! But after I composed and sang of course, Rital a song with a great success, the word rital became a slogan.

Do you believe in Destiny? Do you think you fulfilled your Destiny?

I believe so, yes, because I was born under the sign of a lucky star. But to fulfill your destiny you have to help it, to work and, of course, you must have good luck! I sang at 15 for the „Saturday Night Ball „, I taught music for a year in Italy when I was 17. At 18 I already had my first record and success. At 21 I was the artistic manager of one of the greatest record companies in Europe, at 22 I had another success with „Madame”, record that was sold in the first trench in over 400,000 copies, and then of course Rital etc. I don't know if I fulfilled my destiny because everything is relative here!

But I had the chance to be born under a lucky sign that I helped by working really really hard.

If in this moment everybody who loves your music will be together in a hall and you would have to sing only one song, what would that song be?

All my songs talk about Love! There are many ways you can talk about love. For example all my lyrics are for fidelity, for a real love. All my life I sang and will sing for Love, in the name of love.

Thank you very much and see you soon.

The „Dunărea de Jos” Cultural Centre- European Institution



**Răzvan Corneliu
Avram**

Under the direct coordination and at the initiative of the County Council from Galați, in December, 1999 in the city from the Danube river, a new structure meant to promote the values of civilization, culture and national and international art, research, conserva-

tion and promotion of the Romanian folk creation and tradition and those of the other ethnical groups on the County's territory was created.

The „Dunărea de Jos,, Cultural Centre because this is the institution we are talking about managed in the ten years of being to involve itself in all the cultural and artistic actions that took place both locally and nationally.

Also from the moment it was founded till now, under the direct coordination of the Galați County Council this institution managed to promote a series of events of international importance bringing to Dunăre de Jos important names in music, dance and European arts, artists that proved, once and again that in a cultural plan, Galati is for many years now a part of the great European family.

„Doina Covurluiului” International Folk Festival and „Iosif Ivanovici” Brass Band Festival are two of the most important activities, with international participants that year after year gather a numerous public, this events taking place in open air. In the same category of events that developed and expended over borders the ”Ceata lui Pițigoi” pop music International Festival for children and „Miniatura romantică” International Singing Contest.

Just as important are the local activities from charity concerts and those promoting students from the Art School, a department of the Cultural Centre that provides courses in :electronic organ, piano, classical guitar, bass guitar, bass, drums, accordion, violin, xylophone, pop music, canto, classical music canto, painting, sculpture, photography, acting, classical dancing, folk dancing. Referring to the activity of The „Dunarea de Jos ,, Cultural Centre in the ten years of existence it managed to diversify and at the same time increase the number of cultural events through an appropriate financing from the main financing ordinator, the Galati County Council.

The activities schedule they benefit from is a diversified one just as well as the departments that function in The „Dunarea de Jos” Cultural Centre. The structure

of this institution contains, according to regulations, the next services: Marketing, Publishing House, Research, Conservation and Capitalization of the Folk Tradition and Creation, the Recording Studio, the Art School, the „Doina Covurluiului” Folk Ensemble, „Valurile Dunarii” Brass Band, „Allegria” Children Choir and „Andriana Juventus”.

The The „Dunărea de Jos” Cultural Centre Publishing house can be proud of, since it was founded, with volumes of great importance: „Opt încercări de a te naște singur ,, (poetry anthology), „Viața lui C. Negri” by Paul Plătănea, „À l 'oree d'un bois ...” Anthology (Twenty-four Romanian poets in French) „Poeti la castel” compilation, Dunărea de Jos Magazine Almanach, „Omagiu lui Mihai Eminescu la 20 de ani de la moarte”etc

Most certainly, the most important thing the „Dunărea de Jos” Cultural Centre had is the magazine with the same name that appeared for the first time in 1908, funded by a group of intellectuals under the leadership of Constantin Z. Buzdugan under the crest of ‘Santinela Dunărea de Jos’ Society. „Dunărea de Jos” Magazine managed these years to become a member of the Association of the literary publications and publishing houses from Romania (APLER) as well as of the newest Association founded at Iași that is the Association of European Magazines and Publications (ARPE). The publication of the The „Dunărea de jos” Cultural Centre participated into two forums organized by the federation of publishing houses and Booj Distributors from Roamnia and the Ministry of Culture: in 2007, at



Constanța and in 2008, at Balcic, Bulgaria and received numerous awards.

The department of Research, Conservation and Capitalization of the folk tradition and creation is another important fragment of the The „Dunărea de jos” Cultural Centre involved in the rediscovery and promotion of folklore and folk traditions in Galati County.

If we were to refer to the awards and distinctions received by the artists of The „Dunărea de Jos” Cultural Centre in the ten years of existence, these are the most important because they are a reward of their team work and a promotion of the folk tradition and spirit both locally and internationally.

So, a European institution with ample manifestations and a competitive partnership in the „Dunărea de Jos” euro-area offering even since ten years ago through the Galați County Council in this part of the country a valuable treasure of diverse cultural products.



The funding of the Galați-Brăila Branch of U.S.R. -an exceptional event in the cultural life of the two sisters cities.

I. The Galați-Brăila Branch of U.S.R. was born on the 27th of October, 2006 by the decision of the National Council of U.S.R. with twenty one holder members at the beginning according to its regulations.

In only two years of branch activity, their number almost doubled reaching 36 today, a third of which are writers living in this area. We must not forget that this branch is formed for the first time in the cultural history of these places only now, although both Galați and Brăila had in the period between wars famous writers, members of SSC (Romania Writers Society). As a consequence of the impressions from the U.S.R. office in Galați and the initiative group, but also the 21 founding members, a dream that seemed impossible, came true.

The branch as a cultural institution placed for now outside local authorities interest, although is an undisputed advantage for the literary movement in the area meant and still means, through all it has: publishing house, culture magazine, international festival, etc., the promotion of real literary values against amateurish cultural imposture and expending cultural amateurishness, fervently financially supported by a certain decision making structure, disloyal competition, oriented misinformation that intend nothing else but the depleting of the quality of a writer.

The discovery and promotion of young talents is done both by the two clubs under the branch (Brăila and Tecuci) their publication in the magazine or by the publishing house, and the stimulation of original creation is done by awards given by a jury formed of literary personalities. Not in the least we intend to increase the number of members, with full rights in U.S.R., providing, along other creation unions legally recognized, advantages and stimuli for a decent living according to the status of a professional writer member of U.S.R.

II. ANTARES culture magazine is printed in Galați since 1998, uninterruptedly and it is the only cultural magazine in the area appearing under the Romania Writers Union (U.S.R.) It is received with time (ten years since its first issue) the recognition of its professionalism through awards and distinctions as: the „Convorbiri Literare” magazine prize – the magazine of the year – in 2006, the Excellency prize of the

„Noptile de literatură” Literature Festival in Curtea de Argeș, the commemorative medal often U.S.R. in 2008, the Excellency Prize of the „V.A. Urechea” Library, Galați etc. The magazine leads the annual festival called „Serile de literatură ale revistei Antares”, now at the XIth edition. Because of this festival, 50 writers from abroad got to know us along some of the most important writer in the country, Galați and Brăila becoming uncontested cultural landmarks and because of that magazine had and has a great list of appreciations and in the specialized press, both in the country and abroad, collaborates with an important number of cultural institutions from Germany, Spain, Belgium, France and Great Britain. It has 20 pages and in the first 5 years it was issued monthly, in two modern languages. The lack of financing transformed into a trimestrial cultural magazine where important writers from the country and abroad and undisputedly talented local authors were published and still are. It is issued in 500 copies and it is distributed through the Museum of Romanian Literature in the country, and from the office abroad (for free). Both ANARES Magazine culture and the Literature Festival enjoyed financial support from the mayor’s offices from Galați and Brăila, U.S.R., A.P.L.E.R. and also some sponsors that we thank on this occasion.

We have to mention with satisfaction the support and permanent collaboration with the „V.A. Urechea” County Library, Galați at all activities and events organized both by the branch and the „ANTARES” Literary Festivals.

III. „ANTARES Cultural Foundation” publishing house (F.C.A.), as well as „Antares” Cultural Magazine are initiatives of the Antares Cultural Foundation. The publishing house recorded since 2003 published up to now a number of 50 prose and poetry titles. Appreciated for accuracy and professionalism with the phrase „editorial jam” („Convorbiri Literare”, 2006), F.C.A. involved and involves (including financially) in the promotion of authentic talents. All these activities are added to the Galați-Brăila branch of the Writers’ Union’s activity.

Corneliu Antoniu

*President of the Galați-Brăila branch of U.S.R.,
Manager of the ANTARES Cultural Magazine*

„C.Negri” Writers’ Society - creators’ organisation



Just after the events of December, 1989 (more precisely on the 4th of February, 1990) Galați marked, in his mult centuries chronicle, the issue of the first number of the cultural magazine entitled „Porto-Franco” - a real celebration of spirituality in this part of the country.

The magazine was born at the same time with the Publishing House having the name in common: Porto-Franco, in other words they are twin sisters. We have to say that, later, unfortunately, the twin sisters, the publishing house, ‘sic’ of her employees, because of too much democracy and liberty both misunderstood, of too much „capitalism” succumbed in full bloom... Many writers from Galați have something to thank it for!

In the same period of beginnings, when the Galați cultural horizon should had to be opened to the world, a group of writers and journalists, after many futile attempts with the „centre”, that is the Writers’ Union (with the president at the time Mircea Dinescu), managed to build the „Costache Negri” Writers’ Society - an organization of creators, non-governmental, non-profitable and apolitical, with juridical personality. The founding document by the 37 founding members, writers and volumes authors.

According to the regulations and the annual cultural calendar S.S.C.N. can initiate and organize numerous regional, national and European interest manifestations among which there are: National Poetry Festivals „Costache Conachi” (21-23rd of May) and „Grigore Hagiu” (26-28th of September) as well as „Hortensia Papadat-Bengescu” the Short Story and Essay National Festival (7-9th December) successfully made in collaboration with, especially, „V.A. Urechi” Library, Galați.

(...) After the founding of the „C. Negri” Writers’ Society, „PortoFranco” Magazine is passed under its supervision. We have to remind here that the Porto-Franco magazine, it couldn’t have had another name here at the Galați’s Danube (it, the magazine, was baptized by the publicist, a man of rare culture, Radu Macovei). The magazine is (and wants to be!) the continuator of „Pagini Dunărene” the literary annual anthology, published by the House of the folk creation, anthology published in 1957-1999. Coming back to our origins - the creation organization - we have to name in this context some of its founders: Ion Chiriac, Nelu Oancea, Ion Trandafir, Radu Mihăiescu, Mircea Mihai, Lică Rugină (colleagues that left to be with God!), Th. Parapiru, Radu Macovei, Ion Trif Pleșa, Mircea Enescu, Simon Ajarescu, Viorel Dinescu, Coriolon Paunescu, Petre Manolache, Dan Pleșu, Katia Nanu, Sterian Vicol at all.

Since 2000, with as editor in chief myself, member of U.S.R. since 1983, Porto-Franco magazine was dis-

tinguished with many awards and distinctions among which: the Prize of the „Convorbiri Literare” colloquium, the prize of the Association of Literary Publications and Publishing houses in Romania (APLER), prize of the Writers’ Union in the Republic of Moldova and many others honorary an excellency diplomas offered by institutions and cultural foundations from Romania. Annually „Porto-Franco” gives literary prizes to its most valuable collaborators.

The pilot of the magazine proposed two fundamental ideas: the identification and stimulation of young talents and the blocking of the ambitious, verse makers and graphomaniacs.

We have to underline the next thing: the „Porto-Franco” magazine that since 2005 appears under the funding of the Lord Mayor’s Office from Galați and the Local Council is the only cultural publication from Galați recorded in „The General Dictionary of the Romanian Literature” published by the Romanian Academy.

(...) „The City of Galați, it is said in one of the articles-programme-wants to become a port of culture to prove its creative force and place itself forever under the support of spirituality”. And further on „the objectives of the magazine can be identified in time. The publication will host mostly ‘the production’ of the writers in the area being, at the same time, sensitive to cultural and political events from beyond the Prut river...

Since January, 2000 (with Sterian Vicol as editor in chief and maker), the format of the publication changes and the sections become richer.” (fragments from DGLR volume V, P-L, pages 403, 2006). The few coordinates underlined by the Dictionary of Academy became true in time.

Published by „C. Negri” Writers’ Society, member of APLER and the Association of Magazines and Publications in Europe (ARPE), known and appreciated especially in the specialized circles, the Porto-Franco magazine, always there at ample manifestations in the country and abroad, is one of the most authorized literary voices in the space of the Danube river, the image of the city and county of Galați being known this way, not only in Romania but also in the European culture space.

In a close perspective, „C. Negri” Writers’ Society and the Porto-Franco magazine according to programmes and projects in full development are in an advance phase of collaboration and partnership with the Writers’ Union from the Republic of Moldova and Romania.

Sterian Vicol

*The president of „C. Negri” Writers’ Society
Editor in chief of „Porto-Franco” magazine*

The „Eugene Ionesco” French Library



In 2000 the „Eugène Ionesco” Foundation was founded with the purpose of supporting the activity of the „Eugène Ionesco” French Library that was inaugurated in 2001. The idea of founding this library in Galați belonged to the French teacher Anca Mihăilescu who unfortunately died too early at the age of 60, in June, 2008. The activity of the foundation and the library is supported by the French Association Les Amis de la Bibliothèque Française „Eugène Ionesco” de Galați (ABFEIG), created in 1989. Honorary president of the French Association is Marie-France Ionesco, daughter of writer Eugène Ionesco.

Now the library has an over 16,000 volumes fond. In the library inventory are magazines, DVDs, audio-cassettes, video-cassettes and CDs. The library has a very varied Eugène Ionesco fond because it contains unique books by and about the authors.

During the eight years of activity the library hosted and organised numerous activities with cultural orientation among which:

- January, 2002- the exhibition called „Paris as seen from the skies” sent by the French Cultural Centre from Timișoara;
- February, 2002 – the library was visited by Jean-Marc Colombani, director of the the Cooperation and Cultural Action Service from the French Embassy Bucharest and by Anca Rusescu the chief of the adult section of the French Institute Library in Bucharest in the presence of Jacques Hesse, president of the French Association „Les Amis de la Bibliothèque Française Eugène Ionesco” Galați (ABFEIG).
- April, 2002 – the inauguration of the satirical drawing exhibition of Pavel Botezatu and Cristian Marcu, two famous artists from Galați;
- June, 2002 – Victor Viala, stage director from Paris did a ten days theatre course with the members of the student group „Why the liver?”
- September, 2001 – the organizing of the exhibition „Drawings of Victor Hugo” to celebrate 200

years since his birth;

- March, 2003 – with the help of the French Embassy in Bucharest and the French Cultural Institute in Bucharest the French Library organizes at the „Fani Tradini’ Galați the show with the „Bald Singer” by Eugene Ionesco laid by the French group „La Compagnie des Minuits”. In the opening, a group of students and pupils participants in the project „Practice French through theatre” present an adaptation of „A rich man, three poor men” by Louis Calaferte;

- May, 2003 – a group of readers take part in the jury of the Emmanuel Robles prize. The activity bis organized every year by Abbey Gregoire de Blois City Library. Beginning with this time „Eugène Ionesco” French Library participates every year with the reading committee into the jury that gives the prize for the best debut in novel;

- October, 2003 – the visit of the French Ambassador to Bucharest, Etienne Philippe accompanied by the Romanian Ministry of Tele communications , Dan Nica by Dumitru Nicolae, Mayor of the city and Dan Gogoncea, president of the County Council from Galați;

- May, 2004 – the visit of the delegation from the Pessac Mayor’s Office and the Twinning Committee Pessac-Galați;

- April, 2004 – the French theatre group Alibi plays in Fani Tardini theatre two shows organised with the help of the French Cultural Institute from Bucharest in collaboration with the French Library;

- May, 2005 – the visit of Alain-Rafesthain, president of the General Council in Chair and member of the Regional Council in the Centre Region, Bernard Valette, vice-president of international Liaisons in the Regional Council from Centre Region, Claude Vervish, president of the Printers’ Syndicate in Loir-Et-Cher and Pierre Gillardot, vice-president ABFEIG.

The cultural activities of the French Library take place in a new location inaugurated at the end of the month of February 2007.

Cultural manifestations

- 19-25th of March, 2007. The Week of the French speaking countries. Various activities in collaboration with French teachers and members of the „Association of French speaking countries stu-



dents”;

- 19th of March, 2007 - on the occasion of a hundred years since Mircea Eliade was born, Nicoleta Taftă spoke at a lecture (50 people present) about the life and the work of this writer. Apart from this lecture, the French Library organized an exhibition of Mircea Eliade's books in collaboration with „V.A. Urechia” County Library and „Mihail Kogălniceanu” High School;

- 20th of October, 2007 – the lecture of prof. univ.dr.Nicolae Taftă „Elements of fantasy and folk magic in the works of Vasile Voiculescu and Claude Segnolleh; book exhibition of the two writers with the participation of the „V.A.Urechia” Library;

- On Saturdays, the French film evenings (DVDs);

- 20th of March, 2008 – activity iorganised at the County Library Galați with Letiția Buruiană, chief of the Public Relations Department. Nicolae Taftă gave a lecture on the subject: „Romanian writers of French expression in the 20th century Paris”;

- 14th of July, 2008 – colloquium „Simone de Beauvoir – between femininity and feminism” organized by the „V.A. Urechia” County Library. Book exhibition from the two libraries' fond.

Main activities in 2009 (school time)

Every week, the library is visited by high school students, pupils or pre-school children from all over Galați.

Three Saturdays a month – film projections.

Film projections belonging to the library or borrowed from the French Institute in Bucharest (film subtitled in French or Romanian).

Aim: a better knowledge of the French cinema and familiarization with the French language.

The participation in the jury of the Roblès Literary Prize.

Since 2003, the library participates in the Roblès jury with a reading committee made of 8 readers. The meetings happen every Saturday, at 15:00 in the Library premises, in March, April and May. In 2009, the jury members: Simona Vieru – translator, Mădălina Dima – teacher, Cătălin Sorica- computer operator, Liliana Balaban – Client counselor, Lèna Sègalen – FLF trainee, Laurent Michaud – commercial manager, Adriana Dănilă – student. On the 28th of February we celebrate love the French way.

At 18:00, the film projection of: „À la folie...pas du tout” with Audrey Tautou, Romanian subtitles, film borrowed from the French Institute.

At 19:30, the love ball, „Dragobal”. Contest of funny love declarations in French.

Project manager: Dorina Moisă.

The activity is addressed to students and pupils. Between the 2nd and the 6th of March the library received the visit of the members of the „Les Amis de la Bibliothèque Française Eugène Ionesco” Association from Galați on the occasion

of the 10 years anniversary from the foundation of the association. The delegation consisted of: Hesse, president, Philippe Pailard – vicepresident, Madeleine Popovici, Marialine and Gérard Broussaud, Daniel Plot, Dominic Tchoryk – actor and director.

Other activities:

- The visitation of schools and high schools in the city and the county;

- Meetings with pupils, teachers and other readers at the library;

- Lectures („Writers from The Loire”, „The Geography of the River Loire”, „Writers from the Perche area”);

- Show about Prevert at the „Gulliver” Theatre. These meetings had over 400 participants.

The French speaking countries' week.

Specific activities:

- „Colours in the French literature”. Students from the „D.Cuclin” Art High School make paintings starting with the title of a book from the Library, books that have a colour in the title;

- Festivities;

- Contests about French speaking countries;

- Literature contests.

25th October – coking contest „Bien lire c'est bien manger”. The contest ahd as participants teams from four high schools. Every team had to present a French cooking recipe in a funny way.

Aims:

- The attraction of readers towards playful activities;

- The familiarization with French cooking.



Dorina Simona Moisă
*Manager of the Eugène Ionesco
 French Library, Galați*



The „Fani Tardini” Dramatic Theatre

In a torid day of August, 1975 I was arriving with everything I had in a suitcase on the riverbank of the Danube river. I was hoping, for a very short while... Hugged by the colleagues very warmly, received in their family, easily accepted by the spectators, I put my suitcase in the closet and never left Galați. The cultural life of this „terrible city of merchants” impressed me. A memory of what Thalia meant is necessary right here.

In 1837, The Ventura Inn hosted representations paid for by the authorities in the honor of the new king who acceded to the throne. „The Romanian Bee”

noted, under the signature of Gheorghe Asachi, the attempts of some representations in successive seasons till 1848 of an amateur group: „the Philharmonic Society”. The great actress whose name is now printed on the theatre’s frontispiece, as Manole’s Ana (main character from a Romanian legend) is very visible from 1851 and comes back every year, till „the great departure”. Fani Tardini will act in Galați with consecrated names

of the beginnings of the Romanian Theatre: Mihai Pascaly, Matei Millo, I.Poni, The Vlădicescu brothers and many others.

Even since 1862, there was a project for the building of the new theatre in Galați. The project, approved by Al.I.Cuza, did not find funding or understanding from the government. The theatre lovers, through their contribution, will arrange, instead of the old stock market place on the riverbanks, a great hall with a stage and a separate place for the orchestra where there were represented many shows (Teodor Burada in „The history of theatre in Moldavia”). Instead of the Iaconomu merchant place they made another great theatre hall. The Filantoff Vineyard amphitheatre, The Papadopol Theatre are other sporadic locations where famous actors brought on stage the plays of the time.

Since 1872, Fani Tardini (together with Alexandru

Vlădicescu) settles in Galați in a place at 50, Cuza Vodă str. This is where, in 1908, the great actress will perform for the last time, leaving for the glory of non-being.

The present theatre hall, belonging to the „V.A.Urechia” Cultural Society, was drawn in 1924 and only finalized in 1941. Until 1955, the building was a library, a field hospital, a Soviet garrison headquarters.

Through the Decision of the Ministry Council nr.2003 from the 16th of September, 1955 the State Theatre is founded in Galați. The first show, „Prelude”, opened on the 14th of April in 1956, in the hall of the State Symphonic Orchestra that later became the Hall of the Musical Theatre. In December, 1956, once the

new institution is built, on the stage of the State Theater the opening night of the play „D’ale carnavalului”, directed by Valeriu Moisescu took place. Great actors of our theater started their activity on the talent worn out plank: Gina Patrichi, Ștefan Bănică, Matei Alexandru, Dana Comnea, Mihai Paladescu, Valeriu Grama, Ileana Cernat, Florina Cercel, Emil Hossu and many more.

Under the signature of

many prestigious directors, the theatre seasons until now inscribed shows that became of reference for us, for the inhabitants from Galați, for the theater world from inside or outside the country.

In 1973, the State Theatre got to name of The Dramatic Theatre from Galați, and in 2000, by the decision of the County Council the name „Fani Tardini” is added...

... When you got to know, when you got to love, how would you part with this layer of muses? And there he is, the traveler from the river banks of Dâmbovița is integrated into word of the cultural Galați, with no intention of ever leaving.

Vlad Vasiliu

Manager, actor

„Fani Tardini” Dramatic Theatre, Galați



The fourth commission of the Galați County Council for scientific activities, education, health care, culture, sports and entertainment.



The number four commission is a statement that sounds like bureaucratic. An element of an administrative line. The fourth element. What if we detail?

So, we are in front of the Commission for assistance and social protection, education, health care, culture, scientific activities, sports and entertainment. There are few more complex problems especially that we're talking about a county from the south-east of Romania (traditionally the south and east parts of a country are disadvantaged areas), of a Romania that for the last two decades is panting because of the effort of switching to an economical and social system that was imposed against its nature, a system that was offered may be too late and not under the cleanest auspices.

As always, history is built on the bones of the common man, and the activity of Commission number four the united aspects apparently hard to be seen as compatible: on one side the education, culture, for its science, healthcare, all things that belong to the superstructure and, on the other hand, for the disinherited, the unfortunates of the fate, because this is what is hidden under the term of „assistance and social protection”.

The decisive thing in this reunion of fields apparently heteroclit must have competency and empathy.

Who are those that the population of the county

voted for, indirectly, on the parties' lists, to decide on problems that are so sensitive and involving for the public life?

They are three men and two ladies (manners should impose that I start with the ladies, but statistics are more important), two engineers, two doctors and a linguist with responsibility positions in the Galați educational system.

I would like to start this time with the ladies, because the complex situation in which we activate impose a „Vitoria Lipan” syndrome.

It is often proven that the ladies are made from a much tougher alloy, much tougher and more resistant than men.



Why do you have to be tough in a Commission? Counselors do not only take decisions, they share money.

You have to have the clairvoyance of impartiality, the toughness of convictions and the power to protect them, the acute feeling of a possible feed back of your points of view. If you give to one, you might be just taking it from another.

This is the context that I will introduce the mem-

bers of Commission number four in.

I would like to start with a lady from Galați by birth and domicile, prof. Magdalena Gaiu who leads one of the most prestigious educational institutions in Galați.

She is a philologist, majored in French, at Iași. Someone, who through her socio-professional situation, has power and competence. She is also someone not corrupted by power, who is driven in life by something that many could call a credo.

„As a man of school, my place is, I believe here, with those who take care of the people's health, because we take care of people's mind and their behaviour. Together we'll have to pay particularly great attention to those who are less fulfilled in life, those who are alone, those who's like did not smile on them or did it wrong.”

Engineer Camelia Grosu leads a museal institution with an important potential in the biological and ecological research of the area, the so called Botanical Garden.

This is a fundamental institution in the education of the young generations and in maintaining contact between man and nature.

In a dry county, with no forests, this island of green of these institutions is a value as much scientific as spiritual. A praisable clairvoyance of the initiators (through the County Council also) allowed this institution to create itself in a conference centre with European facilities on a hill with a sea view.

Cornelia Grosu regards her activity in Comision number 4 as a „responsibility and a duty the local chosen ones must have to contribute to the social and economical of the County of Galați.”

Engineer Graur Constantin works in public transport but as a young man was involved in mountain tourism, mass sports (handball, football) in education inside and outside the school, in teams of volunteers in the hospitals of the city.

We can say that the activity th Comision number 4 fits to Counselor Graur's potential as a glove.

He is the one that brings into the team the experience of the mass sports experience.

The secretary of the Comision number 4 is dr. Cip-

rian Groza, teaching assistant in the Medical School from „Dunărea de Jos” University, Galați, doctorate student, vicepresident of the youth organization of the Galați branch of PSD.

As a physician and a university teacher, dr.Groza is a suited as they can be to work in this commission because he also has a deep knowledge of the rural environment, because the commission belongs not only to the city but to the whole county, with all its problems.

The president of the commission, Nicolae Dobrovici Bacalbașa is the medical irector of the Emergency



Clinic Hospital in Galați, county hospital, professor of anesthesiology-recovery in the Medical School of the „Dunărea de Jos” University, Galați, head of the A.T.I Clinic, vicepresident of the Phisicians' College Galați.

He is involved in the literary-cultural life as a member of the Phisician Witers and Publicists Society from Romania.

Luckily, the fact that they belong to different political patrties does not mean that the members of this commission pawn the interestsof their ommunity for group political interests. I believe the activity of the Comision number 4 of the Galați County Council manages to prove a very old saying, very true for any kind of human group:

The man makes the place holy!

Nicolae Dobrovici-Bacalbașa,
President of the commission



Th. Parapiru

Famous expressions „The big brother”



George Orwell
(1903-1950)

In 1949, George Orwell (1903 - 1950, real name Eric Arthur Blair) publishes the novel „1984” redefining literary and philosophical areas. He inaugurates the black series utopia, sombre satire where the anticipation of that possible world is capable of starting apocalyptic fears, unlike classical works of the genre that aspired to the prefiguration of a harmonic socio-political system.

After many and intense life experiences (studies at Eaton, police officer in India, anarchist proletarian then socialist, in Paris. Orwell proposes the projection and the X-ray of a future where only darkness remains as a space of freedom; „You were forced to live – and actually lived, from a habit that became instinct – under the assumption that any sound you made and any move you made was observed, except for when it was dark.” (1984) Never, until Orwell, prophecies didn’t describe it as such a hideous, perverse and depersonalizing system.

The Winston Smith character lives in a society of the English socialism (SOCENG), built on the sacred principles of „Noword, doubletinking and the changeable character of the past: with three all comprising slogans: „War is peace”, „Liberty is slavery”, „Ignorance is power”.

The structure of the society is dominated by an overseeing character: „At the top of the pyramid there is Big Brother. Big Brother is infallible and all powerful. Each success, each thing completed well, every victory, every scientific discovery, all knowledge, happiness, virtue, all these are sprung directly from its leadership and are inspired by it. Nobody saw Big Brother: he is a face on posters and a voice on the tele-screen... Big Brother is the mask The Party presents itself to the whole world...” (idem) the thinking police transposes into fact the slogan: „BIG BROTHER WATCHES OVER YOU” .

The supervision is permanent and merciless. „The tele-screen was broadcasting and receiving at the same time. Any sound that Winston would have uttered, louder than a very faint whisper could be caught; more than that, as long as he was in the visual field of the metal plaque, he could also be seen, not only

heard...” (idem) The individual is crushed by the mechanisms of power instituted by the Big Brother: The Ministry of Love (in fact of Control and repression), The Ministry of Truth (in fact of mystification), The Ministry of Abundance (in fact of the poverty rigorously and implacably planned) etc.

The language decrease (with the elimination of the figurative speech) to the non-words announces its disappearance, the communication being now futile because the assimilation of the SOCENG principles. People become uniforms and live to procreate, repressing thought and feelings according to their own education.

In this nightmarish universe, safe horizon seems to show very vaguely, the existence of the „masses that were crawling under despise” of the proles (uncertain individuals, but unenrolled in the Big Brother Party). The diabolical vigilance of the guards can be surpassed: „With all their wisdom, they did not discover the secret to finding out what a human being is thinking.” (idem). In spite of his carefulness, Winston falls in the trap of a provocation and is arrested, at the same time with Julia, the woman he was having a relationship with.

Methodically tortured, both physically and mentally, he assumes his new man condition and is finally killed as a form of decision of the absolute power exercised by the Big Brother. Identified with the exponents of totalitarian regimes (Stalin, Mao, Kim Ir Sen etc). Big Brother is the God-Father, all-powerful and all-knowing dictator, with reserves left for other actual meanings, concentrated or extended.

Figuratively speaking, „Big Brother” is a person with excessively authoritarian tendencies, with the habit of making his will a law, imposing unconditioned submission and unrestrained admiration.



Viorel Dinescu

Book review

From dusk till dawn

Still attracted by the magic of the spoken or thought word, Poet Ion Hadârcă has proven once more his funciary talent, illuminated by his recent poetry book *The Zen Artery* (*Artera Zen*) in the mirobolant garden of the Romanian language, in the search of such harmonies and shadows that would comfort his loneliness or the inexorable dusk, and the care for another world, a world of his own, a world in evenly accelerated free falling tthat can not yet find the redeeming solution.

The *Zen Artery*, by Ion Hadârcă, is published by the Prometeu publishing House from Chişinău in 2006, the cover is signed by Vladimir Siniţki, it has 80 pages and contains 55 poems divided into two chapters: 1. *The Zen Artery* (31) and 2. *The azer Artery* (24). We have to wonder what is the meaning of these titles. The artery is a duct that carries the blood to the heart so the author should communicate certain poetical of meditative moods with the help of feelings. The Zen state invites to meditation, contemplation but also an expectant attitude, with no hope, ineficient, the feeling of being abandoned by fate. This is an inexplicable attitude for someone who faught on the barricades as it the case for Ion Hadârcă. There is also a dynamic proposed by the second chapter, *The Azer Artery* that beyond the maybe unwanted alliteration, reminds us of numerous ethnical confrontations from other sides of the world, but especially from that particular area.

As many other poets, especially from Basarabia, Ion Hadârcă is a singular spirit that tries more and more acutely the sensation of loneliness. Destiny was not favorable to him or the people he is leading. The dusk of his life is close and he can not know if he was able to capitalize the gift he got from birth from God in the form of a dove. Contemplation would be the safest way only it is an egotistical solution, of withdrawal in himself, of separation from the others, of his own. The sensation of being left is disolevd, as the poet himself says: „I reached a time /when the sun/refuses/to enter/our country/and the letters/give up/ gathering/ words” (page 7): „I reached a time”, texttthat was inscribed at his request on the fourt cover. The personal insatisfaction creates a strong solidarity fellings with

other wretched brothers whose icons have been tarnished in mud (page 19). The poet uses a word play that levels a bit the drama lived by those who are left beyond borderd.: „ And this is tha way the darl springs fall:/From the hardness of the stone in climbimb/as if in falling it still falls/ let us ask for rights, cere-m/olne, ce-remuş... (the Book of the future Bucovina, page.18)

The same situation appears in many other poems, but in some of them, the impression of a happy ending is impossible, the pain is more and more acute, and it is, as it seems, clearly stated: „In front of tall and open gates/ For years and years, for centuries we weep? We separate Pruts and they became Tises,/We just didn't find ourselves ever/In vain the chancelors sang for us/ The hymn of fire from the sheet of night torn out/Wake up! – Let the smart ones wake!/We don't wake up./ we only get dumbe” (an other sound, page 29).

As far as the style is concered, we already mentioned the playful temptation of Ion Hadârcă, which is not to exaggerated but not deniable, either, that we can illustrate through poetry like the „Comical rice pilau” (page 61), or through different other verses and especially the poem entitled *Azerbaijan* (page 75):”is it today?/ a today that continues from yesterday?/ is the it the blue?/ the asylum or the burnt bread?/ the azar or maybe the hazard?/ azeri-shapes of rocks/of scales that grew in salt-/ twitches in the azymut/ Azerbaijan.”

As an editorial project, *The Zen Artery* has a composit structure, of a traveler's diary. The itinerary has labyrinthical insides and sometimes surfaces, even giving geographical landmarks. The zen contemplationis looking or historical or even geographical equivalent. Floating among them, The Poet is an Icarus that can never leave the native earth's gravity: a noble, thinking author thirsty for light and happy about guests.





Fănuș Neagu

It's a long time since then. Sometimes I believe God still carves the face of the days that are gone and which I keep in mind, at the same time happiness and with joy. I had published two or three short story volumes and my flesh was burning with the desire to become a novelist. (Anton Pavlovici Tchechov didn't have this ailment and will still be forever and ever on the readers' nightstands). The matter incorporated in the novel was in a safe place, in my heart, received for free from life, from my parents' memories and those of the old men in my native village and the main character, Che Andrei, a jolly man, helpful, riding the pain, was living next door to us (he died about ten years after the novel got published, that he carried all over the place in his pocket). Old Brăila and especially its legends, overpopulated with romantic heroes, placed on the Orient's orbit by ragged adventurers, packed with dreams and enslaved by the thought of El Dorado, drunk with old gold, stuck in supple tall ships and thrown by Panait Istrati on the altar of the Mediterranean sea, where Sherezade eats grapes, was floating tied by the anchor, not much changed, at the bank of the sweet Danube, that Stephen the Great burnt down seven times. If he didn't succeed in scattering us from here it means we will never die. Brăila will always be midstream of dreams. Unscattered and just enveloped in the smoke of sacrifice. Reach with your hand, shake her out of her sleep and listen to her words. I have a strong hand and a good ear. I listened to her and visited her in her old corners. What a great city! Her soul is heavy with crime, hopes, dreams, stories of Kyra Kyralina, mad fiddlers (from Petrea Crețu Șolcanu to Gheorghe Aloarei) and Gods of orthodoxism of all shades

How I wrote

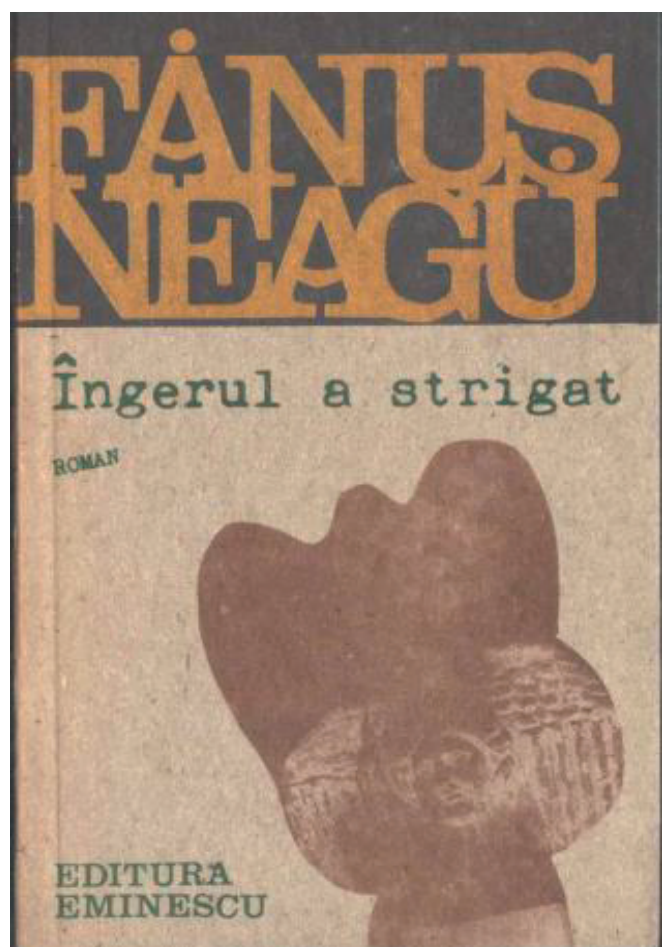
The Angel Yelled

plus slices of his shadow, the one with the face of a Tatar or a Turk. Memories were rattling also in the walls of the houses that came from other centuries, fabulous fortunes lost in vain. Many were cheated by past time were dying with no last rites, under the curse and the bad luck.

Then, there were, that is were walking alive and comforted by the purpura of my imagination, the stories about the Șuțu Princes. Five kilometers away from my native villag, Grădiștea, there is Șuțești. In the church form its midst, seven Fanar princes lie to eternal sleep. I met some of them from a distance, with the eyes of a child charmed by the world's great men. There is no truer knowledge for a writer than the one he gets from the endless disturbance of fantasies. The old Prince, that in my book, gets drowned in the Bădel Lake really drowned in Balta Albă, the one that was mentioned in the writings of Alecsandri and Odobescu. A middleaged prince (I think Grigore was his Christian name) asked once my father to lend him a tesla and a jack plane saying to him: Wait for me, I'll be back in three hours, I am leaving for Ploiești now to fix my plane and I'll get you a sweet liqor bottle. Tzuica, my father asked. And I know the prince kept his word. Then, there were at Șuțu Mansion, the mansion that was surrounded with black roses (or maybe they were black in my mind alone) three young princesses with hats plated in gold. The most beautiful one was a mute and she was won at cards by an Italian count. (Years later, I bought in an Italian tabaccheria from Rome a count's title for Ion Băieșu. I didn't want to be a count, I wanted to be a duke, but the shopassistant didn't have any blank duke's certificates. I was going to go back in the evening for it but I got drunk in an osteria in Piazza del Popolo, drinking with the statues of Dacians that guard it, and I was left with no noble title).

The Danube as a tempestuous character, devastating and fecund, and especially so full of fish (it's gone, the land was desecated and given to agriculture while in Bărăgan there are hundreds of acres of unused land every year!) were fencing with porphyry and crazy fairies walls the endless land of the

no good field that goes up to the Râmnic piemot. At the middle of this road I used to crawl when I was an infant, looking for robins and quales, talking to mocking birds, watching from the flower beds of eraplants the bustards and the figure of Che Andrei drenched in red wines. And there was also – many only by name – the tough clan of my peasants dried by heat, illuminated by blizzards and crippled by work. Among them, always lucky, old Ion Ralea, aka Țăru (the dried herring) who had an immense vegetable garden and lived life in overdrive. My father thought he was the only winner of the World War II. Ion Ralean, that in the novel is Măxineanu, had three wives that gave me gingerbread men and neither said a word about the other. When he got old, I tought him to sign his name and as a thank you gesture he hired the carpenters lead by my father to build three houses the size of palaces and he wanted but never got to link them together at the roof level.



The first ten pages of my novel were written in the room in Austru, the house where I was born. That's where I also wrote the short story „It was snowing in Bărăgan”, but I placed in the yard of my maternal

grandparents who always loved me and were lucky for me. Later, I felt the need to hear the roar of the Danube in my ears so I left to Brăila and later in the immortal wilderness of the lakes, carrying with me the ghost of herbs and the ironic smile of Che Andrei who was and still is the symbol of the dreamers always on the way to Nowhere land, beautiful in their defeat but never really defeated, desperate and always on the verge of partying or dying. In Brăila, I found a colleague from the Pedagogical school in Galați, Cornel Fulger was his name, an excellent violin palyer, hired at the Lotca Restaurant where I put my rear end on a barrel full of olives and tried to learn a song from Banat that only remained in my memory with two lines: O, you can hear a bell/ on my crazy husband of mine”

Seven nights in a row I slept with other two soul mates, too early gone for the world of the shadows, in the attic of Kyr Leonida, where Panait Istrati had his first suicide attempt. I fixed a hangman's rope next to the broken window of the attic and at midnight I used to dip the pencil in the light of the moon that filled it with gold and I started writing scattered pages for my novel. (I am not lying, I wrote a page 42 times). At dawn, when we got mad about waking up, one of us slipped out and got a clay pot and we were determined to create a golem, under the influence of Gustave Merynk's novel. Our attempted turned to stone every day so we left the attic leaving there the rope and hights promising noose. I looked for Fulger, I sanoose. I looked for Fulger, I sang to him: the crazy husband of mine” and left for Snaia, where I settled in the creation home of Pelișor.

It smelled of clean house and pine and of broken down kings. There, I made a firend, Mr. Grecu, the doorman, who after the First World War refused the Hungarian Prime-Ministre's proposal to become an executioner at Budapesta under the following pretext: „I can't, Prime-Minister, my wife is deaf and can't learn the language.” „She was deaf” he told me, „since I cought her cheating on me with King Ferdinand and I smacked her with my fist in the temple that made her lie on the floor for a day and a night. In the last year of life, king Ferdinand was lying down on a mantle in the yard of Pelișor Castle and anytime I passed by he threatened me with the finger. And I, just as many times, I smacked my wife again.”

From Sinaia, I left for Mogoșoaia [palace] and sporadicly continued working on my novel. I be-

longed in the Princes' palaces and I could afford it. I was in the castle of Martha Bibescu and I was much too ashamed to be lazy. At that time I met and slipped their shadows in my book, general Markos, the leader of the Greek communist army in the civil war, and Eugen Alimănescu, former chief of the Lightning Brigade that in 1946-48 executed the thieves from Bucharest and left them exhibited in the Flower market on the Dâmbovița riverbank. They both lost the match and sold cigarettes in the tabbaco shop opposite the Saint Joseph cathedral. Alimănescu kept saying to me: „Lad, you smoke too much and you are going to pay for it”. That's were the 98 years old Serbian general Caragheorghievici came all the way from Cotroceni on foot to buy 5 cigarettts. He was the military instructor of Mao Tze Dun. When he went back I was accompanying him in the no. 14 tram and he used to tell me three or four times: „pay attention to China”. A strange forecast I never took seriously. As, by the way, I never took anything seriously in my everyday life. I lived for literature and I was behaving like an intoxicated man, with the next song as a hymn:

„Life is but a leaf
Floating on a lake
And the wind turnes it around
At the will of his own mood”

Five years took me to finish the book. I turned it in at The Literature Publishing House (editor Cornel Popescu) and I left with my wife at the seaside. My longing for the Orient, never scattered away by the life's matters. Five days later, my friend Cornel Popescu came to the Writers house in neptun to tell me that the Publishing House agrees to publish it but... He had a doubt. I feel there is a chapter missing. Take Che Andrei to the mountains. I retreated across the street with my two good friends, Ion Băieșu and Gheorghe Pituț, in the Cireșica restaurant, where I didn't get out of for two days and two nights. I know I slept on two bags of peppers for ketchup. When I came back my wife told me something I'll never forget: „you bastard, you ate my life and my vacation...: It's ok with the life, but why the vacations? I wondred in my mind. At that night I went back to Dobrogeaon Saligny's Bridge and the next afternoon I was in front of Che Andrei.

Would you go with me to the mountains?

I must have benn crazy. I tried once to go up to Bisoca but I got stuck in the Greabănu Vinyards..

Well you are mad since you hit the ground.



Comrade, I would still go somewhere. Fix it up for me to go to Erzerum, in Turkey. That's where the most beautiful roses grow. I'll go wild for a night in Erzerum and I'll find a Turkish kid to cross me over the border into Russia. (I popped my eyes out at him) When I'll get to Rostov I'll buy or steal a horse and go to Crimeea. I want to look at myself in the Blanduzia fountain on a stolen horse. I got married, you know. To a mute. The sweetest of them all.

He got married and moved to the vineyard in an apartment dug up at 5m below ground.

„you keep the treasures in a whole” he told me, „my, comrade. If you got the idea to go to the mountains, go ovet there at Chircan's vinyard, he also made a house underground but didn't get married. (whispering): He's ugly as hell. He was in the mountains. They say he stole an auroch and roasted it in the immortal living fire at Nereju Vrancei.

Old Chircan Pătrașcu, over 70 years old at the time, also refused to go with me in the mountains, but gave me the address of a general, a man of free fields, who loved turtles and 5 arms chandeliers. He's a good man, he said, the swallows nest at his window ledges (whispering): I am ashamed I stole a sword of his and drank the money. Run up to Râmnic and you'll be ok from there. I crossed Râmnicu Sărat with my eyes closed. I have a tooth against this

Culture - Culture - Culture - Culture - Culture

city. That's because in 1948, when according to the Paris Peace Romania had to dissolve the Military High schools I found myself a civilian against my will and had to take my Bacalaureat exam in Râmnicu Sărat, at the former „King Ferdinand” High School. Everybody took the exam except for two young offspring with tears on their cheeks:

Labă Dumitru

Neagu V. Fănica Trifan

Admitted but there were no positions. I had the foolish ambition to see the grades. I saw them: 6 in mathematics, 4 in Romanian. I yelled, *avant la lettre*, *Merci Beco...* and that is since the curse hangs over this damned city. So, I closed my eyes while crossing Râmnic and stopped at Plainești, in the vineyards, to make a salute to general Suvorov, cast in bronze and mounted on a huge horse, horse that up to 1947 held on its back the statue of Charles I, in front of the Royal palace in Bucharest (a famous statue by the Croat Mestrovici). And I got to Focșani where I introduced myself to comrade Ion Chipăilă, secretary of the Party County Council, who went to war with my father. The two brave warriors got up to 19 street (strictly authentic story) where they were impressed the most by a camel that was grazing in the neighbours' yard, at number 18, came back burdened by successes, on foot from Buzău where they were sent to fight against Germans and they fought all the way to Tatra, where they came back on foot from, proud to be serving an aviation fleet. Rich! My father came home with a Russian mantle with a bullet hole in the back. My mother suspected that he took it off a dead man with a toy representing a wooden plane and a dozen of matches. Chipăilă's pray should have been just as valuable.

Old Ion, I said suddenly struck by inspiration, take me to the mountains, in a pleasant place. Take me to the Șarba cottage, built for Charles II and the Lupescu lady.

There is previous record...

There was. I have been there some night to sing „Man, king of nature” with Nicolae Velea and a degenerate prince who fell asleep, drunk, with the cigarette in his mouth, easing this way the changing into ashes of two heavy carpets and a painted sofa.

I am alone and I quit smoking.

I went late at night up to Șarba cottage. It was occupied by an army general with seven adjutants and I have no idea how many cateresses for soldiers who slammed the door into our faces. The administra-

tor, it happens his name was also Fănică, knowing the general was leaving in two or three days but the secretary stays and can kill him, advanced the next sentence: „Comrade Chipăilă, I can fix this. Charles II built four cages for dogs. As big as monk's cells.

All righty then, but comrade Fănuș was there to work.

I'll give him a 200 watts light bulb.

He got me a 100 watts one in one of the royal hounds cages, a bunk bed, some white bottles, some redder bottles, he brought me bread and bacon, a glass and wished me good luck. The general and his adjutants left the cottage the next day at noon. I stayed in the cage for another two days, I felt like a royal hound and I wrote the chapter about Amuzian and Oii, one that I consider to be one of the most beautiful.

You see, my book smells of peasants, people from the slums and pubs as well as of royal and princelike happenings. It smells for the Danube, of Panait Istrati of unchained dogs. (I remember that, years later, in Estoril, in Portugal, I met Mrs. Lupescu, in Nathan Șain's house, big bucks. I told her I have been to Șarba and the first question the lover of King Charles II was: Do they still have the dog cages? He liked to play a lot with them, right there, in the cages. I answered... I seem to be like that for the king, I was the dog.) I am amazed to see that today my book is still valid, meant to conquer time, meaning I knew how to choose what was beautiful in people and eternal in the life of the Danube.

When I came back from the seaside, where Cornel Popescu was expecting me I put the manuscript on my chest, afraid I might fall asleep and it would get stolen. When I got to Fetești I noticed that on the seat next to me there was a water melon, belonging to noone, alone. I grabbed it and cracked it open with my pocket knife saying to myself the novel will be called: „The Angel Yelled”. Just when I was about to take a bite from the first slice, the owner entered the door. A priest, in full robe, about 2 m tall, looked at me angrily and said: „Do you think it's nice what you have done?” „Yes, father, I just baptized a book. Would you bless it?” The priest smiled and made the sign of the cross. I was on Saligny's bridge and the sun was rising. A fabulous sight opened in front of my eyes on the Danube to Brăila.



Ivan Ivlampie

Essay

The quality of life

„All people want is to be happy; all with no exceptions. And even so, no one with no faith ever reached the point to which everybody is reaching for.” This is an observation from Blaise Pascal’s „thoughts”, older than the author himself and just as new all the same, as new as any generation that, fatally, reaches the same conclusion, makes that the word happiness to have a mystical aura whose gravity is dangerously exposed to the game of speech, so, in many cases, as in the cases of positive thinking the word becomes either empty of its semantic charge or tragically, through the inaccessible barrier that it raised in front of the man. We are talking about a word that refers to the supreme goal of our life, so that we can expect either an empty existence or a tragic one.

The 20th century made a breach in the way the matter of happiness is approached that lead to a reasonable attitude, an extremely realistical one towards this general aspect of life that is so precarilly treated under a scientific point of view. This is made possible on the background of sociology’s evolution and growth, from where several directions of research spread, among which the one dealing with the quality of life. Between happiness and life quality the scale seems to tilt towards the second one. I can state without much consciusness turmoil if a lead a life of a certain quality than if I am happy. More than that, from a sociological point of view they identified a series of indices that express the quality of life, making possible the quantification of the generally agreeable character of life, there are explicative concepts as life style, level of life, way of living that help us enter the complexity of a human relationship that is a part of the supreme goal of our life.

All this introduction helps us understand the contents of a book published by the Humanitas Publishing House in 2008, Fulx. The Psychology of Happiness by Mihaly Csikszentmuhalyi. This is

a book that is wrapped in a forgery who’s consequences can only be two possible editorial failures. On one side, we have the lie from the first cover that places the work among practical works, describes it as an international best seller, the drawing and the bright colours being proof of the „classical” contents provided to the reader on sale. The reader that is avid for works of this kind, the practical books, will only be disappointed reading this book because it really is a classical one, containing high knowledge of phenomenology, psychoanalysis, history of religion, psychology and sociology. He/she will soon realize that the investment is bad, that his horoscopolical expectations were deceived. The distortion because of the petty interest of a scientific work goes even to the modification of the title given by the author: Flow. The Psychology of optimal experience, athor that breaks the crust of the word happiness to discover inside (and to consequently describe) the optimal experience.

On the other hand, Just as deceived must feel the one who, the book was destined for in the first place: the specialist, the student, the teacher. Definitely an unknown author to the Romanian public, a cover just like other thousands of wise titles can not attract the attention of a serious kind of readers. This is the second failure of the Humanitas Publishing House’s.

As far as I am concerned, I got to have this book by chance: an acquaintance bought the book as part of a sales package as a pretext for a reduced price to consolidate the hate towards the old habit of booksellers and tried to go through the book that promised recipes for happiness. He discovered though it had a scientific value and never stopped advertising it since.

Even the author himself states on pages 16-17 about his own research: ...this does not mean that you will read a guide or practical text book of the How to...kind. This kind of books fills the shelves of bookstores by the thousand; they explain how to become rich, powerfull, strong, loved or how to lose weight. These cookery books teach you how to reach a specific, limited goal.../.../ No matter how well intentioned they might be, books can not provide

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a recipe for happiness/.../ Instead of listing forbidden and recommended things this book wants to be a journey in the land of the human mind, a journey conducted with the instruments of science. As all adventures that deserve this name, it will not be easy. Without a certain intellectual effort and a sustained reflexion on the own interior existence, you will not benefit from what follows here.” Or the Publishing House did not dare to have the common sense, the scientific accuracy to place on the 4th cover such a text, seducing us with the same commercial lie.

This book is the result of an effort of creation and reflexion of over 25 years, is the result of an applied sociological method, ESM: the method of subjective experience sampling. We can find out from its pages how the conscience works, how we can control it and bestow order upon it. The definition of the optimal experience of flux introduces us into the laborious and creative universe of the human life, the awareness of the importance of the blockages that need to be surpassed, of the relationships with people or the accidents that accompany our destiny.

Work, this activity that in the Romanian mentality seems to enjoy no praises, respect but contempt, refusal and exorcism is integrated by the author into an authentic dimension according to human dignity and its major virtue of generating the optimal experience. The project that unifies the whole field of our lived experience is what inside of our interior forum illustrates the meaning of our lives. The direct control on the lived experience, the creativity and the effort that are at the base of our experience, the ability to enjoy at any given time what we are doing are ways of removing obstacles on the way of self fulfillment.

This is the sketch of this scientific study about the quality of the human life, rigorously stated in the Introduction and developed in the nine chapters that follow. We have to notice the American style of stating and giving arguments. A style, where positivism is different from the dry European one, the scientific description being clothed in punctual and significative examples from the lives of those who are interviewed, keeping balance without jumping into example excess as often is the case in works of this type. Also, the philosophic aspect is there but the approach from this perspective does not fall into the other European aridity of the abstract, speculative and with no practical result of discourse that leads to question marks placed upon the significance itself of the

discourse. In other words, the book is also an innovative model of approach over a human matter.

The reading should be recommended to any secretary of state in Ministry of culture and education. These rulers of the formative department can very well understand how much they contribute with the reforms that entangle around to the unhappiness of people and especially the future generations. Because to eliminate from the curricula the information, to eliminate the memorization exercise means to barren the conscience of the beauty of the symbolic universe: „...without memories, life can lose its charm. This possibility was not taken into account by the reformers of education in the USA (and not only them) that/.../ decreed that learning by heart is not effective as far as a way of acquiring information. So it was completely eliminated from schools.” (page.170). They did the same with sports, arts, the exercise of wisdom – philosophy. We leave our children with no stable body of knowledge, we leave their minds to freely wander aimlessly, stopping on a disturbing or painful thought: „if you can't order your thoughts, the attention is distracted by the greatest problem of the moment: a real or an imaginary pain, a recent resentment or frustrations from the past (page 165). The disorder takes over the minds of several generations educated in this spirit of consciousness with no contents. Just as barren is their soul: the children, turned into teenagers, buy many cassettes and CDs, becoming prisoners of a subculture that leaves no way for the development of the consciousness complexity.

We do not intend to draw attention on the conclusions in this book but to recommend it for reading, not as a practical guide but in the spirit of the old god Appolo: know thyself.

The book result of the enterprise of the Humanitas Publishing House is also an example of malpraxis or a form of neo-censorship. It is obvious that the commercial wrapping works as a censorship of the the reading, because it is now confirmed that a serious institution like the „V.A. Urechia” Library did not acquire the book. Repairing the ‘blunder’ of the publishing house we consider that researcher Mihaly Csikszentmihaly deserves our investment.



Neta-Cristina Iacomi

Born on the 24th of December, 1988

Poetry award from the Association of Young Writers (2004)

Poems published in the magazines „High school students in stripes” and „Dunărea de Jos”

Work of art

Portraits of nobody's, thousands of rhymes dedicated into void

Empty loneliness, pain that smiles to you gallantly

We are all cities on the map of nothingness

But I am not an artist, I am a work of art

Tears lost for nothing, blood smeared on a creation

Life's a balck drawing, I am an animation

I am still here, what a great broken mirror

I am not an artist, I am a work of art

I need no wood, I sculpt whatever I sculpt in myself

I have no colours, but I draw poetry with white eyes

I clench my fist and the mirror looks like a pool

But I am not an artist, I am a work of art

I need no sun, my golden hair is what I worship

I need no night, I can dream anytime

You hate the artist, I love you for the last time

I am no artist, I am a work of art.

The forest of sins

Sleep, let the maple tree caress you

Under its crown graves grow

Of eternal flowers.

We don't have time, heal my wound

wipe the blood off my lips

let the earth be by nurture

wrap me in leaves.

Weep in water the salvation

let the branches hold together

sleep, the green fall is sleeping with you

let the angels cry.

Right under their stone trunk

in the forest of sins

*kissing branches that fall down
all the souls, all.*

*I kiss your wooden altar
sleep, copper sins burry you
heavily and acidly the cold I curse
a living grave the forest digs for you.*

Soul

*It's cold, already your tears freeze
before they run away sadly off the cheek
you're silent, your thoughts are trembling
I find no reason to be gay*

*And yet you have a pale and cold smile
flocks of birds just pass us by
it's almost summer and the desert
Is very ugly – your pulse stuck into mud
You have vapors on your forehead, you look
transparently well
we do not speak to each other, although our
fate is written
dress up in your wounds, put something on
you
who left the door to my soul open...*

Up

*From the ceiling there was dripping white and
silently*

A drop of the sadness from above

My bed was gentle and boring

A sheet from the shirt Jesus wore

*From the bedroom there are voices of nails
the walls are thirsty for red*

An icon looks down on me mildly

The infants sleep on flowers, sleepy.



**Neculai I.
Staicu-Buciumeni**

Localia

Memoirs from the 20th century

I met Constantin Virgil Gheorghiu in the summer of 1936. I was a student at the „N. Filipescu” Military High School, I have graduated the 5th grade and I was spending my summer holiday at my parents’ in the Moldavian village at the edge of the forest, a very old Moldavian settlement, with the origins long lost in the fogs of distant times somewhere around the time the state was formed. One of his sons, Jurist Constantin C. Ifrim, descendant of an old family, in 1775 was quoted as a seneschal, a line descending from one of the Anușita and Fition brothers who bought, in 1443, „all of the village of Buciumeni, from Mihule and his sister, Gherta, sons of Toader for 40 Tatar zlots”, document sealed by Stephen the Great on the 13th of January, 1491, that is this descendant became the general manager of the Cultural Houses from the whole country, position that, because of his limitless love for the country allowed him to talk to Dimitrie Gusti to send to Buciumeni a royal team meant to provide culture for the land workers.

The team, approved by the famous sociologist, reached Buciumeni on the 9th of 1936, and was received with typically Moldavian hospitality by the local authorities and the local peasants. Among the 11 members of the royal team there were, for the cultural part, Constantin Virgil Gheorghiu, former student of „Ștefan cel Mare” Military High School. As far as their activity is concerned I must say that every Sunday we had a festivity on the balcony of the primary school, the young son of priest from Neamț being always surrounded by young people this way.

He is also the one who took care of collecting the material for the Buciumeni village monograph, the student in Philosophy and theology asking the pupils from the Military High School Octav and Costache Armencea, Constantin Staicu and a few students from the „D.A. Sturdza” High School from Tecuci. Because of the absence from the village I was not asked to be a part of his group. When I returned home, he was visiting us from time to time, occasions on which he chatted with my sister, Maria Cratima as he calls her in his „Memoirs” (books published in France), freshly out of the Pedagogical School in Bacău. That’s how I met him.

Although he didn’t want to pursue a career in arms,

as soon as World War II started, he left as a war correspondent with his notes used later for „The riverbanks of the river Nistru are on fire” and „Siege on Sevastopol by submarine”. Later, I read his book called „Last Hour”.

In „Synthesis. Documents. Essays.Memoirs”, published in 1990 at Editim du Rocher, at page 541 he writes about his wife, barrister Ecaterina Burbea: „the Black Tulip (that’s how he called her before actually meeting her) is the daughter of famous Eleonora Burbea, manager and owner of the „Galații Noi” newspaper, maiden name Schenk.

Over the years, I used this book for my own book called „Truth in documents and books” where I show how a Romanian man, Cornel Dumitrescu, manager of the „Tricotania”

Textile Factory, Cernăuți, saved from deportation to Transnistria, in 1942-1944, a number of 3,562 Jews. The method use an order of Marshal Antonescu’s referring to the use of Jews for the production of strategic materials. He took them out of the convoys headed for Transnistria, hired them at Tricotania and whenever a ship left for The Middle East he sent them to Constanța where they were boarded.

The problem was studied by an eng.dr. Florea Neagu, who presented published materials and letters from beneficiaries of the saving acts of Cornel Dumitrescu’s. here is one of them: „Me, Martha Hellroich declare that, Cornel Dumitrescu, saved me, my husband and my parents from deportation in the working camp from Transnistria. During Romanization, my husband worked as an engineer in a radio company, at Mr. Glodianu. With no reason he was erased from the record of the Work Chamber and became this way eligible for deportation, together with all of his family. So many years have passed since then and I never forgot the human gesture and full of empathy for us, from so bitter times. I hope he is all right and I wish him all the best, health and happiness from Martha, who never forgot him till today! Respectfully yours, Martha.” The text of this letter was published in „Realitatea Românească”. Wednesday, the 3rd of July, 2002.

The human gesture of Cornel Dumitrescu is confirmed by Liuda Shtern, from Brooklyn, USA in a letter to Florea Neagu.

The books of Constantin Virgil Gheorghiu, I mean the ones I read, are full of information worth knowing.

Localia

Theologic education at Dunărea de Jos

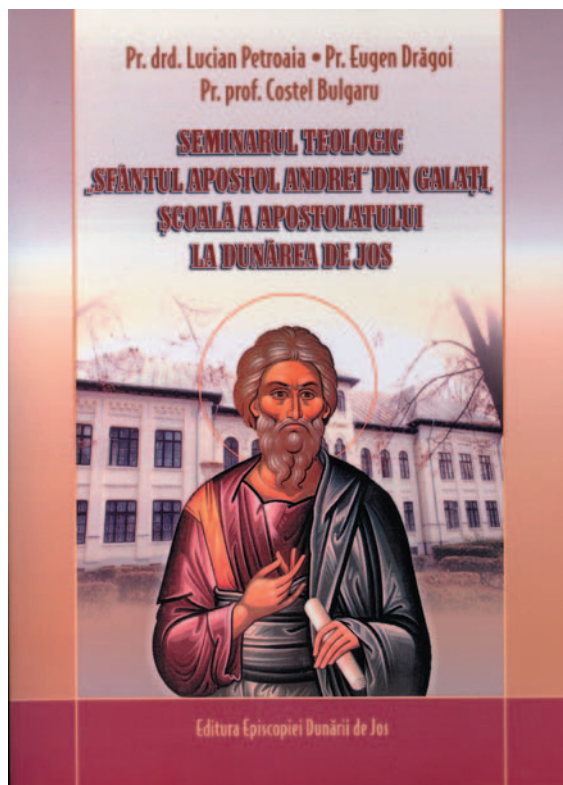


Virgil Guruianu

The printing under the blessings of his holiness dr. Cassian Crăciun, bishop of Dumărea de Jos, of the volume entitled „The St. Apostle Andrew” Theological Seminar from Galați, a school apostleship in Dunărea de Jos” by Lucian Pietroaia, Eugen Drăgoi, Costel Bulgaru, offers the opportunity of presenting a succinct incursion in the history of the theological education in Dunărea de Jos.

Thus, under the sign of the first part of this monograph, The theological seminar in Dumărea de Jos in the period 1864 – 1878 , prof. Eugen Drăgoi, settles the year 1846 as the year when in Modavia they „founded the ‘regional catechetical schools’ that functioned around the bishop chairs” (among which Tecuci and Galați) that had the role „to prepare the candidates for the theological seminars; sometimes the graduates from these schools were ordained as priests”. These regional schools had „two years long courses, period used to study ‘writing, matematics, holy history, the explanation of the religious rites and music’ (manager of the school in Tecuci was priest Gheorghe Dumitru and in Galați, priest Gheorghe Teodorescu). History continues and on the 10th of February, 1857 metropolitan Sofronie Miculescu founded the „Ismail Confessional Consistory” (the three counties form the south of Basarabia, Cahul, Bolgrad and Ismail – were coming back after the Russia-Turkey war, 1853 – 1856, rightfully from the point of view of the church under the jurisdiction of the metropolitan of Moldavia) naming in its head the archimandrite Teoctist Scriban. Around this consistory” a small religious school, half primary, half seminar, to prepare the youth in the elementary church rites, part Romanian, part Russian” was founded. This school in Ismail worked for 7 years, till 1864. On the 14th of Novembre 1864, by the Decree no.1597 of Prince Al.I.Cuza (three days before the foundation of the Dunărea de Jos Episcopate) the Seminar from Ismail, where it worked till 1878 when it was moved to Galați.

The second part of the monograph, The „St. Apostle Andrew” Theological Seminar in the periods: 1878 – 1893; 1908 – 1948 is elaborated by priest Lucian Petroaia. After a first period of working of



five years (1878 – 1893) of the seminar in Galați, this is annulled on the basis of the Layman Clergy Law from the 29th of May/10th of June, 1893 starting with the 1st of September 1893, because of the lack of fundings. 15 years later, as a consequence of the actions of Bishop Pimen Georgescu of Dunărea de Jos, supported by secretary of state Spiru Haret re-founds in Galați The Theological seminary by order no.47873 of the Ministry of Instruction and Cults, on the 1st of October, 1908. A few days after the re-founding of the Seminar, the same bishop Pimen Georgescu requests (according to the letter no. 2524 from the 22nd of October, 1908, addressed to the same Ministry) „the placement of the school under the spiritual care of the Holy Apostle Andrew”.

Answering this proposal, on the 24th of November, 1908, King Charles I and the secretary of state Spiru Haret sign the Decree that places for ever the Galați Seminar under the protection of Holy Apostle Andrew. This is the content of the Decree, as presented on page 73):

CHARLES I, by the grace of God and national will, king of Romania. To all present and next to come, good health. About the report of the Secretary

of State from the Ministry of Cults and Instruction under no. 34086 from the 21st of November, 1908. Seeing the intervention of His Holiness Bishop of Dunărea de Jos no. 2524 from the 22nd of October, 1908 we decreed and decree: art.I The new semi-



Building seminar

nar from the city of Galați will bare the name of The Holy Apostle Andrew Seminar. Art.II Our Secretary of State at the Department of Cults and Public Education is charged with the execution of the present decree. Given on the 24th of November, 1908.

The seminar functioned till 1948 when, as other religious schools from the country, was dissolved (the Law from the 3rd of August, 1948). The information about the periods of activity of the seminar (1878 – 1893 and 1908 – 1948) refer to, among other things, to the activity of the institution, the teaching staff and headmasters, famous graduates of the seminar, that had high functions in the Romanian Orthodox Church; clerics or educational, cultural an missionary activities. (some of them belong to the prof. Eugen Drăgoi).

The third part of the monograph: The St. Apostle Andrew” Theological Seminar after 1990 is written by prof.dr. Costel Bulgaru. The seminar restarted its activity starting with the school year 1990-1991, according to the decision no.341/April 1990 of the Holy Sinod that at the proposal of the Eparchial Council Permanence approved the re-foundation of the „St. Apostle Andrew” Theological Seminar. The data included in this part refer to: The beginning of new roads (efforts for the organization of the school from an educational point of view; the confessionary training of the next servants; aspects of the ad-

ministrative work necessary for the school...); The extracurricular activities (choirs, concerts, prizes, symposiums, debates, round tables; the AXION magazine; extra school activities...); the servants at the altar – teacher’s desk (headmasters, teachers, didactic auxiliary staff, remarkable graduates of the seminar from after 1990; doctors and PhD students in sciences). At the end of this part, priest Lucian Petroaia brings information on The School of Church singers from Galați. Other data. Annexes.

The publication of this monograph – underlines His Holiness Cassian Crăciun - is necessary and useful for all of us that today we state our love towards this school, The nursery of the work in eparchy but also for the past ones, that, as get discovered by us, we find that we are richer in our souls, culturally and as missionaries and we, at the same time, we can express our gratitude towards the Apostles St. Andrew, the makers of church and Romanian lives in

Dunărea de Jos.

The theological education at Dunărea de Jos knows today, a new form, the academical one. In a conversation with Conf. Univ. DR. Ivan Ivlampie, dean of the Faculty of History, Philosophy, Theology we find out that: * In 1993 in the Faculty of Letters and Sciences of the „Dunărea de Jos” University, department of „Theology – Romanian Language and Literature; * In 1998 in the faculty of Letters is founded and functions till 2005, the Theology – English Language department; * Beginning with 2005 these double specializations with educational profile become single specializations, Didactic Theology; * Since 2007, the Theology Department works in the frame of new structure, The History, Philosophy, Theology Faculty. To the accredited „Didactic Theology” programme a master’s degree department is added, also accredited of „History and Holy literature spirituality”

We have to mention that in the „Dunărea de Jos” University since 2002 a new fascicle of the Annals of this University is published. With an annual issue, this fascicle appears under the care of The „Dunărea de Jos” Episcopate (no.7/008 appeared under the title: „Theology and Education in Dunărea de Jos”).



Corneliu Stoica

Personalities from Galați

Nicolae Mantu and Galați

For the artistic movement in Galați, the name of the painter and illustrator Nicolae Mantu (born on the 24th of April, 1871) has the value of a founding father. Although in 1948, the year when this movement was started, the artist was 77 years old, he was at that time in the City on the Danube an authority of the field, a great personality in the city. As a young man he illustrated the second series of I.L. Caragiale's „Moftul român” that he valued and whose friendship he enjoyed, had collaborated with satirical illustrations at Constantin Mille's „The Truth”, „Belgium of the Orient”, „The Patriot”, „The Incense”, „Moș Teacă”, „Nea Ghiță”, „The Political Truth”, „The Ant”, „The Mockery”. He made serious studies in the Royal Academy of Fine Arts in Munich where he benefited from the specialist in animal paintings Heinrich von Zügel. In 1913 he settled for good at Galați, dedicating his entire attention to the painting of one of his old hobbies, hunting, hobby that didn't stay unmarked by his work. During World War I he worked for a while at the „Romania” front newspaper, a newspaper of the army that was published in Iași under the management of the reserve Captain Mihail Sadoveanu and later was drafted, together with other 35 artists in the Headquarters of the IIIrd division, Adjutancy.

He didn't organize personal exhibitions in Galați (the only one was the one in 1956) but he sent some of his works at the activities organized by the „Tinerimea artistică” Society and other exhibitions from the capital.

In 1948, following the model of the „Flacăra” exhibition from Bucharest, the first activity of the Syndicates' Union of Artists, Writers and Journalists (USASZ) Galați also begun to organize the first group exhibitions. The initiator was master Nicolae Mantu, around whom some other users of the brush gathered: Gheorghe Levcovici, Dorothea (Lola) Schmierer-Roth, Nicolae Spirescu, Lelia Opreșan, Ion Bărjoveanu, Nicolae Stănescu, Elena Hangic and Constanța Grigoriu. We know nothing about some of them today. These exhibitions, as the foundation through the no.266 Decree-Law from the 25th of December, 1950 of the Union of the Artists from Romania lead to the creation in our city, in 1951, of the Artists' Club, nucleus that evolved into The Galați Branch of the UAPR (name adopted in 1968). So, we cannot talk about a movement in Galați without taking into consideration the engine behind it, the contribution Mantu had in the foundation and its development till September, 1957, when he passed away. But the painter from Galați is not only the founder of the artistic movement

in Dunărea de Jos but he also had in his native city an active cultural and civic activity. As an author of the „Painter Nicolae Mantu” monograph (Alma Print Publishing House, Galați, 2005) I feel obligated that in these lines for the Axis Libri magazine to refer not to the artist's work but to shed light over some darker corners of his less known cultural work to the lovers of art and readers of the magazine.



Nicolae Mantu was a member since the foundation, together with his brother, Magistrate Menelas Mantu and his brother in law Ioan Corvissianu of the „V.A. Urechia” Cultural Society, founded on the 14th of December, 1919 and recognized as a juridical person by Royal Decree no.4294, from October the 22nd 1920. The society had as a main goal organizing certain cultural and artistic activities and gathering funds for building a Palace of Culture that would shelter the „V.A. Urechia” Library. This was inaugurated in the presence of V.A. Urechia on the 11th of November, 1890, in the building of „Vasile Alecsandri” High School and functioned in improper conditions, not very accessible to the general public.

Mantu was a part of the general committee of the society formed of 50 people and was chosen to be the delegate of the committee and for many years was the vice-president of the society.

The artist was involved very actively in the collection of the necessary funds for the building of the „V.A. Urechia” Culture Palace at no. 59 Domnească str., today the building of the „Fani Tardini” Dramatic Theatre, by I.D. Enescu, architect from Bucharest), took part in the commission formed to start the construction (alongside banker Alfons Dall'Orso, professor Grigore Forțu and barrister Constantin Codreanu) followed the stage of works started in 1933, insisted to the local authorities to allocate more funds for the continuance of the works, asked for help for the leveling of the street with dirt on Domnească str., asked for acacias from the city nursery to be planted in the Yard of the Palace of Culture. Together with the wife of Admiral Eustațiu staged, for the benefit of the society, the entertaining show called: „When

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two Sundays come together” with a text written by R. Constantinescu and Gh. Mihăilescu. Many meetings of the general committee, as well as some of the cultural activities, took place at no.34 (today 46), Cuza Vodă str.. In May, 1946, The Palace Of Culture, with the approval of the Ministry of Internal Affairs (at the initiative of the Prefect's Office) was requisitioned by the Soviet Russian Garrison for the Officer's club and Nicolae Mantu took care personally of the surrender of the building with everything the was on its inventory at the time and was charged by the Executive Committee to act in justice to get the building back since the Palace of Culture could not change the initial destination of use. As a vice president, Mantu took care of the conservation of the Society till the 12th of January 1948 when he gave it to Mayor Ilie D. Rainici as a consequence to the no.23401 Decision from the 15th of march, 1947, signed by the Secretary of State from the Ministry of Justice, Lucrețiu Pătrășcanu, to dissolve the executiveComittee of the „V.A.Urechia” Cutral Society. More than that, by the no.270 Decision of the Council of State Secretaries from the 29th of March 1949, the very „V.A. Urechia” Cultural Society was dissolved and the Cultural palace was transferred under the Ministry of Arts and Information in the Mayor's Office administration and on the 5th of August was taken by „V.A.Urechia” Library the very purpose it was built for in the first place. But that was not for long because in 1955 the building was given by the local authorities to the newly founded Dramatic Theatre.

As a delegate member and vice-president of the „V.A. Urechia” Cultural Society, Mantu had relationships and enjoyed the friendship of prestigious personalities of the cultural and scientific life in the country: Nicolae Iorga, Mihail Sadoveanu, Radu D. Rosetti, Ion Minulescu, Gala Galaction, Cincinat Pavelescu, Nestor Urechia, Ionel Teodoreanu, Jean Bart. Using the podium of this society the following had lectures: dr. Gh. Marinescu, dr.I. Cantacuzino, mathematician vice-president of the Romanian Academy Gh. Țițeica, philosopher C. Rădulescu – Motru, Princess Canatcuziono, Victor Babeș, I. Simionescu, Al. Tzingara Samurcaș, Dimitrie Gustie tc. George Enescu played in his house, accompanied by magistrate Menelas Mantu at the piano. For Mihail Sadoveanu the artist will illustrate the volume called: „War short stories” and some sketches that appeared in the „Carpathians” magazine.

The painter was asked to participate into other actions for the use of the city and its inhabitants. On the 14th of July, 1928 he helped the deputy-mayor in a visist to Bucharest in the workshop of sculptor Dumitru Mățăuanu to inquire about the components that were missing at the inauguration of the Monument of the Soldier, monument dedicated to the soldiers that died in the Union War, erected in 1926 at the initiative of Mayor Ștefan H. Ștefanin I.H.Rădulescu (where Ana Ipătescu str. meets Gării str.). The two found that D.Mățăuanu had the feminine character that symbolized Romania made in clay as well as the two basreliefs. The death of the sculptor, the following year made that the monument was left unfinished, reduced to the obelisque and the statue of the unknown hero as it can be seen today.

For many years, the painter was a member of the City

Council and a member of the Permantet Delegation of the City council, expressing very clearly hios opinions about the way the minuets of meetings were written at the time. He made reports regarding some works of art that were offerd for acquisition to the mayor's office, he gave his opinion on the construction of some buildings, streets, parks and public gardens in Galați.

In March, 1936 he was part of a committee with Institutur Paul Pașand professors Ion Tohăneanu and Al. Ștefănescu-Bârsan that

had as a goal the managing of the sums collected in order to erect a statue of Alexandru Ioan Cuza, money that later, by the foundation at the 14th of July, 1937 of the „King Cuza House' Association were transferred into its administration and were used to buy back the king's villa in order to transform it into a museum dedicated to its life and activity, which was done on the 24th of January, 1938, when the „Vodă Cuza” museum was inaugurated.

Of course, other aspects of his cultural and civic activity are to be mentioned. We stopped at some that prove that Mantu loved his city very much, served faithfully all his life and did everything he could to maintain in Galați an elevated cultural air. For the city to look beautiful from every point of view. Too bad the inhabitants of this city today, the local authorities are not successful in honoring his memory, as a proof being the fact that he still doesn't have any monumental bust or statue in Galați, his work is not gathered in an album and the Memorial House that is so long talked about is a distant dream that we can't be sure when will come true!



Pink roses

As a sign of respect and gratitude for the painter from Galați NICOLAE MANTU, the Mayor of the City of Galați, dr. DUMITRU NICOLAE addressed to the inhabitants of the city the next appeal:

APPEAL

To the business men in Galați

As a symbol of care for the patrimonial cultural values of Galați and animated by the respect and responsibility that The Mayor's Office implies I adrees to you warm appeal to stand together in the efforts to recuperate and shed light on the values of a most important edifice for the art of Galați, the Mantu House.

The House at 46 Cuza Vodă str.where the painter and illustrator Nicolae Manta lived and created, an artist of national value, distinguished master of arts, that hoasted evenings in the presence of Enescu, Mihail Sadoveanu, Nicolae Iorga, Radu D. Rosetti, Ion Minulescu, Gala Galaction, Cincinat Pavelescu, Ionel Teodoreanu and others, has the chance, through your contribution, to become a Memorial House.

As Lord Mayor, but also an ordinary citizen of this old city, I feel I have a duty of honour, that I wish to share with you to protect, multiply and add value to the architectural, monumental and artistic inherited patrimony to leave to „the descendants of our descendants”, a treasure enriched and an undeniable proof of the patriotism and civic pride that we have.

„Galați – a terrible city of merchants, barbaric city that kills its poets” (Barbu Nemțeanu) annulled its curse through extraordinary deeds: this is where on the 16th of June, 1909, in the Municipal Park, the first statue of Eminescu was inaugurated; where a monument of King Al.I. Cuza was erected, to Lady Elena, to Mihail Kogalniceanu, C. Negri, I.C. Brătianu, Lascăr Catargiu, Eliade Rădulescu and others with the help of the „terrible merchants”.

Can we rise to the heights our ancestors were? I think yes „and more than that”. This is my strong belief and this is why I ask you to honor as we should this patriotic duty.

Galați
The 17th of April, 2009

Lord mayor,
Dumitru Nicolae

* * *

Also, as a sign of receptivity and solidarity, the employees of the „V.A. Urechia” Library contributed with their 2% of the income taxes and this year they took the following legal action:

Important Announcement

- to the employees of „V.A. Urechia” Library -

In the spirit of the good traditions of solidarity to institutions and cultural acts in Galați in our common action to support the artistic creation, we appeal to your kindness to support this year, too, in the 2009 the city project to save Casa Mantu.

Thank you,
Prof. **Zanfir Ilie**,
General manager

At this time we are making the papers to take legal action in this respect.

This is how the citizens of Galați see the cultural act in Dunărea de Jos.

**Radu Moțoc****Remember****The city of Cernăuți at 600**

Cernăuți is documented for the first time, along with Iași in a letter of the King of Moldavia, Alexander the Good on the 8th of October, 1408 letter that gives rights to the merchants of Liov and can be found, as so many others, at the State Museum of History in Moscow.¹

After being a Chief of Cernăuți (1619 – 1621), Miron Barnovschi got the position of governor of the Hotin (1621 – 1622) and the throne of Moldavia (1626 – 1629).

Cernăuți was a part of Moldova for 415 years (1359 – 1774) and beginning with 1774 was under the rule of the Habsburgic Empire until it was dissolved, 1918. In the period 1918 – 1944, Cernăuți was part of Romania. After 1944, The Northern Bucovina, that included Cernăuți becomes a part of the Soviet Union. Beginning with the year 1991, Cernăuți as part of Ukraine, independent after the dissolution of the Soviet Union.

On the right riverbank of Prut river it is the centre of military operations between the rulers of Moldavia and the Kings of Poland that fought over Pocuția.

Under Austrian ruling, Cernăuți developed becoming a European City. In September, 1866 the railway that links Cernăuți with Vienna is inaugurated and, not long after, Emperor Franz Josef inaugurates the Cernăuți University as a present to the Bucovina inhabitants on his birthday. Cernăuți is electrified in 1896 and the first electric tramway is set to move a year later, in 1897, and the city plumbing was opened in 1895.²

One of the most beautiful buildings in the city is the building residence of the Bucovina mitropolos, ordained in 1882 and built in Maurish-Bisantine style by the Czech architect Iosif Hlavka. The metropolis residence was hosting the church of the Theological seminar and the Theology Faculty and in the central part there was the Sinod hall where the historical event from the 28th of November when the Union with Romania was proclaimed took place. The list can be continued with: The city Hall in the Central Square, The Orthodox Cathedral, The Dra-

matic Theatre built in 1905 by the Austrian architects F. Fellner and H. Helmer, the former Romanian Palace of Culture, the Chamber of Commerce and work (today the Medical University), the State Philharmonia etc. all these architectural monuments speak of the history of this city that because of its beauty and originality was considered to be the „Small Vienna”. We have to say that the city was depleted by monuments that we cannot forget: the monument of the Union, inaugurated at the 11th of November 1924 in the presence of the Royal family and the Romanian Government, work of sculptor Burcă and Architect Ștefănescu; another monument that disappeared after 1944 is the bust of Emperess Elisabeta of Austria; the Bust of Schille was in front of the National Theatre and after the Union in the yard of the German House; the bust of Eminescu in Arboroasa Park, inaugurated in 1933.

As an academic city, it is obvious that we should mention some of the personalities that lived and activated here in the Austrian period: Mihai Eminescu, the Hurmuzaki brothers, Silvestru Morariu, Dimitrie Onciul, Ciprian Porumbescu, Epaminonda Bucevschi, Aron Pumnul, I.G. Sbierea etc.

In the period of the Austrian Ruling there were two consulates in Cernăuți: the Romanian one and the Russian one and in the period between was there were 7 consulates: Austrian, Czechoslovakian, Dutch, Polish, Swedish and French. Bucovina had the centre in Cernăuți and multinationality made it a unique region in the area.

It is interesting to follow the demographical evolution of Bucovina. In the 16th century, Bucovina was populated exclusively by Romanian nationals. In 1774, to flee from drafts³ the Ukrainians who ran away from Galicia settled in the areas of the Nistru and Cremuș amongst Romanians. The demographical structure during the Austrian occupation was much more distorted by the ways the recording was made. Up to 1880 the census in Austria was made after the mother language, after 1880 after the conversation language. According to this law, the Romanian people living amongst other nationalities had to declare the language they were speaking with their co-habitants and not their own language. This is how thousands of Romanians were registered as Ukrain-

ians. The official statistics in 1916 showed that, in spite of the avalanches of Ukrainians that came from Galicia to Bucovina, the number of Romanians was greater than that of the Ukrainians. Even the Jews were counted as Ukrainians. The official statistics from 1910, also showed in the ethnographical map made by Ion Nistor the next situation; Romanians – 273,254; Ukranians – 305,101 and there were no Jews. But the census according to religion shews that there were 102,919 Jews while there is no language of conversation among them. ⁴

We can say there were three major elements of de-nationalization of the Romanian population in Bucovina: The German, the Polish and the Ukranian one. The Germanization was made by the colonization of the territory with German origin population. The whole administrative apparatus, the cultural and economical lives were dominated by the Germans. The Polish colonization started with the transfer of this territory to Pocuția in 1786. At that time, Bucovina was invaded by Galitian elements among which we have to mention: teachers, priests, clerks and Polish workers but also many Jewish merchants. The Ukrainian colonization was set off by the poverty and the pressure from the Roman-Catholic church in Pocuția on the Ukrainian population that came to Bucovina and was favoured by the Galitian lease owners that imported tens of thousands of Ukrainian very cheap labour force. ⁵

Since 1775, the high nobility from Bucovina takes refuge to the Romanian countries. We have to remind Iordache and Lupu Balș, George Beldiman, Ion Cantacuzino, Constantin Catargiu, Alexandru Neculce, Nicolae roset, Antioh Stroici, Constantin and Ioniță Sturdza, Andrei Donici and others. In Bucovina remained Vasile Balș and the Hurmuzaches and among the dethroned and peasants there were the Flondor, Grogorcea and Zotta families. This exodus was extremely damaging because their properties got to be owned by foreign lease owners.

The first Romanian school functions beginning with 1844 while there were no parishes or Orthodox priests in the area.

In 1848, Cernăuți became the intellectual capital of all Romanians under refuge of a great number of Romanian revolutionaries. In these conditions, exodiu hurmuzachi writes the famous Memorandum that lead to the autonomy of Bucovina (by the separation from Galitia) and its proclamation as a duchy and legitimated by the Constitution of 1849.

Among the provinces under foreign ruling, Bu-

covina gave, proportional to the population number, the greatest number of soldiers for the Independence War. Almost 1% of the Romanian population in Bucovina fought in the Romanian Army (20 died on the battlefield out of the 45 who participated). A study by Nicolae Grămadă indicates the next blood sacrifice: 13,851 dead people and 3,064 wounded. ⁶

The only protector of the Romanian rights after 1774 was the Orthodox Church, although it had limited power. The Dalmatia-Bucovina Mitropolis caused the Slavic element to fortify in the Bucovina church and to weaken its links with the Transylvanian worshippers. The Theological Institute (1827 – 1875) in Cernăuți and The Faculty of Theology played an important role in the culture of Bucovina but also in the whole Orthodox world. The canonical and administrative subordination of the Serbian Mitropolis in Carloviț (1783) has a negative effect on the culture of Bucovina. In these conditions the Slavonic language was advanced in the church in Bucovina, but even more, the Romanian language was gradually replaced by the German and Polish languages. It is time to say that the great Hierach Silvestru Morariu was the one who consolidated the Romanian schools but also contributed to the Rebirth of the national consciousness of Romanians in Bucovina. At his advice, student organizations were formed and the priests were having masses only in Romanian. Some priests built on their own expenses churches and schools and cared for the economic state of the Romanian population, they started banks and cooperatives. We can say that in Bucovina all the confessions enjoyed all freedom possible, including the Jews that had synagogues all over Bucovina, and more, at Vîjna there was a Talmudic Institute Jeșivat Bet Israel.

In 1936, Cernăuți had two museums: The Museum of the Mitropolis, initiated by the Mitropolis Silvestru Morariu that illustrated the past of Bucovina and the Museum of Bucovina with local specific.

In Bucovina, there never was a gap between the intellectuals, peasants and workers, the last of them enjoying the esteem and the respect of the intellectuals. There were magazines destined to the village of Bucovina. The peasants did not lack the love for reading.

After 1850, the Orthodox schools in Bucovina are transferred under the lead of the orthodox church but even so, many people from Bucovina had to study in Transylvania, as it was the case of Zaharia Vorona, S. Fl. Marian, philologist Vasile M. Burlă and

painter Epaminonda Bucevschi.

This is how, personalities like Ion Gh. Sbiera (1836 – 1916) who was nominated as a Romanian Language and Literature at the Cernăuți University in 1875 where he worked until 1906. He published the „Codex from Voroneț” in 1885. He started a cultural and literary History from which two volumes were published in 1904. The writers in Bucovina had a special empathy for the folk tradition. Simion Florea Marian (1847 – 1907), a good connoisseur of the Romanian folklore made a research work that is still to be matched, and he was considered by Hașdeu in 1881 as the only real Romanian specialist in ethnography. Ion I. Nistor, member of the Romanian Academy was a history professor at the Cernăuți University with preoccupations for the history of Moldavia and the relationships with its neighbours. Ilie E. Torouțiu, member of the Romanian Academy publishes „Literary Debates/Convorbiri literare” at Bucharest but we have to mention the letter collection that is the object of an older and valuable study called „Literary Studies and documents” in 13 volumes.

Dimitrie Onciul (1856 – 1923) studies at Cernăuți where he attends the Romanian Language courses of prof. Ion Sbiera and is considered rightfully to be the father of the Romanian historiography as a science based on the critical method will be received in the Romanian Academy in 1905 and will be its president in 1920 – 1923.⁸

An important role in the instruction of the youth from Bucovina is held by the libraries in Cernăuți. The first public library, inaugurated on the 29th of September 1852, was based on donations from Romanian population and became in 1875 the Library of the Cernăuți University. At the initiative of I.G. Sbiera and under the approval of Aron Pumnul the Library of the Romanian Students from Cernăuți will be transferred in 1871 under the Society for culture.⁹

In 1869, also in Cernăuți, the first concert of the students in the Romanian High School will take place and the same year, they staged plays by Vasile Alecsandri and V.A. Urechia by actors of the Mihail Pascaly group. In 1898 the opening night of the „Craiu Nou/New Moon” musical took place.

At the National Theatre of Cernăuți, opened in 1925, personalities of the first Romanian stage activated, as were: Victor Ion Popa, Mișu Fotion, Jules Cazaban, Nicolae Sireteanu, Grigore Vasiliu Birlic etc. The stage direction and decors were signed by

the fascinating painter Gheorghe Löwendal.¹⁰

In 1937, Petru Luța organized the greatest retrospective of painter Epaminonda Bucevschi, who participated in the celebration at Putna in 1971 and who is the one who made the natural size portrait of Stephen the Great without a beard that now is at the museum of history from Roman.

As a participant to the festivities on the occasion of the 600th anniversary since the city's first documentary appearance I can say I was impressed with the way some of the old buildings and main streets were restored giving a celebration atmosphere to this multicultural event. We have to mention the contribution of the „Romanian Cultural Institution” that facilitated the publication of an album-omage dedicated to Cernăuți at his 600th birthday. The merit belongs to Alexandrina Cernov, member of the Romanian Academy and prof. dr. Ilie Luceac, both from Cernăuți. At the same occasion, a medal was issued that bears on one side the Moldavian crest with the note of the 600 years and on the other the image of Alexander the Good, king of Moldavia (1400 – 1432).

Bucovina still stands in our consciousness as a Romanian piece of land, cradle of the first Moldavian kings.

Note:

1. Cernov, Alexandrina; Luceac, Ilie. Cernăuți 1408-2008. București: Institutul Cultural Român, 2008, pag. 5-7;
2. Grigoroviță, Mircea. Din istoria culturii în Bucovina./From the history of culture in Bucovina. București: Ed. Didactică, 1994, pag. 36 și 46;
3. „Revista Bucovinei/The Magazine of Bucovina” nr.9 din 1942;
4. Ștefanelli, T.V. Calendarul Societații pentru Cultură/The calendar of the Society for Culture, 1914, pag. 170-172;
5. Doboș, Filaret. Arcașii/The Archers, Cernăuți, 1940;
6. Calendarul Glasul Bucovinei/The Voice of Bucovina Calendar, 1934;
7. Grigoroviță, Mircea. Din istoria culturii în Bucovina./From the History of culture in Bucovina. București: Ed. Didactică, 1994, pag. 46;
8. Bălan, Teodor. Dimitrie Onciul. Cernăuți: Tiparul „Mitropolitul Silvestru”, 1938, pag. 113;
9. Grigoroviță, Mircea. Din istoria culturii în Bucovina, București: Ed. Didactică, 1994 pag. 97;
10. Ibidem, pag. 103.



**Academician
Constantin Gh.
Marinescu**

Study

The idea of Latinity and Dacian origins in Eminescu's thinking

It is important that in the history of the Romanian historical and cultural consciousness should be some force-ideas, among which the idea of the double Latin and Dacian origin (and in direct correlation with it, the Latin origin of the language, the historical continuity in the space limited by the Danube, Carpathians and the Black Sea, the rightfulness of the political and state union etc) has an archetype value. It is significant to notice that it was an object of interest and major pre-occupation for the most important historians, men of letters, men of culture, taking into consideration, more than anything else, the fact that the demonstration of the origins and our historical continuity is set against many distortions of the historical truth that manifested extremely violently, exactly in the key-moments of the fight for political emancipation of the Romanian people for independence and state union.

It is not by chance that the quintessential poet of the Romanian soul, Mihai Eminescu, the „complete man of the Romanian culture” was obsessed with the archetypal values, the Romanian people genesis, he was designing vast eposes or historical dramas about the confrontation and the symbiosis of the Dacians and the Romans: the Decebal epos where the Nors gods took sides with Dacia and Dochia is a young witch, Ogur, the blind singer, a sort of a local Homer of the Gets.

Starting from the idea that the unequaled altitude of the National poet is „not derived from a simple quality of his spirit, but from a constant balance he was with the people that made him the perfect exponent of the national spirit”, by the convergence of the type of intelligence and culture of the artist with the people's, the insight, assumption and the constant idea to perfect the language, as a factor of constitution and expression of the poetic image, prof. dr. Zoe Dumitrescu Buşulenga underlines the definitory importance of the national history in the thinking and the work of the poet „thirsty of origins in all the questions related to existence and thinking that he asked” and, that is the very reason why „he saw unsuspected insights of meaning in the dramatic existence of the old Dacia, upon which he stopped many a times”¹ because the time of Decebal's Dacia ”touched the thought of Eminescu with a golden age plenitude and invested itself with a mythical value that elevated the historical fact to an area of superior significations. The historical time, wouldn't have had this identification, without this baptism at the beginnings of

the myth, to stay forever young, always equal to himself, generating one after the other paradigms alike the archetype that he establishes once and for all.”² There is in the poetical-philosophical conception of Eminescu's about the national history and the origins of the Romanian People a thought of organicity, of a quality of the historical time, about the birth of a nation, that „couldn't have happened by accident...but as a process of a higher nature in the plan of bigger geneses”³

As one of the greatest Romantics from Europe, Eminescu vitalized his poetry with the immortal blood of the Romanian myth. Since he was very young, he sketched a poem called „Genaia”, giving the following explanation in the introduction: „the Earth creation according to a personal Romanian mythology”. Remembering this cosmographic project, built on the basis of archaic myths, Eugen Todoran wrote: „from the «own Romanian mythology» Eminescu will keep, for its archaic background, the idea of an infinite development of the world, that the «name» was represented in the spontaneous dialectics of the old creational myths, that is some representations that the Romanian folklore feeds upon, on his turn, from the cosmogonic myths...”⁴

So, a conceptual genesis as in the archaic myths of the Great Goddess of Earth where life itself, a unit of contrary realities, a cosmogonic myths that that serves as a pattern for the poetic creation itself that, compared to the Romanian epos leads us to „the earliest historical age of the Romanian people”, the age of Dacia, lost in fogs of legend and symbolized by a localform of the Mother Goddess – Dochia, the fairy. The poetic myth of Eminescu is meant to shed light on the permanent continuity of the Romanian people and its stability. Dochia is imagined as part of the strong blood of this land, of the rich Dacian nature, her way painted with „the golden flowers” of imagination, but that still leads to the historical time. „In the dreamlike country of old Dacia, Dochia's path to the beginnings ends this way in the city of the sun and the layer of the moon because the mythological representation, the rise of light in the cycle of the sun and the moon symbolises the beginnings of the world. The history of the Dacians, for Eminescu, starts with the history of the gods at the same time with time itself, like a flow of the principle of existence itself in the earthly forms, the life of nature and of the people. If, Dochia is a personification of Dacia...and because it is the symbol of Fairy Dochia is a ceaseless movement, she is not only a symbol of the historical age of the Romanian people

Culture - Culture - Culture - Culture - Culture

but of the continuity on the lands of Dochia's, the land of old Dacia." ⁵

It is interesting to notice that Dochia would have wanted to emigrate with the Dacians that were still alive but the image and the apparition of Traian make her freeze, as Niobe, on the Ceahlău mountain. The national myth of Dochia (one of the four fundamental myths of the Romanian cultural horizon, according to G. Călinescu) is very present in the mind of the poet. In the end, Eminescu left the Dacian projects, but in his tortured by the fabulous beginnings of the people mind the idea of a cycle of of historical drama inspired by the national history. As Călinescu said in his famous lecture at the Academy („Eminescu, national poet”) unlike other Romanian playwrights that regarded history more from an anecdotal point of view, or, whatever, more of a regional matter, the poet tries to demonstrate through local truths, accessible to all humanity. Two of them, especially, are his perspectives: the Greek psychological fatalism, that transforms the national history into ancient Greek tragedy, and the shakespearean humanity and at the same time so intensely universal... Eminescu intended to write a dramatic dodecamerom, a tragedy cycle, starting with Dragoș Vodă. Here the tragedy of Stephen the Great, scared by the spirit of Petru Rareș would have been a part. Another project about Petru Rareș entitled: The Last of the Mușatins.

Alexandru Lăpușneanu, that also pretends to be a Mușatin, is the object of another drama attempt at the age of full creation, where we can find seeds of Scrisoarea III (the third letter). This king is a machiavellian and dissimulated figure. The curse of the Atreides and Shakespeare's shadow flew over him. The poet also planned a Lady Chiajna, also a Mușatin.

On the other hand, the brilliant poet was also preoccupied by the idea of Latin origins, both in his poetical work and the journalism he gave a lot of time and space to ample evocations of the Romanian past and the matters of Transylvania and Bucovina of the Romanian provinces under foreign rule were „particularly close to his heart”, as a proof standing his verses consecrated to Horia, Andrei Mureșanu, Avram Iancu, Aron Pumnul and so on, or his pilgrimage, at only 16, on foot, from Cernăuți to Blaj, on the steps of militants for National unity.

Also significant is the book presentation published by the great poet in the „Convorbiri literare/ Literary Debates” magazine on the work of Julius Jung, *Die Anfänge der Romanen* (Kritisch ethnographische Studien), published in 1876 in Vienna, favourable of our national idea especially as far as continuity is concerned. With the question: „Did Romanians stay on the lands they had in Trajan's Dacia or did they cross the Danube during Aurelian and took Dacia back in the 12th century?” Mihai Eminescu, in the presentation mentioned above, demonstrates the inconsistency of the void theory, of the migration of the Daco-

Roman population based on arguments present in Jung's book. Eminescu finds his analogue of the idea contradiction very interesting as far as the Romanian continuity is concerned with similar situations in the history of other people, evoked by the German author: Retro-Romans, modern Greeks and so on. He appreciates Jung's contribution, his honest effort to re-establish the past and the contradiction of the non-scientific theories of F.I. Sulzer, Ch. Engel and Rösler. ⁶

Virulently answering, and at the same time with arguments referring to the distortions of all kinds regarding our history, M. Eminescu wrote: „Romanians are never colonists, aliens, people of nowhere but wherever they live they have been there as natives, as an incredibly old population, older than any of their co-habitants.” ⁷ His patriotic natural consciousness about the noble origins and its age is a result of these ideas, too: „We were, are and will always be Romanian because we have buried in our bones the consciousness of origin, language, feeling and thought unity...” ⁸ He wanted to underline as strongly as possible the idea that Romanians everywhere have the knowledge of their millenary age, as well as that of the continuity in time, of the eternity of their existence, in the international community, in spite of all defeatist predictions of some authors with ulterior reasons.

Together with the idea of Romanity and Latinity, the work of Eminescu proudly remembers the Dacian origin, proof of this dominant idea in the plan of his thoughts is the poem: „A Dacian's prayer”.

We can say that the Romanian people inherited from the Dacians the virtues of bravery, heroism, hardworking attitude and the love for the native land, from the Romans the fundamental language structure and the main vocabulary, numerous customs and manners, an extraordinary capacity of state organization, cultural simulation and synthesis. ⁹

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2. *Ibidem*, p.17

3. *Ibidem*

4. Todoran, Eugen. Mihai Eminescu. *Epopoea română/ The Romanian Epos*.

Iași: Junimea, 1981, p. 35-36.

5. Todoran, Eugen Op. Cit., p. 52, 53-54.

6. Bulgăr, Gh. *Repere fundamentale: latinitatea, continuitatea, originalitatea limbii române/ Fundamental landmarks: the latin origins, continuity and originality of the Romanian language*. In: *Omagiul lui Constantin Drăgan/ Homage to Constantin Drăgan*. Rome: Editrice Nagard, 1988, p. 108

7. Nichita, V. *Unitatea națională în viziunea poetului/ National unity in the poet's vision* (M. Eminescu). In: „Cronica/ The chronicle”, no. 3 (833) from 15.01.1982, p.3

8. *Ibidem*

9. Călinescu, G. *Specificul național/ the national specific*. In: *Carmen saeculare*

Valachicum. Bucharest: Minerva publishing House, 1979, p.75-78.

Marginalia, scholiums and apothegms in the work of M.A. Bulgakov

THE FANTASTIC – witching and un-witching the world



Mirel Floricel

Nozri. Where can we discover him, with the efforts of our imagination but, marking the imaginary, plunging into fantastic.

For Marcel Brion, the Fantastic is (also) a phenomenon, but in no way exploration a Marco Polo or a Ronald Admundsen are just hilarious moments in the grotesque it dwells – on all ways and coordinates – our demons: we cannot interpret something about the fantastic unless any hermeneutics is equivocal, maybe futile even; The Fantastic captures with a voluptuousness just as mysterious in its forms as its methods or ways. An antediluvian silence makes man anywhere to project his fears into the history: the history of fears leads to Creativity; from a hut made to shelter from rain, at the fire, away from the ghosts that run screeching through rain, at Vasiliu Blajenii or at Taj Mahal; from an incidental drawing on the gate's pillar to a mass. A road that makes man try to grow, make logic, make inventories like a cadastre technician, anything: even those that exist only in his imagination, only the „real“. Creator of „order“, he continuously un-witches the world, but the stereotypes and pre-judgments will make him troubled, but even a greater trouble (and madness) will be brought upon him by his own dogmas. In search for security he will pass himself as a HomoFaber: apparently only the animal lives for the momentary and safety, the man is the centre of universes, of past and future worlds, triumph upon space and time and so on. Constantly charging with his unseen victories, the man gets – because of so much dignity – not a wolf for humans (poor Hobbes), but a wolf for animals, plants, waters...

The only Inferno that there is, is Man, he is hell for everything. And in the Universe, it's true; he looks just like a thinking reed only his thoughts do not go to inventing cures for cancer but for remotely guided missiles.

Not everything that causes fear has been represented! In the rush to become a machine, Man, maker of metaphors will become to be a machine of „giving birth“ to metaphors or making some. Than, according to a man of letters, „in the beginning there was metaphor“ what will become? , through its distortion to by the machines that can give birth to metaphors? Because metaphor will now

be a tin can, a series product, an artifice and an absurdity. Than, at that time, the Fantastic will disappear. We should remember this: our oxygen is the Fantastic. Fear has no laws, but it makes us believe it has, so we read them, now, here, in us. With a remarkable intuition, Solier declares that man is „a creature made of Elements and Darkness“

Through reason, man suddenly has a truth in front of him: „In any temptation, the demonic characters only have one aim: «the reasonable being»“ The meanings Man discovered in the world are defying, so, reason. Thinking that he is more of a nocturnal matter – because it looks more like, we don't believe that – the animal life, it presents itself to do evil, The Evil will represent its Evil at all crossroads, under and shape, made of anything. A terror animates him, what a term!, he feels attacked, torn out. He attacks and tears out in his turn. The creativity is both attack and tearing out. And to create demons...he wants it to be a success of his own, in his rush to escape...fear. But angels are a failure and in the man's attempt to create something else – the dogmas – to proclaim the powers he'll have from the power of Gods (of any kind!). we discover failure everywhere. Aren't you surprised that only the right ones (dear rights!) will be allowed in that world of bliss, in heaven? Will the bees be allowed in heaven? Obviously, conversations of this type were lead by intellectuals of the Christian spiritualities, for example how can we forget the famous dispute about women having or not a soul in the modern world of the 19th century. Let's not dwell on that.

Let's come back: „the labyrinth denies eternity: it brings the end to the Man by disorientation and lost ways“ But Man is blind! He is tied to the cave of Plato ! You can not get out of the cave. It is tied to his very existence! He feels the walls and knocks into evidences. They are all condemned .

So, Man is feeling the walls and „believe!“ - isn't it funny that only man has „faith“? Then why did they say that only man can laugh, only man has conscience, only he „knows“ and many other wonderful aberrations? Vae Victis! It's not only Friedrich Nietzsche that killed all gods, worshiping him self. All people kill gods, obviously, each one of them killing his own. If God is dead, that the place of Man is among people. Because man wants to be God, and this mummy has to remain in the city among Dead souls. Man is a triumph, but a triumph of conflicts. His imagination still is the great shadow, phenomenon unknown in all of his hideousness. Imagination, at all times caught in numberless adventures, smaller or bigger, unforeseen or sought for, whether it „fails in the depths of darkness or rises on the clear heights of illumination, imagination

is always that marvelous stallion that carries Man in the search of his own and unique reality". Which one is the shadow that fed the visions of Bosch, Breugel, Goya, the spring of translation, with the approval or in spite the artist, for all of us, beyond conventions, our real appearances? Behind the mask there could be another mask, beyond the mask there could be the hideousness of the soul. What we have in common is only the hate towards each other, the will for power. We want to bring the world to our feet, to own it as we please. All we do is a masquerade, we always try to beat the others, Man only cares about himself, and every thing is an absurd invention, a lie. We know we want power for ourselves and no one can tell us after all, what is he: a man? wolf for people? a demon of war in this terrible fight against everybody?

The Fantastic throws us in a world like a labyrinth where, since the old times, „nobody is no longer looking for the entrance or even the exist". All we are left to do being to mirror ourselves endlessly in other beings or things. Maybe as nostalgia, we have what we call so weirdly, fantastic art. „Fantasy can not use common means, it suggests, outside the ordinary, without denying the reality: wrote Solier. Not only that the fantastic surpasses the ordinary but it implies it, tells the ordinary! It processes it, sculpts it, chisels it, breaks it, and moulds it. The fantastic carries in itself the ordinary, as a careful hand, it pulls the strings (both strings and on the rack) taking it where we will find it hard to believe, where synthesis, the amalgam is what we call origins, without knowing we lessen the secret of the world. It can be a slow effort, on rocky roads, with storms in open field but our eye cannot see the place of communication, where the break is, where the fantastic begins. Reason itself will fail in front of any mediocre fantastic. That is why Man appeals to theology. But, of course, he does it because of fear, because the oniric sparkle is not exactly the opposite of nightmare. If life is but a dream, then this adventure, life, strongly reestablishes the link with the indefinite past, with the arbitrary future. There is no manmade thing that would not try to force the mystery. The secret seems to be a surrogate and its drug attracts the man, or so he thinks, away from Fear. Yes, in the fantastic, anything is sign and moment at the same time. We need a mirror to catch from here his and now. But mirror is also dangerous: beyond it there are the demons that we believe we destroyed or cast away. The access to mystery is denied to man: he can only see the edges of mysteries, but they always move further away (in themselves, but also further away), so we would only find the empty place; the places where, once, there were gods and spirits and mean absolutely nothing when discovered. If you know a god lives in a temple, there is no use for you to look for the god in that temple: once it is built, the god is dead.

If you play with ghosts, you become one. Who can say he's not in this game? In a flood even the water beings die. The paradox, not only the one of 'novelty', but also the one of 'monotony' rule us without leaving anything else but, and that one only for a while, he irony. The exception

and the performance seem to be always ...fantastic. An institution of the fantastic does not cancel it. The etymological interests do not explain it. We have a Greek origin word...or Latin, French, bush language...do you think that is enough? The meaning eludes us. We only have a convention: the fantastic stays in the illustrious gallery of philosophical terms: truth, justice and so on. Ethics and Aesthetics everywhere tag it, present it in congresses, exhibitions, Symposiums and other circuses; the fantastic is also mythology, theology, spiritism, technique, alchemy and physics, ontology, psychiatry, food, greengrocer's anything but never defined, to his glory. Fable, mystery, the fantastic in the lithurgic cult, in architecture, in painting. It is „there", omnipotent along millennia. In the concept of fantastic, widened or narrowed, often to the extreme – it is said, but what extremes? – we find comfort, catharsis, poetike. Maybe the fantastic is a common coin in the economy of reason. That is why, through the works that trouble the reader (since everything is a sign, as the semiologists from all over the world believe they discovered), the imaginary universes imply the beauty: on these grounds, the man's anxieties clarify, he manages to pass – for a wonderful moment – by the so sad truths, reaching the depths of the sentiment to make it whole, of the ego to be me; here, through word, there is the being of happiness - a feeling of living outside Destiny, with the loved ones; here the eye shows you all the doors and the weariness can only appear, deceitfully because through fantastic the man passes beyond his time, his century into the fantastic, the discovery making possible to own and unite at your discretion, beyond conciseness and un-conciseness, everything.

And if the work of Bulgakov is beyond historical reality that is because it is linked with certain conciseness...and obviously we mean living conciseness „the work does not exist in history, it exists in the reading we are performing" said Gaetan Picon. The work, however, is in history, it is known or not, at the time it is written but the works that exist today are and were in history. We don't know how many they are. Their destiny is unknown to us but it is up to us... We kind of managed to run away from history, because we can cancel it whenever we want: an atomic war or crimes against nature will cancel history.

Returning the Bulgakov, we are anxious. A certain anxiousness made us, though, read the work of Bulgakov. An ever greater anxiety is felt after the reading of the book: after the light form the book that we found ourselves in united us with this work for as long as we are going to live and leaves us wondering about the uneasiness people felt in front of the fantastic, of some critics in front of Poe, Hoffmann, Gogol, Bulgakov? Criticism maybe about judging but it does not make us be any closer from the character we are all looking for. It's not because of it that we are in the middle of the aesthetic experience!! The aesthetic experience is shouted, as Lazar was called out of the grave (so we are in a vegetative stupor till our meeting with Our Greatest Works!) called for from everywhere from the weaving of the Work. It is a relationship of sym-

pathy and in no way epistemology (even in the sense of a rigorous science). „Judgment is not a decree but recognition: to criticize means to admit in the work the presence or absence of a value.”. But how can we judge the fantastic? We turned truth into mathematics, we turned justice into socio-economics, and the same with Liberty...is the fantastic one of the philosophical categories? The merit of a man of art is not in answering directly, afternoon dictator in courts of law: it brings the receiver in the cloud of Knowledge. For one of the most brilliant minds of the last centuries, Origen, the soul was getting ready for contemplation, developed the power of contemplation to get to the point that these very powers shall give fruit. To give the fruit of Comprehension. It is, of course, bizarre, but intuition and reason are entangled, till identification, (we can even say that instinct is the source of intuitions), they become blood brothers, often enemies to death. In the Fantastic, once emerged, we only have the contemplation of what we see, what we feel, what happens to us. We never have the completeness of being penetrated by and in the Fantastic. Bulgakov spreads the meanings of his fables over an abyss of the political present of his time. Today there are people who can identify in Bulgakov's characters people that existed in his time and these critics are extraordinarily impressed with their archeological approaches. But the symbolism proposed by Bulgakov evades them they don't even begin to guess it. It is the symbols he intuited, not the distortion and disguise of reality. Fantastic is not something that can be known but it makes itself known through its „energies”. The Fantastic cannot become known through its essence but through certain „energies” that that ooze from its very essence, of the same nature and inseparable from it. Although a „convention”, the Fantastic goes beyond the characteristic that we demand from it (of our own creation). And its „energies” our logic tells us, but we don't know what exactly is the nature they evoke, even more, the „energies” become a manifestation but its essence doesn't, not in the „logical”, „normal”, „regular” world, uniting itself with certain elements, , components of it. It is possible that the fantastic would hold back its energies, freeing only some of them. And if they were forever, these „energies” become manifested only with man, more precisely with the awakening of its conscience. So, let us believe, a distinguished man of letters: the source of Fantastic is usually „a certain abnormality that often has dream as a model (nightmare, hallucination). The picture painted (to frame the action) is initially made according to the requests of the mimesis, but even sometimes, ostentatiously „true” (by the accentuation of some details [...] Consequently the whole reality begins to restructure seemingly listening to the requirements of the new relationship. The initial disorder makes a chain reaction, everything gets a phantasmagorical allure nothing looks anymore as should look like. From a world of „likeness” we are thrown into a world where the game of imagination is let loose like a tempest of nothing limited.”

Notes:

1 Solier, René de. The art and the imaginary, Bucharest, Meridiane Publishing House, page 35: „Everything caused fear – everything seems to be represented;”

2 Avădanei, Ștefan. At the beginning there was metaphor, Iași, Virginia publishing House, 1994;

3 Solier, René de, quoted works, page 36;

4 Idem, page 38

5 Idem, page 39

6 Plato is a great poet, so he lies in the Cave story. In life, we cannot surpass the limits of humanity. Maybe the cave is infinite and we'll never find out that the exit is bolted. We will not reach the borders of humanity, death takes care of that. Hence, our optimism.

7 Looking for the Being, the artist knows that his object must be uttered, but also knows that he will never be able to bring him form „beyond” in the world of „here” and „now”. In the cave people are tied down. Some of those who are untied see that their peers are slaves of small things of any kind. We are captives. We have no escape. We are prisoners in the cave of Plato. We have nowhere to go from here. Our world has no exit. But we must not despair: we can live here, all together. Who thinks this is suffocating is asked to stop playing in this bad masquerade: let him look better: there is room for everybody! Too much room, even , that's why we are so far one from another. When you look at the animal from afar, take a few more steps. When it comes closer, you'll it's human. And when it will be net to you, you'll it's your brother.

Some just vegetate, hey sleep their lives away. They are regular people, industrial, made in huge numbers, by the nature. But when they'll use the language of reflection, the abstract and serious, the others will answer to „What is life?” in a naïve, infantile language, the language of intuition. . The one who uses that language – intuition is a superior intellect.

To illuminate to himself the objective essence of things, this man will practice the non-interested intellect, with no practical purpose, with no interest for the terminus. There is an inequality among spirits, They are both spirits. The superiority of the untied one is not something to brag about, but to care. The care of death leads us as the puppeteer leads the puppets, The care towards our own death is egocentric. The care for your peer is the future, not the world's destruction. The egocentrism is often met at those who are untied. Watch out, almost always, those who lead peoples' destinies, those who make history bare the egotistical tied downs. They are the one before last step of the spirit into mud. After them there only are the egocentric untied.

8 Brion, Marcel. Romantic painting. Bucharest, Meridiane Publishing House, 1972, page 96;

9 Hocke, Gustav Rene. The world as a labyrinth. Manner and mania in the European art from 1520 to 1650 and today, Bucharest, 1973, page.37;

10 Solier, René de, cited works, page 52;

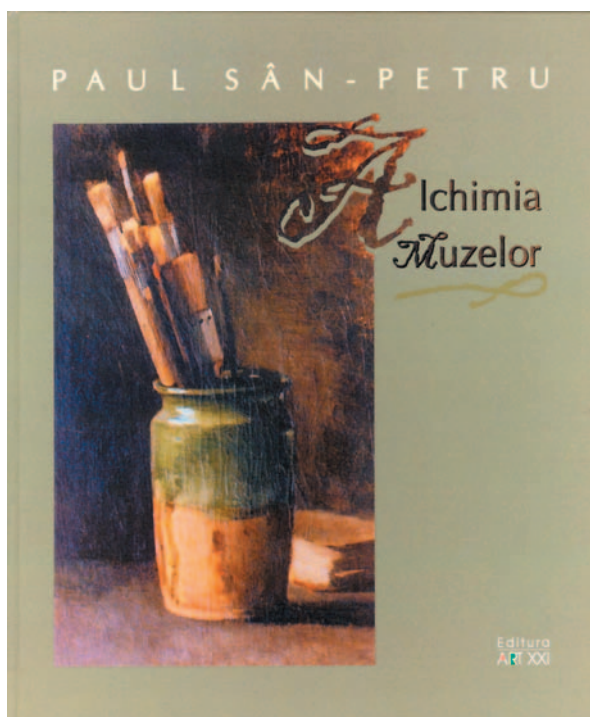
11 Theology is, before anything else, penitentiary;

12 Picon, Gaetan. Introduction to an aesthetics of literature. The writer and his shadow. Bucharest, Univers Publishing House, 1973, page 186;

13 Idem, page 188;

14 Novicov, Mihai. The satire and the fantastic at Mihail Bulgakov, Bucharest, The RSR Academy Publishing House, 1992, Page 500, extract from the History and Literary Theory, volume 21, no.3 , 1972, pages 500-504.

Editorial signal



„When facing Beauty, loneliness becomes heavy...”
(M. Caragiale)

And then, poet Paul Sânu Petru gives us an artistic gift. Let us enjoy a new special publication, a beautiful book in excellent conditions. In a time of post-modern searches, it calls to the return to the classical triad Good – Truth – Beauty.

The paintings of the great Nicolae Grigorescu, founder of the Romanian painting, find their reflection into sensitive poems that subtly continue their significations. An exercise of aesthetic elevation, it is not just a transposition into the language of another art. The poems are sustained as autonomous texts, with a sweet musicality. Thanks to Paula Romanescu, French joins the game painting – literature.

The fundamental themes from the work of N. Grigorescu find their correspondence in lyrics: native nature and French space, Romanian pastoral world, flowers, still nature, religious representation.

Thus, the forest of the meadows of Barbizon live as fabulous characters. They throb with life and prolong it in eternity:

*„The snows were crushed under the ray,
Timidly stretches the emerald branch.”*
(„The meadow of Barbizon”)

The Alchemy of muses Dialogue of arts

The quietness of the characters that belong to our traditional world (the shepherd boy, girl with pitcher) is sought for in France: „Old woman at Chailly”, „Washing girls in Bretagne”:

*„There is rain flowing from the clouds, from wool
comes out the thread*

As from the fountains comes out the chain.”

(Threading wool)

„ How forgiving is your thought around gentle flowers!” said the poet from Galați, Dimitrie Anghel. The flowers of Nicolae Grigorescu’s are gentle matter and mood and the verse gets impressionist nuances:

„In a secret trust, the orchard

Teaches lessons of earthly patience”

(„Flowers”)

The painter and his wife are looking over us from portraits, staring beyond the world and time. A shade of tender humor insinuates in all the overflow of poetic delight. The poet cries about the helplessness to help the „white roses’ petals”:

„How can I help them? That short day

Form does not divide anymore!”

The religious dimension existent in the subtle shiver of paintings and lyrics becomes more explicit in: „The thorn coronation”, „Crucifixion”. The painter of icons in words adds to the biblical message represented by the church painter a note of irony towards the human lie:

„So much clinging on this earth,

Proving they did not understand your message.”

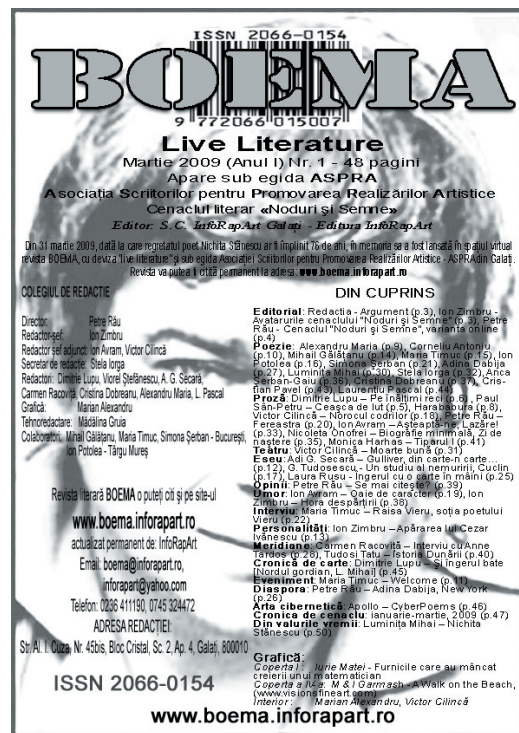
(„Crucifixion”)

So...I look for a book to look at, a book to read. Not only „ut picture poesis” – let the poetry like a painting be (Horace). But a form of modern sensitivity: through an „alchemy of muses”, everything transforms itself in poetry. And poetry is not just text but the state of grace of existence.

Virginia Bobaru

Editorial signal

A new magazine was born in Galati



Launched on the occasion of Nichita Stănescu's anniversary, on the 31st of March, 2009, the literary magazine called BOEMA with the subtitle Live Literature, was born under the initiative of „The writers' Association for the Promotion of Artistic Endeavours” and the „Knots and signs” Club. „The argument” of the edition is a declaration of mission that restates, in a sort of nostalgia for the past bohemia, the attachment to the traditional values and eternal of literature. Considered to be „an internal use regulation book” this programme accentuates the way of doing art resulted from the perspective of the respect for his highness, the reader.

Also in the opening of this magazine we find out a few things about the history of the „knots and signs” club that provide a substantial creative support of the magazine. This entity is particularly long living in the background of the literature in Galați and it is proud to celebrate it's more than a quarter of a century existence (it was created exactly one year after Nichita Stănescu passed away) and with a community of over 350 members, through the site <http://www.cenaclu.infoapart.ro> „a large forum of creators and literary creations”.

With the idea of the same responsibilities towards

the acceptance of art, the manager of the publication, writer Petre Rău, managed to do a special performance creating the access to the virtual form of the magazine through the site: <http://www.boema.infoapart.ro/Boema001.pdf>. that he himself runs under the terrible conditions of surviving on hard copy, the magazine might just be saved by that and it also has a richer content under the magazine itself.

The editor are: Ion Zimbru (editor in chief), Ion Avram and Victor Cilincă (deputy editors in chief) and Stela Iorga (general secretary of this group). The magazine also benefits from the talent and and experience of the writers and publicists Dimitrie Lupu, Viorel Ștefănescu, A.G. Secară, Carmen Racoviță, Cristina Dobreanu, Alexandru Maria, Laurențiu Pascal, as well as illustrator Marian Alexandru. The computerized editing is signed by Mădălina Gruia. External collaborators are: Mihail Gălățanu, Maria Timuc, Simona Șerban (Bucharest), Ioan Potolea (Țirgu Mureș).

We wish to Boema long life and much success to readers everywhere!

The editors of
AXIS LIBRI



**Florian Doru
Crihană**

Romania has a long tradition in caricature and satirical drawing. This preoccupation for the satirical graphics appeared, as in the rest of Europe, in the form of the press caricature in the 10th century. The 20th century means though a real boom of this cultural phenomenon; The satirical graphic language is universally understood and was intensely taken in all the European countries as on the whole globe. Between the two World Wars an important role for caricature was played by the cultural newspapers and magazines. In 1859, C.A. Rosetti and N.T. Orășanu edited the first humoristic magazine in Romania: *The Mosquito*. It lasted for 6 months. That was the moment the notion of caricature officially entered a document that was multiplied and was launched on the market to the public. Then there were dozens of magazines in Bucharest, too but also in Iași, Craiova, Huși, Constanța, Roman, Arad, Reșița, Buzău, Gherla, Dorohoi, Tulcea.

The first authors did not sign their work because they were prosecuted all the time. Very good drawings were published back then by Ion Anestin, Constantin Jiquidid, Aurel Jiquidid, I.Ross, Botaciu, A. Dragoș, N.Cristea, E. Drăguțescu, V. Dobrian,



The Romanian Caricature



Nicolae Petrescu – Găină, Nicoale Mantu. Then caricature reached a new stage: the exhibition. In 1922, Fred Ghenădescu and his friends started in Bucharest the annual caricature exhibition called „The humorists Salon” presenting their creations to the general public live, this time. After 1945, caricature was influenced by the communist regime and of course, the subject of the caricature drawers was capitalism, the main enemies of the new regime being „Radio Free Europe” and „the Voice of America” In the middle of this propaganda there were published independent creations that targeted the general human behaviour. The weekly „Urzica” hosted these creations and main authors were Neagu Rădulescu, Alexandru Clenciu, Eugen Taru, Florin Pucă, Leru or Florin Calafeteanu.

As a new author in the field, I have to admit that most of the statements in this

text can be argued or modified. These are the impressions I collected in 20 years that I lived among caricature drawers and their documents. In the 70s, the Romanian caricature earned a new form of value recognition; the international one. Romanian illustrators were noted at international contests that began to appear. The first awarded were Nicolae Claudiu, Eugen Taruan Mihai Pănzaru – PIM. In 1980 – 2000 the Romanian caricature drawers brought to Romania almost 2000 prizes. The most awarded Romanian caricature drawer is Constantin Ciosu.

An important moment in the history of caricature is the ‘Stănescu phenomenon’. The exhibitions and his albums of Mihai Stănescu were mentioned in „The New York Times”. But we also have to set in the front row, the Romanian-American illustrator Saul Steinberg, employee of the New Yorker for 60 years and AndréFrançois from „Le Monde”, Paris.

At the end of the 80s, Eugen Mihăescu was noticed for his caricatures in „The New York Times”. Even so, the humoristic portrait was not in the attention of Romanian illustrators, they expressing their ideas in general viability as a phenomenon. In the last years we noticed in he country, with politicians’ portraits, in Bucharest, at „Cotidianul „, the artist Devis Grebu. In close contact with the world of caricature and



humoristic portraits we noticed an endless repetition of the deformed representations of the personalities from the globe. We saw the very same faces of politicians, football players, actors etc. I think that this side of the caricature is somewhat stagnant, creatively speaking.

My exhibition, „Portraits” is meant to surprise my colleagues but also the specialized critics hoping that a little „electric shock” will change something. Good luck to everyone!



The echoes to the bilingual number 2 (2009) of the journal AXIS LIBRI

ACADEMIE FRANÇAISE, Paris, le 31 mars 2009

Cher Monsieur,

Merçi de m'avoir envoyé le numéro de votre revue AXIS Libri. Je suis depuis bien longtemps en relation épistolaire avec M. Frosin et l'amitié franco-romaine est très chère à mon cœur.

Je vous prie de croire, cher Monsieur, à mes sentiments bien cordiaux et dévoués.

Monsieur le Professeur Zanfir Ilie

Jean DUTOURD



Ministère de la Culture et de la Communication

Le Chef de Cabinet

Monsieur Zanfir Ilie

Directeur de la bibliothèque „V.A. Urechia”

Monsieur le Directeur,

Vous avez eu l'amabilité de m'adresser le deuxième numéro de la revue AXIS LIBRI.

Je vous remercie de m'avoir permis de découvrir cette nouvelle publication, dont la version française contribuera à développer les liens culturels profonds qui unissent nos deux pays.

Je vous prie d'agréer, Monsieur le directeur, l'expression de mes sentiments les meilleurs.

U le plus cordialement

Olivier BREULLY

Milan, 26 mars 2009

Biblioteca „V.A. Urechia”

Professeur Zanfir Ilie, Directeur de la Bibliothèque „V.A. Urechia”



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Nous avons reçu votre publication Axis Libri et nous vous remercions beaucoup. Nous vous envoyons ci-joint notre publication Bulletin Européen, dans l'espoir que vous l'appréciez.

Notre meilleures salutations.

Pour la Direction
Chiara Righi

Olivier Furon : Bravo pour AXIS LIBRI... je vais le lire ... C'est une très belle revue!

Cher collègue

Je vien de recevoir un exemplaire de votre revue AXIS LIBRI ce dont je vous remercie de tout coeur. Cette revue me semble excellente de tout point de vue très impressionnante à voir et très informative à lire. Toute bibliothèque s'enorgueillerait d'une telle publication qui doit faire exception dans le monde de l'enseignement et de la documentation. Je vous en félicite et vous en remercie! Un très grand bravo également à Monsieur Frosin d'avoir bien voulu traduire un si beau document en français! Avec mes salutations les plus cordiales.

Owen Heathcote
Bradford University

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Note: The next number of AXIS LIBRI will offer a presentation of old books and a PhD thesis in library science, events from The Danube Day (June 29), Homage Eminescu and new artistic creations of authors from Galati.

This issue of Axis Libri has been translated by Paula Măhălean

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